

Volume 36, Issue 20

Feb. 9, 2016

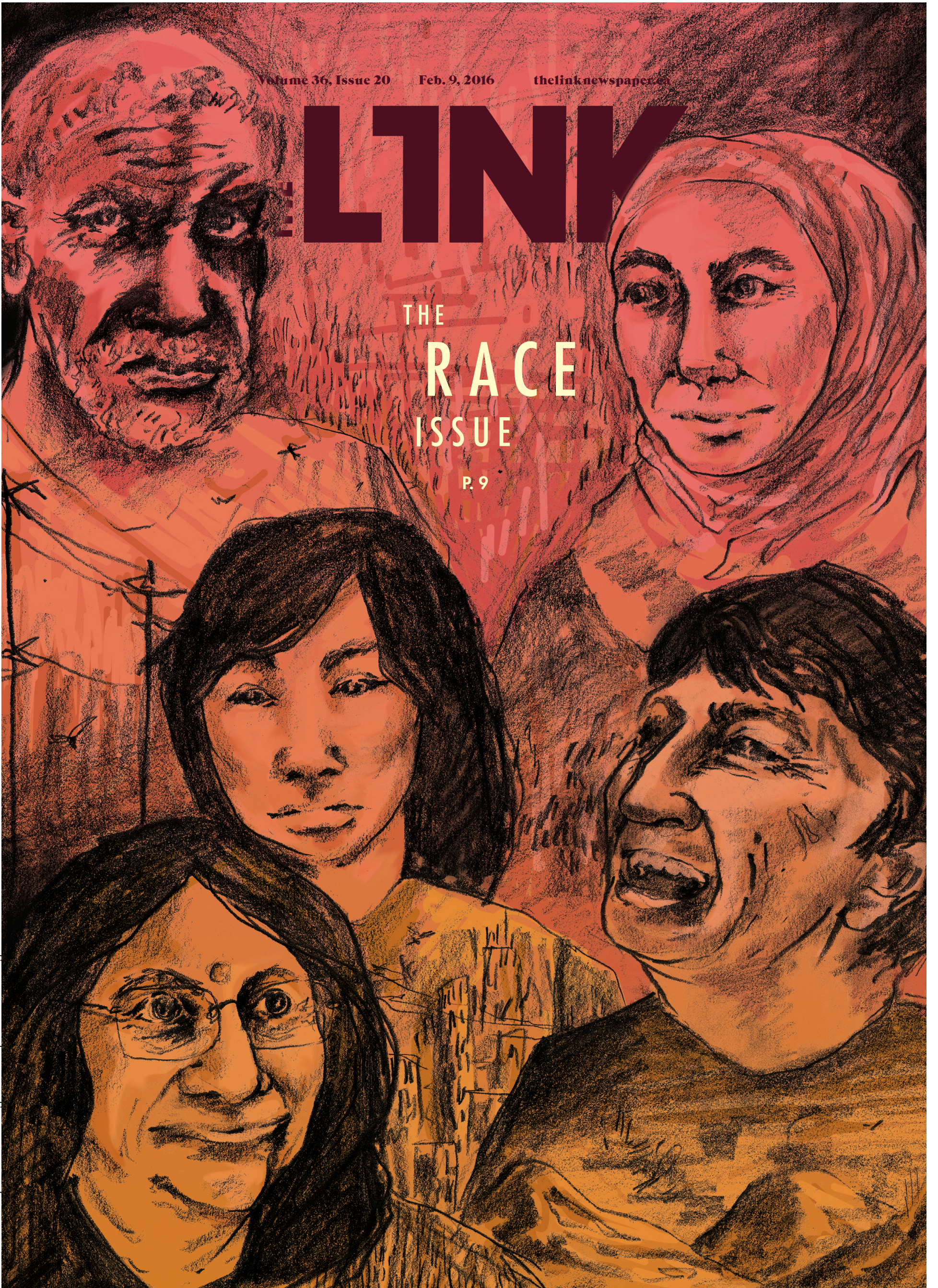
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THE LINK

THE RACE ISSUE

P. 9

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THE **LINK**

THE DOUG LESLIE BURSARY

To help young contributors in financial need, The Link Publication Society (TLPS) has decided to create a bursary in the memory of Doug Leslie, the first editor-in-chief to lead the newspaper. Leslie was an English literature student who overcame financial difficulty to champion *The Link* through its teething stage as the two campus papers merged. He was coaxed into becoming the first editor; his first words in print as EiC were "Frankly, I never thought I'd be doing this." He died in August 2012.

We are happy to announce that, this year, Mathieu D'Amours will receive a bursary of \$500. Congratulations!

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Meeting
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at 4 pm

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Buanderie Net Net 310 Duluth E.
Au Coin Duluth 418 Duluth E.
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Café Grazie 58 Fairmount O.
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A clothing swap bin sits in the Hall building.

HÉLÈNE BAUER

Makin' It Your Own

Anti-Consumerism Week Returns to Concordia

HÉLÈNE BAUER
@HELENEVBAUER

For the second consecutive school year, the Concordia Student Union is hosting Anti-Consumerism Week. It begins next Monday, Feb. 15 and lasts all week.

Originally, the idea stemmed from Buy Nothing Day, an international day of protest against consumerism held on the last Saturday of November. Last school year, Anti-Consumerism week was a great success, said Anastasia Voutou, the CSU's campaign coordinator, so they brought it back by popular demand.

The urbanite lifestyle in which we live no longer promotes the idea of making, fixing and re-using things. Instead, it's all about buying and throwing away.

"We shouldn't be consuming as much to the point of filling landfills," Voutou said.

She stressed that society is losing the "traditional knowledge" previous generations had, an idea that Chris Bacon from the Coopérative des brasseurs illuminés, a Montreal based co-op which strives for brewing sustainability, echoed.

Both Voutou and Bacon spoke to the idea of making things yourself, of learning a craft and creating a DIY culture, where you know where your product comes from and exactly how it's made.

The CSU organized Anti-Consumerism week in the hopes to "empower [students] with knowledge that you're not going to get in the classroom, but that you need in your day-to-day life," Voutou said.

The CSU is hoping that this is just the beginning of the Anti-Consumerism week, as there is "lots of expansion potential," specifically in the technology field, said Gabriel Velasco, External Affairs and Mobilization Coordinator for the CSU.

"This is less of an ideological thing but more of a practical thing," Velasco said. "How do we start working together in ways that aren't destroying the planet?"

Monday Feb. 15: Paper-Making 101

Stop feeling bad about printing 200 pages worth of readings for your midterm, or making your eyes sweat looking at a computer screen for hours trying to save paper and the planet with this 100% recycled material workshop.

You'll learn how to make your own paper and you'll never have to agonize over it again. Learn from the ancient Egyptian tradition of paper-making and get your hands a little sticky.

The workshop starts at 3 p.m. in the seventh floor lounge of the Hall building.

Tuesday Feb. 16: DIY Home Beer-Brewing Basics

Thinking about all that PBR that you drank over the weekend—how shitty it tasted and how expensive it was?

Come to this DIY beer-brewing workshop and you'll never have to pay for another watery beer again. Jordan Clark and Chris Bacon from the Coopérative des brasseurs illuminés will teach you their art. They've both been brewing beer for about four years and guarantee a good buzz in both the making and tasting process.

"It's way cheaper than buying beer and it tastes way better," Clark said.

According to them, you can make beer out of pretty much anything: carrots, pumpkin, beets, potatoes—but the most important part

is that you make it yourself.

"It's about not buying something that's ready made on the shelf," Bacon said.

The workshop starts at 3:30 p.m. in the seventh floor lounge of the Hall building.

Wednesday Feb. 17: Kombucha Making 101

Kombucha is a fermented tea drink, said to have numerous health benefits such as liver detoxification, joint care, aiding digestion and boosting the immune system.

It's an ancient Chinese elixir that's been around for over 2,000 years and Westerners have recently rediscovered the benefits of this fermented tea drink.

Why buy a really expensive bottle of Kombucha when you can make it yourself? It's as easy as fermenting tea with white vinegar and a symbiotic colony of bacteria and yeast—also known as a SCOBY—which you can buy ready-made, or collect from a pre-made Kombucha drink.

The workshop starts at 6:30 p.m. in the seventh floor lounge of the Hall Building.

Thursday Feb. 18: DIY Hygiene Products

Consciously catering this workshop for a gender-neutral audience, Elitza Mitropolitska, president of Concordia Safe Cosmetics, will be demonstrating how to make body butter, lip balm and toothpaste, among other products.

"It's very basic and simple, very easy to make and great alternatives to what's available," she said.

Everybody uses soap and shampoo, but most products available on the market are not good for the skin, she continued.

"It's like feeding your skin McDonald's instead of kale, broccoli and blueberries,"

Mitropolitska said.

Instead of using harmful ingredients to the body and the environment like petroleum-based products, she'll show how to make your own product using natural ingredients like coconut oil, shea butter and olive oil.

Mitropolitska is critical of big hygiene product brands, saying that they are more concerned with their bottom line than the quality of their products.

"They would rather pay celebrities for advertising," she said.

The workshop starts at 6:30 p.m. in The Hive Café kitchen, room 737 in the Hall building.

Friday Feb. 19: Dumpster Diving Theory and Practice

The Concordia Food Coalition will be hosting this two-part dumpster diving workshop. The first part of the workshop will teach you everything you need to know about dumpster diving culture: how to do it, what are your rights, what to expect and even etiquette.

"If you're dumpster diving, you're not acting against anything," said Loïc Freeman-Lavoie of the CFC. It's also way to be raise our awareness of the waste that we produce on a daily basis.

"It's not actively resisting the system, but it's about avoiding inputting more into the system," said Leh Deuling, who is also hosting the workshop. "We're not tearing anything down, but we're not building it any higher either."

During the second part, they will take you to the Jean-Talon market to get your hands dirty and find your meal for the evening.

Part one of the workshop starts at 4 p.m. in the Hall building on the seventh floor, part two will meet inside the Jean-Talon market building at 7:30 p.m.

thelinknewspaper.ca/news

"No Hatred, No Fear, Immigrants are Welcome Here"

AVEQ Waiting for More Members

Snowballs, riot police, and one arrest as protesters confronted PEGIDA Quebec.

Concordia students' new provincial representation is operating with interim staff and a short-term budget.

When Opportunity Knocks

Concordia Student-Volunteers Help Local Charity

MARISELA AMADOR
@MARIAMADOR88

Concordia business and engineering students have begun a six-week initiative to aid one of Montreal's oldest not-for-profit organizations, The Yellow Door.

This program is made possible through Accent on the Community (AOTC), which is a pro-bono advisory service for not-for-profit organizations run by the consulting firm Accenture. It selects the top students from the two faculties at Concordia as volunteers.

The Yellow Door has been around for over 110 years with a specific goal of building relationships across a large generational divide. In its early history, the organization's focus was to promote Christian values at McGill University, which was predominantly male.

After the Quiet Revolution of the '60s, the organization became secular and moved into the McGill Ghetto, which at the time had a low-income community. Because of all the cultural changes that were happening during this period, The Yellow Door started attracting young adults from the community that were interested in music, the arts and wanted a place to hang out, have coffee and talk.

When The Yellow Door first met with the AOTC initiative from Accenture, the discussion centered on finding fundraising, according to Matthew Bouchard, who has been the executive director of the organization for the past two years.

"At The Yellow Door we have had this

issue for over 20 years. Fundraising has never really been a focus. In the last three years we have only garnered \$8,000 in public donations, which is nothing. We are just not knowledgeable enough. We need programs like the AOTC to guide us in the right direction," he explained.

"The Yellow Door has always been an organization either to benefit young adults or run by young adults," Bouchard said.

Since it moved into the McGill Ghetto, The Yellow Door has provided the local community with a variety of programs. It became a haven where students could come eat a cheap meal, have coffee, read poetry and build relations with other locals from the community.

The organization started their Generations Program, which was by far their most successful, Bouchard said. It has been around for about 35 years.

Essentially, they campaign to connect young adults with isolated seniors from the downtown Montreal area.

"We don't really offer medical care or strict social work," Bouchard said. "It is pretty much fulfilling this niche in building relationships across very divergent generations—and to the benefit of both groups. Young people need to have this engagement with senior members of our community."

In order to get seniors out of their homes, the organization also created several clubs. The Generations Program has over 400 clients and 200 volunteers, and according to

Bouchard the list keeps growing.

Additionally, the organization also hosts the Rabbit Hole Café, where on Fridays, students can come and buy cheap vegan meals and eat in the Coffeehouse downstairs, where they hosts open stage nights, various concerts and comedy shows.

"As much as we are serving cheap meals to students, many of which need it, many of which don't," Bouchard said. "A big portion of that program is building relationships around food. Food is the best way to build relationships."

Like many not-for-profit organizations, The Yellow Door has had a lot of difficulty getting funding. Much of it currently comes from the Quebec government and particularly Centraide.



HÉLÈNE BAUER

Mai-Gee Hum, director of career management services at JMSB and the link between the students and Accenture, said that Concordia has been participating in the initiative since 2012, and that the program has been successful thus far.

Jackie-Anne McLenaghan, a JMSB student, was one of the few selected to participate in the program.

Since she's graduating soon, she's using this experience to explore the field of consulting. "This gives me the opportunity to see if this is something I want to do later on," McLenaghan said. "Also we are giving back to the community, working with a non-profit. Everybody is very enthusiastic and excited to get started and really make an effort."

McLenaghan has had prior experience in volunteer work—she is a part of the International Business Association at JMSB and has taught English in South America.

"Creating links with members of my team, with the non-profit and with consultants from Accenture is really great," she said.

Ultimately, Bouchard hopes that the initiative can help out The Yellow Door.

"Perhaps I am putting too much investment into this particular project. Who knows it might work well, it might not," he said. "But fundraising is definitely something where we feel vulnerable."

"Knowing that there is a group of students who are there, that this is what they are going to do, and that they are excited to help us, is fantastic."

Part of Montreal's Heritage

Jamaica Association Promotes Jamaican Culture and Community Work

MARION GHIBAUO
@MARIONG321

This year, the Montreal's Black History Month Roundtable decided to mix things up.

To celebrate 25 years of Black History Month in Montreal, it gave a special spin to their 2016 laureates.

"Every year, we nominate 12 people, but this year, we wanted to celebrate 12 associations instead," said Vanessa Afuntuki, from the organization. They nominated associations that have existed for 25 years or more, and who take action for the Black communities in Montreal.

One of this year's nominees is the Jamaica Association of Montreal, which started as a community organization where Jamaica's culture and food were celebrated. It also was designed to create social services that the community was missing.

Noel Alexander, the former president of the Jamaica Association of Montreal who served for 30-odd years, is one of the laureates of this year's Black History Month.

"We are very proud," said Michael Smith, who has just been elected the new president of the association, "that Noel's work with our association, but also his work with the Black community of Montreal has been recognized."

The Jamaica Association of Montreal

was created in 1962, with the main goal of integrating the Jamaican community and, by extension, the Black community in Montreal.

"We think of our association and its social and culture's reaches as the two sides of a coin, and we couldn't do one without the other," Smith said.

One of the social programs that the Jamaica Association has been pushing is a program called "Au Futur," coordinated by community worker Susan Hamilton. The association recruited Hamilton in October 2015 to mainly work on the program.

"This program is directed towards young mothers between 15-25 years, and I am here to help them with their daily chores: going back to school for the ones who want, help them with resumes, job interviews, whatever they need," Hamilton said.

"Au Futur" welcomes any young mother in need of help in the area of Montreal.

"The program has run for the past 20 years," Hamilton said, "but I started with new young mothers when I arrived. At the moment, I care for four of them."

It has the space to care for up to 15 mothers at any given time, and Hamilton expects to have ten mothers by June 2016.

The association also offers other activities relating to the "Au Futur" program, such as parental skill training and counselling,

among others.

There's also a food bank that runs every Tuesday from 12 p.m. to 2 p.m., with the help of volunteers.

Hamilton is a Concordia graduate in sociology. She also worked in the trades, but has always wanted to do more for her community.

"I thought by becoming a community worker, I would be able to help much more. I also wanted to give back to the community," she said.

Community is the Jamaica Association's very foundations, whether in cultural or social activities.

On a cultural level, the association also pushes to celebrate all things Jamaican: on Fridays during the month of February, for example, they have invited reggae artists for a live session at their community centre—Jah Cutta and the Determination Band, as well as King Shadrock and the Untouchable Band are among those that will play.

"The association is in a transition phase at the moment," Smith said, "as I have just been elected president in January 2016, and we are trying to define our goals for the next few years."

According to Smith, the association, which counts around 200 members at the moment, needs to push towards technology to reach more young people.



From left, Michael Smith is the president of Jamaica Association of Montreal, and Susan Hamilton is the community worker who runs the "Au Futur" program.

MARION GHIBAUO



The Maison des Jeunes Côte-des-Neiges hosts the collective No Bad Sound.

ANSON McCUAIG

No Bad Sounds for NDG

The Many Facets of Montreal's Hip-Hop Music Scene

ANSON McCUAIG
@MC_KWAG

On a quiet dead-end street sits a two-storey building draped in colourful murals. Here, innovative social services are offered to one of Montreal's most under-appreciated neighbourhoods.

The borough of Côte-des-Neiges and Notre-Dame-de-Grâce—NDG—is one of the most diverse in the city. It isn't, however, the first area that comes to mind when you think of Montreal's bustling art and music scenes.

The five neighbourhoods within the borough are home to more than 165,000 people. It boasts a large new immigrant population; over half of local households include an adult born outside of the country. The borough also has the largest number of households with children of any community in the city.

These traits make the Côte-des-Neiges and NDG atmosphere conducive to the local community initiative No Bad Sound.

Since 2007, the Maison des Jeunes Côte-des-Neiges—a local social institution for kids—has operated the space. At No Bad Sound, children under 18 can come in to hang out, make music and express themselves artistically.

Located at 3730 de Courtrai Ave., the building is lavishly covered in graffiti artwork both inside and out. It isn't only NBS's artwork that makes it unique. The second storey of the building is home to a rehearsal and recording space for a local multilingual Montreal music collective called Nomadic Massive.

Started in 2004, Nomadic Massive has been putting out hip-hop-style jams, which wander languages from verse to verse—the group sings and raps in everything from French and Creole to Arabic.

A variety of talented musicians, some of whom have affiliations with Nomadic Massive, are involved with running the songwriting, beatmaking and DJing workshops at NBS.

One of those people is Dr. MaD, who for roughly the last five years has been running the beatmaking workshops. Though not a member of Nomadic Massive, Dr. MaD has been making his own beats using a computer since age 16 and really sees the value of the program—even beyond the music.

“These kids nowadays are already so incredibly talented. At the age of 15 some of them can already rap and make beats,” he said. “So this place is really just a space where they can come and grow as artists and musicians.”

“But what I really think this program teaches them is things like discipline—showing up for scheduled appointments and practicing your craft.”

Dr. MaD got involved with the program after one of his high school teachers—a

member of Nomadic Massive—directed him there after years of collaboration related to music production.

“I get a lot of gratification out of it and being able to see the way these kids develop,” he said. “They come in and within a year they have projects—projects they can share with their friends and be proud of.”

“They can learn so much here, even beyond the process of rapping or beatmaking, it's a really valuable tool to aspiring artists, one that I wish I had access to when I was 16,” he continued.

Kids like Winston—also known as Sylla, 17—take full advantage of all the opportunities offered to them at No Bad Sound.

“Mainly I come here to rap, but they've helped me with a lot of other things too, like my lyricism, rhyming, song writing, all that kind of stuff,” Winston said. “The music I was making before stinks in comparison to what I've done here at No Bad Sound.”

After a brief stint with the Maison des Jeunes Côte-des-Neiges, Winston heard of the free studio workshops being offered and took the chance to practice his skills. He says one of the reasons NBS is appealing to him is because the services are offered to the community for free.

Although he has learned a lot during his time with No Bad Sound, Winston's time at the program is almost up. Dr. MaD however, is optimistic about Winston's prospects upon leaving the program.

“We really try to equip the kids with the skills they need to be successful once they leave here. We do everything from teach them how to book their own shows, how to hold a mic and proper projection when performing live,” he said. “It's really awesome to see people continue with their stuff musically and artistically to succeed outside of here.”



THE LINK VOLUME 37 GENERAL ELECTIONS ARE ALMOST HERE

Tuesday March 1 @ 4 p.m. in The Link's office

The Link is looking to grow our team and needs editors to fill next year's masthead. All the positions are open.

Editor-in-Chief

Make the big calls and represent the paper. Through rain, snow and sleepless nights, you lead the troops of this paper to greatness.

Coordinating Editor

Direct the newspaper's online content and stay on top of news, fringe, sports and opinion content cycles. Take on the mountain of the Internet through cunning social media strategy and innovative digital ideas.

Managing Editor

Journalism works because deadlines are enforced. Oversee the newspaper's print production, keep editors and staff on their game, and make sure the paper comes out on time.

Current Affairs Editor

Put your magnifying glass to the week's happenings and dig deeper. Curate in-depth features and give context to news around Concordia.

News Editor

Direct the online news content. Get to know every inch of Concordia and its politicians. Recite acronyms and chase the truth.

Assistant News Editor

Keeping up with everything around Concordia needs a strong tag-team. Ensure news coverage runs smoothly and help the news editor avoid insanity.

Opinions Editor

Separate the crazy from the coherent and put together one killer Opinions section. Hunt down the strong debaters and the columnist and give them a page to fill.

Copy Editor

Keep articles out of synonym hell and catch the mistakes, big or small. Make the boring stories exciting and the exciting stories even better.

Fringe Arts Editor

Expose all that's cool and underground in Montreal. From gallery openings to bands with three name changes, you're the go-to person for what's up-and-up in arts.

Fringe Online

The online, regular counterpart to the fringe arts editor, you tell Concordia what's worth seeing and what to avoid.

Sports Editor

Find the story behind the game. Give a voice to the athletes and highlight the great wins and tough times for all of Concordia's teams.

Sports Online

Be the ultimate source of knowledge for all things Stingers. Fast stats, game recaps, video and podcast work are your wheelhouse.

Creative Director

Design the visual language of the newspaper. Lay it out, make it pretty and break design boundaries.

Photo/Video Editor

Capture the ups and downs of Concordia life. Snap photos and video of Stingers games, protests and everything in between.

Graphics Editor

You're the illustrator extraordinaire. Find a way to visualize the tough stories and the easy stories, with the help of some great contributors.

Eligible to run:

Graeme Shorten Adams, Roxane J. Baril Bedard, Carl Bindman, Elysia-Marie Campbell, Jonathan Caragay-Cook, Alex Carriere, Matt D'Amours, Tristan D'Amours, Noelle Didierjean, Josh Fischlin, Madeleine Gendreau, Zachary Goldberg-Mota, Caity Hall, Sarah Jesmer, Sam Jones, Laura Lalonde, Kelsey Litwin, Nikolas Litzenberger, Claire Loewen, June Loper, Sarah Lozinski, Ben Mayer-Goodman, Julian McKenzie, Julia Miele, Vince Morello, Alex Perez, Nick

Pevato, Michelle Pucci, Morag Rahn-Campbell, Riley Stativa, Willie Wilson, Elizabeth Xu

One more contribution needed:

Yacine Bouhali, Lindsey Carter, Matteo Ciambella, Gabriela de Medeiros, David Easey, Tessa Mascia, Shaun Michaud, Michael Wrobel, Jordan Stoopler

Two more contributions needed:

Sara Capanna, Amy Halloran, Salim Valji

In order to be eligible, candidates must be current Concordia students who will be returning in the fall.

Applications for the positions must be posted by Feb. 23 at 4 p.m. in The Link's office (1455 de Maisonneuve Blvd. W. Room H-649).

Applicants must have contributed to at least four (4) issues during the winter semester of Volume 36 and must include a one-page letter of intent and three (3) contribution samples.

Candidates for editor-in-chief must submit at least eight (8) samples of work from at least three (3) different sections.

For more information email editor@thelinknewspaper.ca

Elections will be held Tuesday, March 1 at 4 p.m. All staff members are eligible and encouraged to vote in the elections.

FRINGE CALENDAR

(Feb. 9-16)

Stay up on the fringes of Montreal this week

Cafe X Book Binding Workshop

Feb. 9 at 6 p.m.

Cafe X (1395 René-Lévesque Blvd. W.)

Free

Learn to bind books at Concordia's very own Café X. Admission is free with drinks and food to boot, but be sure to bring plenty of collageables and a thirst to master print media.

An Explosive Evening

Feb. 10 at 5 p.m.

Musée des Beaux-Arts de Montréal (1380 Sherbrooke St. W.)

\$10

You've probably never been to Pompeii, but now, with the Musée des Beaux-Arts, escape to those simpler days with half-price admission to the exhibition and cheap drinks.

BYOB MONTREAL #2

Feb. 11 at 8 p.m.

BAD LUNCH

(Message Bad Lunch's Facebook for the address)

Free

BYOB (bring your own beamer) to the latest in a series of projection installations. The space is about to pop off with an open-call for anyone to bring their own projections, so grab your beamer, your best VJ skills, and head over.

HEART THROBS FOREVER

Feb. 12 at 10 a.m.

Concordia University FOFA Gallery (1515 Ste. Catherine St. W., EV 1-715) Various prices

Come by FOFA for the Val-David art crew's sale of homemade baked goods, great art, and other knick-knacks and paddy-wacks, collected from the group of art-types that traversed up to Val-David, Quebec just to make better art.

HeART Attack

Feb. 13 at 10 p.m.

Matahari Loft (1673 Mont-Royal Ave. E.)

\$15 before midnight, \$20 after midnight

The most clear-cut trance-dance-destroy yourself and be reborn as a True Trance God. Featuring tons of local DJs, VJs, and general party kids. Stay out late and get ~twisted~

Karaoke Brunch Special for St. Valentin

Feb. 14 at 11 a.m.

Café L'Artère (7000 Parc Ave.)

\$12 adults, \$8 kids

This Valentine's Day, treat yourself to that special brunch you've always wanted – part brunch, part karaoke. All you can eat brunch, all you can drink organic coffee, all you can belt tunes.

Emouvoix: Vocal and Movement Improvisation

Feb. 15 at 6:30 a.m.

Studio La Poêle (5333 Casgrain St., suite 307)

\$25 per class

Discover your improvisational side at the first of this weekly series of vocal and movement improvising workshops. Hosted by notable vocalist Dan Parker and a litany of other local characters, you're surely in for a wild ride.



NIKOLAS LITZENBERGER

One Word to Another

In Others' Words/Dans les mots des autres Addresses the Role of Translation in the Creation of a Literary Culture

JOSÉPHINE DE LAMBILLY
@JOSEPHINELBLY

"Raaa don't make a whole cheese about it!" Have you ever heard a French person being complètement lost in translation?

Words and expressions can simply not always be translated from one language to another. Living in a different country with another language brings challenges to your everyday life.

Being spontaneous about your emotions is not always simple. Words don't always come out, but you keep trying, you end up mumbling and sometimes you even try translating words or expressions that just don't fit into the language. *Fin de l'histoire*. Don't even try explaining yourself.

For writers, a language barrier can be even more of a challenge. Asking someone to rewrite your book in a different language—especially when there could be cheese involved—is an exercise of trust. Writer and translator, David Homel, will be holding a conference called *In Others' Words / Dans les mots des autres*, Feb. 10, at the Atwater Library and Computer Centre. Along with Marianne Champagne, his current translator, they will approach the different challenges of translation.

Before you run to the event, it's important to understand the role of a translator. A translator is someone who makes transla-

tion, *d'accord, mais encore*. Are they some kind of ghostwriter, living in the shadow of the original writer? *Non*. A messenger? *Pas seulement*.

"There is kind of a cliché about translators being invisible, and I don't think that's true. Translators have to get deeply involved in the book that they are working on," Homel said.

Indeed, considering that many words cannot be literally translated from one language to another—don't try translating "badass" in French—it is important to understand how involved a translator becomes in the rewriting.

"When you're a writer, you have to love your characters, even if they are very unlovable, ideally you would also feel that same kind of love and generosity for the book that you're translating," Homel said.

But being a translator is also an exercise of balance: involvement and restraint, that's the thin line a translator shouldn't cross. *Un vrai travail d'équilibriste*.

"The worst situation is the translator who wants to be a writer and is not, and then maybe tries to be a writer by getting over-involved in the book that they are translating," Homel explained.

Still, sometimes translators can be a fresh breath of life for the text, which serves to deepen the mystique of the ambiguous role they play.

"Sometimes you get it right, and other times the translation is better than the original because you have a chance to maybe do some rewriting," *expliqua* Homel.

The constant debate about whether reading a book in the original version is better than the translation is missing the point. Indeed, let's keep in mind that a translator puts a lot of effort into transmitting an experience—it's not only a matter of words.

"You give them an as close and equivalent experience as if they read the original," Homel said.

This can be quite hard in some contexts. Homel experienced this for himself when he translated Dany Laferrière's book *The World Is Moving Around Me*, about the 2010 earthquake in Haiti.

"He was trying to make people understand why he decided to take the evacuation out, and of course, at that point, you don't want to make him sound too shrill or self-justifying. You have to make sure that your emotional tone is right," he said.

Yet, sometimes, the relationship between a writer and his translator can be pretty straightforward.

"Some of my kids books were translated into Chinese, and I have absolutely no idea what the hell is going on. Who knows what she said in Chinese," he said.

But that's an extreme, and Homel is more the kind of person to get to know the author.

He has his own *astuce*, or trick, during the translation process.

"I like to hear the person talk, so that when I'm working on the translation I can hear the real person talking to me," he said.

Bien sûr there is not one kind of translator, some will be more involved, *d'autres moins*. Marianne Champagne, *appartient elle-même à un autre genre de traducteurs*.

"She's maybe more of the classic model of the translator, of someone who doesn't really get involved very much with the author," *confia* Homel.

Words are part of a history, a culture, a person—the discussion about translation will probably never come to an end. Some words can probably not be translated to another culture. "Hen," the Swedish gender-neutral personal pronoun, for instance, is a word that can only be translated by an explanation of its meaning, for now.

Literal translation is the danger in the field, because it can kill the nuanced meaning of a book. That's probably why Czech writer Milan Kundera decided to fire his French translator once he learned enough French to write in the language on his own.

According to José Saramago, 1998 Nobel Prize winner in Literature, what remains the most important about translation is that "les écrivains produisent une littérature nationale, les traducteurs rendent la littérature universelle."



Les Canadiennes forward Marie-Philip Poulin has won two Olympic gold medals with Team Canada's women's hockey team.

PHOTOS YACINE BOUHALI

Poulin's Place

Olympic Hero Marie-Philip Poulin Laces Up for Les Canadiennes of the Canadian Women's Hockey League

SALIM VALJI
@SALIMVALJI

Marie-Philip Poulin's office is cold, damp and crowded.

Often times it is maddeningly loud, with thousands meticulously observing her every move. She travels fairly often—Montreal, Boston, Vancouver and Sochi to name a few spots—but has a rare gift to find that perfect workspace, whichever time zone she happens to be in. It's where she thrives—low slot, a couple strides from an offensive zone faceoff circle.

It's where the Olympian scored her first gold medal-winning goal versus the United States in 2010 in Vancouver, scoring off a pass from Jennifer Botterill from the left side of her opponent's faceoff circle. Poulin would add another goal to that, but the game's opening goal proved to be the difference, with Canada winning 2-0.

"We got the news at Christmastime that we were making the team. Knowing that I was going to be in Vancouver at my first Olympics, at home. I couldn't ask for a better start for my Olympic career," 24-year-old Poulin said. "To be honest, it was a dream come true."

Four years later, in 2014, she repeated the Olympic feat in Russia in overtime, once again versus the U.S. She scored from the left side, staring at a half-empty net, earning her team—and country—another gold medal.

On Jan. 31 in Montreal, some 312 km from her hometown of Beauceville and with her parents in the stands, she again delivered from her office. Playing for Les Canadiennes de

Montreal of the Canadian Women's Hockey League, she was on the receiving end of Kim Deschenes's defensive zone transition—and she scored.

Poulin snuck in off the half-wall towards the faceoff dot, received the pass and fired a shot off the left post on Calgary Inferno goalie Delayne Brian.

As talented as she is humble, she deferred to her teammates. "They make me look good," she said. "I like giving the puck and creating plays."

Poulin's start in ice hockey was born out of cheering on her older brother, Pier-Alexandre, who played minor hockey. She initially laced up figure skates before changing blades.

"I was just a super fan. I was following him to all his games," she said. "I wanted to try [playing hockey]. A year after figure skating when I was five, I put the black skates on."

Poulin would become a sensation, earning national attention and a spot on Canada's national women's team in 2007. The following year with Dawson College in Montreal, she was named MVP and rookie of the year of the Hockey collégial féminin RSEQ. After her time at Dawson, Poulin took the year off in preparation for the 2010 Olympics.

"My family came in the third game. It was just unbelievable, being there in Vancouver. The whole village was brand new," she said.

It was during those weeks in Vancouver that Poulin's name was first mentioned in the same breath as National Hockey League superstar Sidney Crosby, a sentiment that has only gotten stronger as she continues to build her legacy.

"I think a couple of years ago I heard it once, and I thought they weren't talking about the right person," she admitted. "I'm humbled."

Les Canadiennes goaltender and three-time Olympic gold medallist Charline Labonté, who has known Poulin for 10 years, wasn't surprised by the comparison.

"You could tell she was special skills-wise and [with her] work ethic. She's very natural but she works so, so hard," Labonté said. "She's got the best of both worlds."

Dany Brunet, head coach of Les Canadiennes, had a different take.

"For me, she's a cross between Crosby and [Alexander] Ovechkin," Brunet said. "She has the best shot in the world. She competes, she blocks shots, and she sacrifices for the team."

Following her time at Dawson College, she enrolled at Boston University, where she still holds the record for most goals scored, assists and points. She even served as team captain in her senior season.

Even with everything going on, Poulin found her experience away from the rink just as valuable.

"B.U. was a great four years. I couldn't ask for a better program. There's a lot more than hockey when you go to college," she said. "You make friendships, you get to know people, and you get to know about yourself. It's more than hockey, and you grow as a person."

Now, with the community-oriented Canadiennes team, Poulin interacts with fans after every game, posing for selfies and signing game programs. The vibe is one of family, with her parents often making the three-hour drive to see her play.

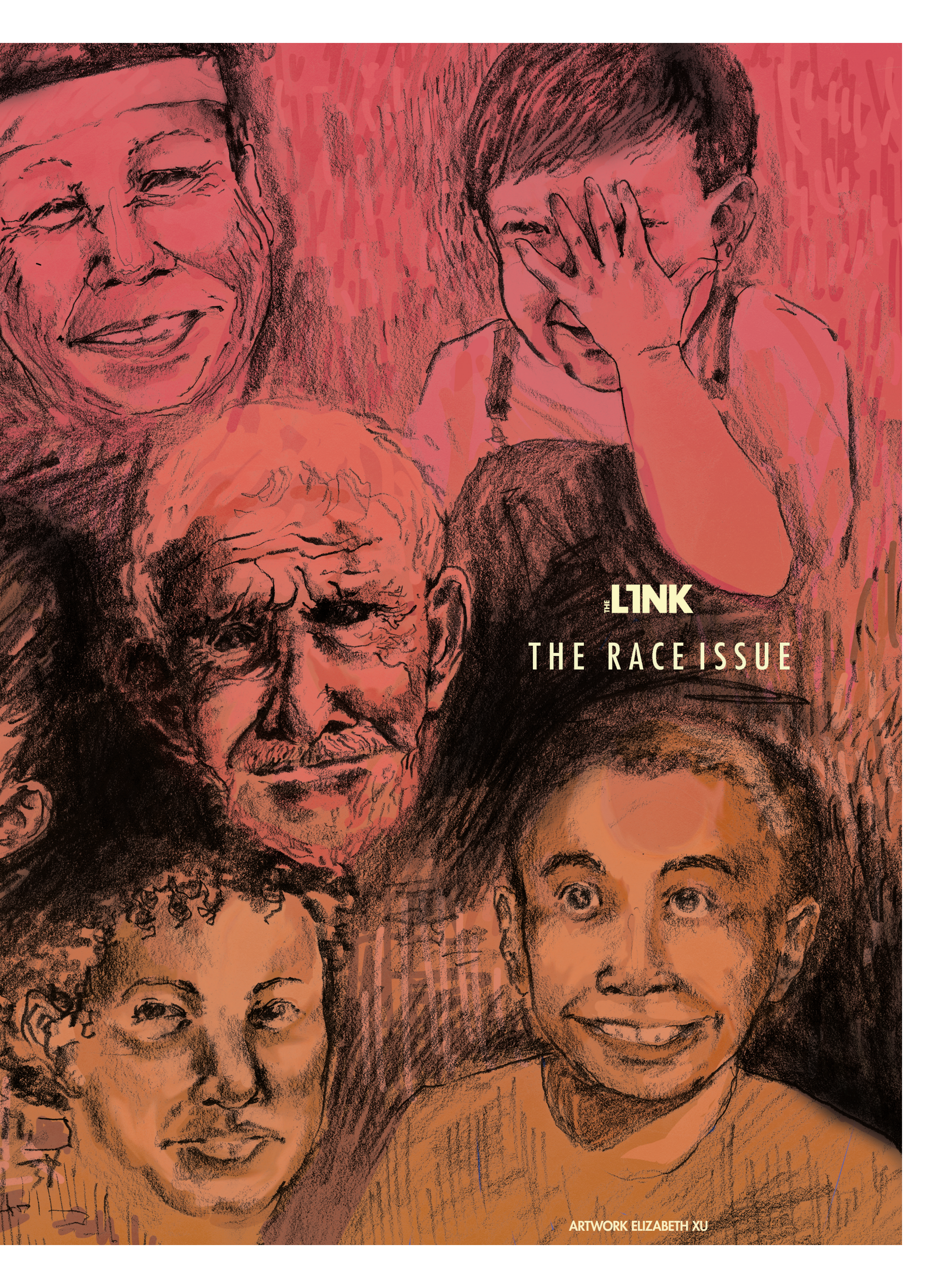
"I owe it all to them. We didn't have a lot of money growing up, but my parents were always driving us back and forth, teaching us and patching up holes in the basement walls," she said. "It's always a pleasure for me to see them in the stands for sure."

Unlike Crosby—whose pregame rituals vary from skating to centre, retying his laces and not seeing members of his family on game days—Poulin doesn't have an arsenal of superstitions to match her scoring prowess.

"I like to have my coffee before a game for sure, but the only thing I do is I put my shin pads last," Poulin said.

En route to Poulin's place.





THE **LINK**
THE RACE ISSUE

ARTWORK ELIZABETH XU

LAURA LALONDE



THE RACE ISSUE

For people of colour, finding space in a white world is a constant struggle.

Whether physical or intangible, the white world has not accounted for the voices of marginalized racial groups. It's impossible to be white and not to benefit from oppression; it's impossible to be white and to not casually partake in racism. That's the world we live in.

The media is no exception—too often, media outlets offer incomplete perspectives to an assumed all-white audience; everyone else is just an afterthought, or sometimes not even thought about at all.

We at *The Link* reject this standard, while acknowledging we are part of this problematic institution. We decided to produce this special issue to bring our publication into the conversation of race and offer an inclusive platform for writers most affected by its complications.

It hasn't been a perfect process. This issue is by no means representative of all problems and stories relating to race—we tried to be expansive in reaching out to different groups without succumbing to the pitfalls of tokenization.

Just because this special issue has been finalized and printed does not mean that the conversation about race on our platform is over. We encourage all readers to comment, critique and hopefully contribute to the discussion.

WHERE AM I?

WHITE TV, QUEBECOIS AND ME

ALIZÉ DESROSNIERS

When I was younger, I remember that for some unknown reason, my favourite Quebecois TV shows somewhat bothered me. I could not quite put my finger on it. They absorbed me alright, they made me laugh and yet, something annoyed me. Later on, I came to understand what troubled me so much: I could not see myself anywhere in them.

Most of my favourite series presented a predominantly white cast. Sure, there was an odd episode with a supporting actor from a minority. However, usually they merely served the purpose of creating a different narrative arc for the episode in question, with the aim of putting the main protagonists in new situations. Therefore, these supporting actors' characters, if they were present (although from what I remember, never more than one or two per episode or show), were never fully developed and ended up feeling like empty nutshells.

All of this made me uneasy because, being a mixed-race Quebecois—my mother is from Gaspésie and my father is from Kinshasa—born and raised in Montreal, I could see that people of colour in Quebec are more

numerous than what my TV tried to make me believe. I was going to school with people from Vietnam, Pakistan, Algeria, Haiti, Colombia and more. Nevertheless, the directors of TV programs must have been colour blind because they kept offering me a white-washed cast.

The thing is, television in Quebecois society accounts for an enormous part of the cultural field. According to the 2013 report "L'État du cinéma et de la télévision au Québec" by Institut de la statistique du Québec, approximately 2.3 million Quebecois households are connected to television, which amounts to a bit more than 25 per cent of the population, since there are approximately 8.2 million people in the province. Moreover, Statistics Canada's 2011 Census report highlights that 11 per cent of the province's population is from a minority—a number that reaches 20 per cent in Montreal. This is where one might have cause for concern.

Since Quebec's main cultural institution persists in showcasing series that are mainly supported by white actors, a discriminative ideology insidiously installs itself. It's discriminative because there is an unfair contrast between the representation

of minorities and that of the majority. Institutionalized discrimination is hard to subvert and uproot. A white TV cast transmits an unconscious belief that this is truly how Quebecois society is. For many people in Quebec, it could be argued that television is synonymous with the bringing of information and entertainment.

How are we to bring about a consciousness of and an openness to diversity if the source of general knowledge is so racially one-dimensional? I have witnessed acquaintances and close friends fail to connect with Quebecois ethos as a result of being culturally unrepresented in their *terre d'accueil*. They end up either invested in their native cultures (or their parents'), or in American or English-Canadian cultures which, although they have their own issues concerning the matter, are way ahead of Quebec in what concerns racial representation on TV.

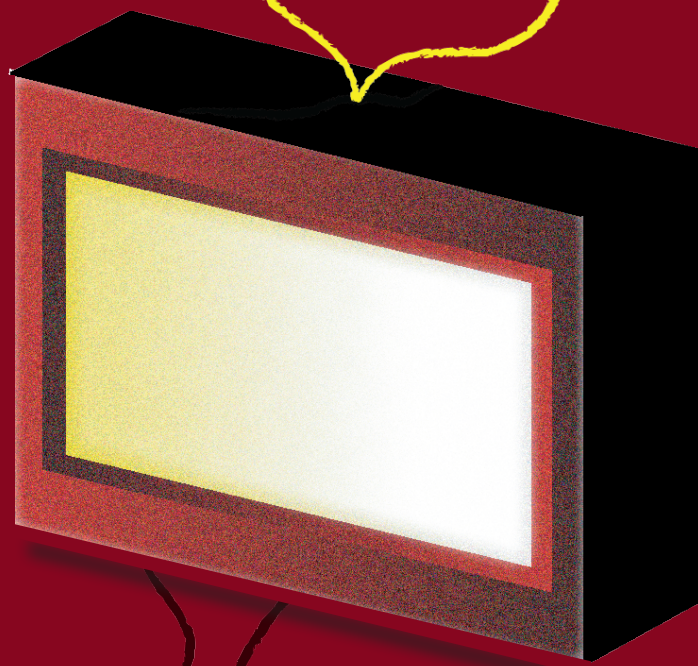
Even in my case, as I grew older, I put aside *Les Intrépides*, *Radio Enfer* and *Ramdam*, and started watching French-dubbed versions of *Degrassi: The Next Generation* and *That's So Raven*.

Still, all is not doom and gloom—people are beginning to speak out against the institution. Last year in

an interview with Hugo Pilon-Larose for *La Presse*, actress Sophie Prigent denounced the lack of racial representation on television. Prigent is the president of L'Union des Artistes and a white Quebecois, which denotes how the struggle for equal representation is not just something minorities should be speaking out against.

The committee she helped to create, which is working to resolve the issue, has noted the absence of actors from diverse backgrounds and has identified how schools where playwrights are formed, such as the National Theater School of Canada, are virtually empty of people of colour. With endeavours such as "les Auditions de la Diversité," they hope to reverse the situation within, more or less, a generation.

According to the committee, and quite rightly in my opinion, we need a culture that represents that part of the population that constitutes the various identities of the Quebecois, because Quebec is no longer *pure laine*—nor has it ever been. With initiatives such as Prigent's, I, and many more, cannot but help hope that we'll soon be able to catch a glimpse of ourselves, the others, in the social mirror that is *le petit écran* in Quebec.



LAURA LALONDE



Radio-Enfer



Les Intrépides



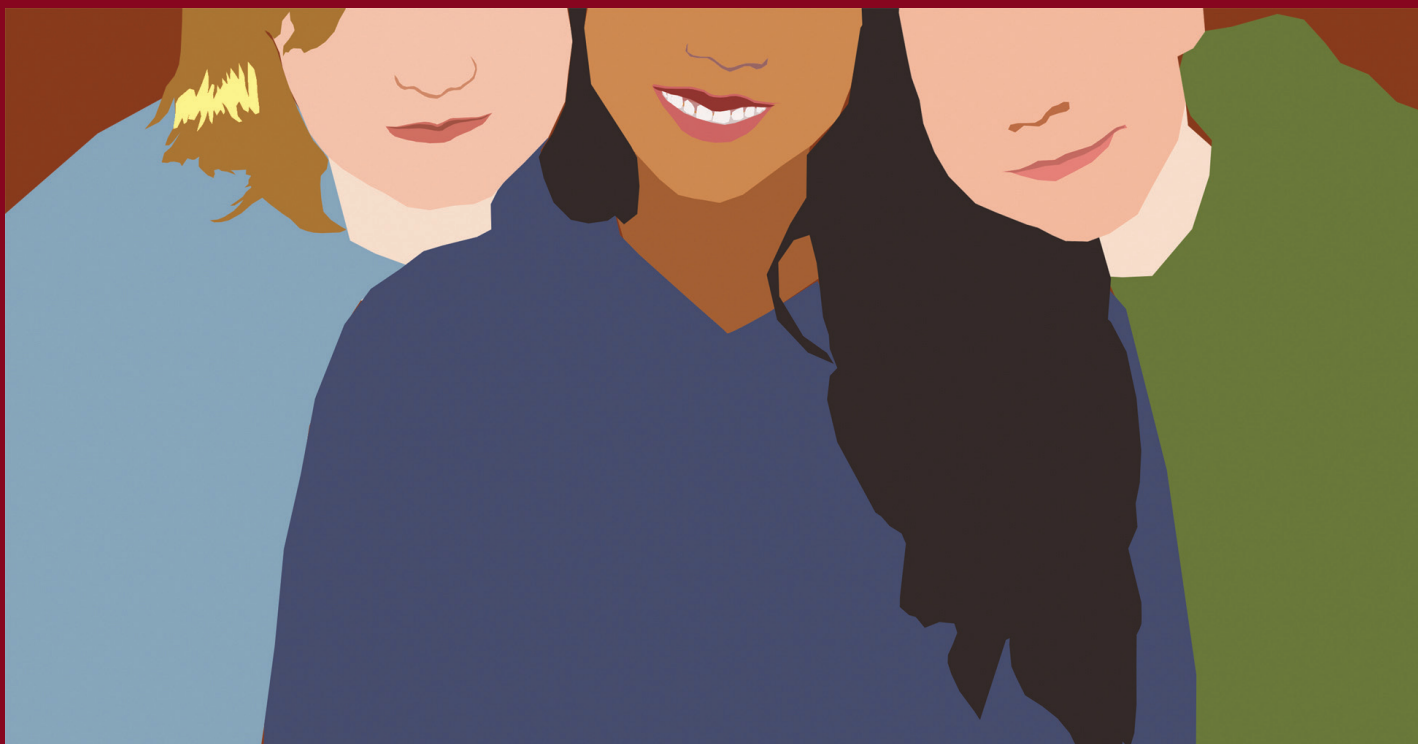
RamDam



Degrassi: The Next Generation



That's So Raven



MADELINE GENDREAU AND OCEAN DEROUCHIE

Choosing Sides

SHARON YONAN RENOLD

Now, more than ever, mixed-race families are a celebration of diversity and multicultural acceptance—but what happens when you are the odd one out in a sea of white faces?

That's right, I'm a brown kid in a white family. My biological father is Thai, while my mother is a white American. My biological father and I have never met, and my mother went on to marry a French-Canadian.

It didn't occur to me for a very long time that there was something about me that differed from the rest of my family. For most of my childhood, I never saw my skin colour as anything distinctive.

My younger sister and I attended the same small private school where the number of non-white students could be counted on one hand. I remember laughing at the confused looks on my friend's faces when I introduced my siblings or showed family photos. The same question always followed.

"Are you adopted?"

Nope. The short answer is that I do not have the same biological father as the rest of my siblings. I'm as close to my brother and sisters as I could possibly be, and there isn't a single common physical trait among us.

Spending several years in Quebec's Eastern Townships has taught me a few things about being a person of colour. Standing out because of my skin colour makes me seem like somewhat of a relic, an exotic, collectible item.

Sara Ahmed, an academic on feminist, queer and critical race theory, explains in her book *Queer Phenomenology: Orientations, Objects, Others*, that when a child does not resemble their family members due to skin colour, an explanation is owed to the world. Pigmentation sets that child apart from the rest of the family and they become outcasts.

My family members have never made

me feel awkward about my skin colour, but I can understand why an outside observer might have a hard time placing me on the social spectrum.

Human beings like to sort people into groups based on characteristics that they share. Psychology professors Roy F. Baumeister and Brad Bushman explain in their book *Social Psychology and Human Nature*, that this is referred to as social categorization. That being said, I'd like to be able to say that I am a part of a group—but do I identify as Southeast Asian?

I have no connection to my ethnic background. In my entire life, I have never met a person of Thai background. I have never visited Thailand and to be honest, I know next to nothing about its culture.

As a child, I tried to identify with groups solely based on my skin colour. I spent my younger years in Panama City and learned Spanish, which often leads people to believe that I am of Latin descent.

During my first years of schooling, I used this to my advantage in convincing my classmates that I was Panamanian. I acted like them. I even spoke in broken English.

I remember the stinging embarrassment I felt on the day that my mother showed up at my school with my lunch box and spoke to me in English. From then on, things were different. In a sense, I didn't feel like a part of my classmates' "group" anymore. I was too white.

When moving to a small French-Canadian town with a 95 per cent white population, I once again adapted to my surroundings.

The thing about spending years almost completely surrounded by white people is that race discussion becomes non-existent. People felt uncomfortable addressing it. You hardly notice this fact until you are taken out of that environment.

In a study on adolescent identity, research scientists Linda Charmaraman

and Jennifer M. Grossman described ethnic identity as "a sense of belonging to a group connected by heritage, values, traditions, and often languages."

But what if the only common factor between a group and me is that I look like them? Where do I fit in then?

Walking to a bar on an autumn night, a friend once asked me if I identify as a person of color. The question took me by surprise. So I asked myself, what is a person of colour and am I allowed to call myself one?

As a journalist, my first inclination was to ask a bunch of people what they thought.

I asked a variety of Concordia students of different ethnic backgrounds what they thought a person of colour is.

"Someone with a different skin pigmentation?"

"People of different races."

"People with different ethnical backgrounds."

"Someone with pigmentation in their skin."

I then asked them if I was one.

All of the people I asked identified me as a person of colour.

In an age where race and self-identity are among society's most debated topics, I find myself at a loss for words. I don't know where I fit in.

So in deciding my own identity, I have come to one conclusion.

I am okay with being confused.

I haven't chosen to ignore my ethnic background, on how I am viewed. I have simply decided that I am not going to let it be the only factor in determining where I belong—or whom I belong with.

There's more to me than skin colour, and it doesn't make me particularly special or different. Nobody should ever be made to feel that their ethnic background or racial identity limits them in any way. Maybe the first step in resisting other people's impulse to categorize me is to not categorize myself.

Tale of Two Spideys

Looking at Superheroes, Suits and Segregation

RILEY WIGNALL
@WILEYRILES

Marvel Studios recently struck a deal with Sony Pictures to bring us another damn Spider-Man movie.

For those not keeping track, the first *Spider-Man* trilogy starring Tobey Maguire began in 2002 and then, under the title of *The Amazing Spider-Man*, British actor Andrew Garfield took on the title role for two more films in 2012. That's five films in less than 15 years. Reactions to the news ranged from exhausted to thrilled, as fans were pumped to finally see the web-slinging superhero team up with the likes of the Hulk and Iron Man.

Meanwhile in 2011, the comics witnessed the revelation of a new wall-crawler, Miles Morales, a Black Hispanic teenager who got his powers the good old fashioned way—bitten by a genetically modified spider containing some of Peter Parker's DNA. Recently, Marvel made Morales their official Spider-Man. His first issue dropped on Feb. 3.

As it waited for the casting of the newest Spider-Man flick, the internet was wild with speculation. Though it was a total long shot, some dared to hope that Morales's story would be the source material—a change from the same origin story with the same character, played by two white leads, already done twice-over. Some loved the idea. Some hated it. Some brought back the famous #donald4spiderman hashtag, lobbying for actor/rapper Donald Glover AKA Childish Gambino to take his shot at the role. Frankly, some people were rendered apathetic by the sheer barrage of superheroes already heaped on pop culture.

Then, the company revealed they had cast Tom Holland, a relatively unknown white actor as Parker. *Wired* published a sarcastically titled article that summed up a great deal of fan reaction to the announcement: "Your New Spider-Man Is a...Fresh-Faced White Dude. Great."

The curious case of the three white Spider-Men is a study in culture and contrast of industries, especially when you consider Marvel's recent "All-New, All-Different" comics lineup, which has spawned fresh new takes on already beloved heroes. There's Korean-American Amadeus Cho, who was recently given the mantle of the Hulk. Ms. Marvel is Kamala Khan, a sixteen-year-old Muslim girl. Wolverine is a senior citizen. Thor is

a woman. Meanwhile, Marvel Studios only recently announced its first superhero movies with a Black male lead, and a female lead—*Black Panther* and *Captain Marvel*, respectively. The Spider-Man reboot pushed back both of their release dates.

Many fans are thrilled to have two Spider-Mans, and are excited by the notion of both the upcoming film and Morales's debut as the comic universe's crime-fighting web-slinger. There's room aplenty for love in the fandom, even if it initially began as trepidation.

"When I found out that they were going to be making a new Spider-Man ... I didn't want to like him, because Peter Parker was *my* Spider-Man," said Raf La Rosa, who works at Astro Books on Ste. Catherine St. "Turns out I love Miles Morales. I like that he's Spider-Man, but he's different enough to be his own Spider-Man."

Many fans are ready to embrace the change, but the studio executives are not—and people asking 'why' need to look no further than the mighty dollar.

"These superhero films are meant to be huge blockbusters. The movie studios are willing to put up big budget, but they are also counting on a huge audience coming to see them," said Barbara Postema, a professor in Concordia's English department who teaches the graphic novel class. "They play it rather safe. They have the sense that most of the people coming to see

those movies will be white guys, I guess, so 'let's make sure that these are films that appeal to them.'"

In 2015, comic book distributor Diamond reported sales of around \$579 million in North America—that includes Marvel, DC, Dark Horse and other companies. Marvel made more than a third of those sales. In contrast, Marvel Studios's last film, *Avengers: Age of Ultron* made nearly \$460 million in North America, and a worldwide total of \$1.405 billion.

"You can try something in the comics and then cancel it if it doesn't work," Postema continued. "For a film, they kind of have to play it safe. Unfortunately, ethnicity, diversity—that kind of gets lost."

La Rosa was quick to point out that an audience that does not read the comics would not be familiar with Morales, and so it would not make sense to give him his own screen adaptation. A fair assumption, given that comics still reside in something of their own niche market. If the numbers tell us anything, it's that more people are likely to pick up a movie ticket than a comic book. Which raises another troubling question—if we couldn't have a Miles Morales film, why couldn't they just have cast a Black actor to play Peter Parker?

The answer to that is entangled in a more sinister web. In June 2015, Wikileaks released emails detailing agreements between Sony and Marvel

in regards to the traits contractually necessary for the cinematic depiction of Spider-Man—Caucasian and heterosexual were among the extensive list which noted Parker's morality and history. Both companies declined to comment on the leak.

The ugly truth spans the microcosm of superhero movies and across the entire entertainment industry—you only need to look at the unadulterated slate of white actors nominated for the 2016 Oscars to see that the content of Sony's secret emails reflect the majority of the biz—a phenomenon contested by actors such as Will Smith and Idris Elba. What these clandestine, unsettling emails do not reflect is our modern society.

"In North American society, we're very ethnically diverse, there should be more attention paid to an inclusive quality in media," said Angela Ford-Rosenthal, a Concordia professor in sociology.

"Media has such an important role in constructing the way that people see other people," she continued. "If you are in media, and you are part of a visible minority, you are part of a social construction of reality."

The industry continues to ignore the multicultural reality that the world has always been. As Viola Davis said in her Emmy acceptance speech for Best Actress, "You cannot win an Emmy for roles that simply are not there."

Ford-Rosenthal agrees with that sentiment: "It's a slow movement towards inclusion, it's very slow. Progress is slow in coming."

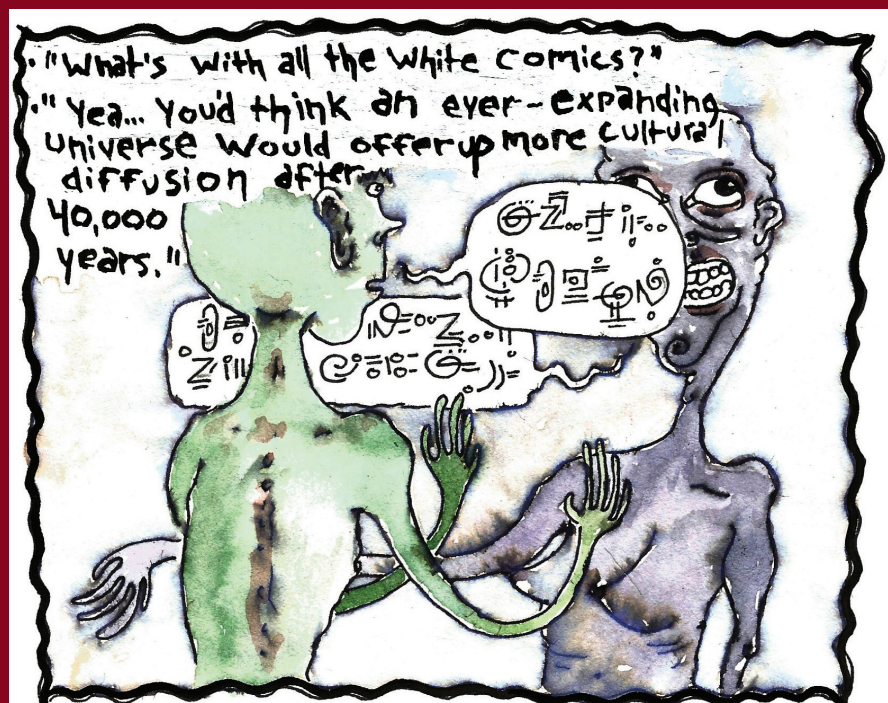
Still, it is coming. There have been recent internet rumours that Miles Morales may be a character in the latest Spider-Man flick, alongside Peter, though executives and creatives alike has been tight-lipped about it.

In the meantime, comics will keep pushing boundaries—somewhat.

"In some ways it's better than it has ever been," Postema said, speaking about the state of diversity in the present comic book industry. "This is a great time in alternative comics, not so much mainstream comics. In small press, there's more being published by [people with various] ethnicities."

The small-press has less to lose, and more to gain in terms of taking larger risks when it comes to characters and their identities.

Still, it's a brutal facet of the world we live in, that for two major companies, merely casting actors of colour in leading roles is considered a risk.



MORAG RAHN-CAMPBELL

THE RACE ISSUE

It's kind of complicated.

I never thought about categorizing myself until I moved to the States at the age of 12, and I was asked to check a box off stating my race.

It was for my grade six official end-of-the-year exams in Bethesda, Maryland.

"African-American," "Pacific Islander," "Caucasian," "Asian," or "Hispanic."

I was confused. Not angry, but confused as to why they needed to know this in order to grade my algebra exam. And then, I was frustrated.

On that first day, I remember ticking off Pacific Islander, because I had lived in Tahiti for six years, longer than anywhere else. I remember that when I was little, I thought I was Tahitian. I grew up there and learned to speak with a floral, rolling-my-r's French-island accent. Then my parents told me I was Swiss, born in Switzerland, on the other side of the world.

The next day, I had an English exam and that same question came back to haunt me. This time, I checked off African-American. My grandparents are from Madagascar.

Later that day, during my science exam, I checked off Hispanic. I got along well with the Hispanic students in my school and I was often mistaken for Peruvian or Argentinean.

Marking off that box on the front page of my English, math and science exams was harder than using the Pythagorean theorem or memorizing the anatomy of a frog. It seemed so formal and irreversible, to shade a box. There I was, sitting in that box, constricted.

"It's kind of impressive she managed to keep her accent after all these years," my white cousin comments. He's referring to our white grandmother, who emigrated to the U.S. from England at 19. I nod, agreeing without question, trying to concentrate on the teenage boys playing soccer below us.

"It's funny how we celebrate some immigrants for keeping their accents and mock others who don't," my ex-girlfriend replies, daring us to think a little harder. Hunched over on cold steel bleachers, I try to.

I realize how I didn't talk to my Filipino grandmother much as a child. I didn't talk to many people, to be fair, but I always just thought I couldn't have a conversation with her, as if there was a language barrier. As if she didn't speak English fluently. As if I was somehow smarter and better because I could speak English "properly."

My one language to her two, my one comfort zone to her risky transcontinental journey almost 50 years ago.

With the sun beating down, seated next to my parents, I realize both of my grandmothers were immigrants, but that I held them to different standards.

I am 11 years old. Jane is seven, Elyse is in diapers, Annabel is 16 and out in Ohio. Jane has brown, curly long hair, white skin like her mother, like me. She is insecure, constantly throwing tantrums, desperately interested in my approval. I scorn her.

Elyse is darker skinned, with black, loose curls that fall around her head and frizz in the summer, becoming a large and unmanageable afro, like mine. She is the youngest, will become the consolidator and compromiser, the ferociously judicial and honourable. She is only a baby now; she looks just like our father.

Annabel is brown, people assume she is unrelated, or adopted, or lost. She is tall, loud, but with black, tight, nappy curls that must be tamed. She will one day speak to neither of her real parents, only my mother.

It is nighttime. I am awake.

It has gotten to be about that time of night. My father's car is suddenly in the driveway, a silver BMW he bought with a small windfall from some shrewd tax evasion within small-time mortgage brokerage (the IRS would eventually catch up to him and toss him back to poor-immigrant status).

I remember a weekend we spent together, driving that great silver ship across the city, across Jersey, to display at family parties, to parade through old neighbourhoods amidst cries of "Alabanza!"

In the space between the sound of his car door closing and our porch door opening, I quietly lock my sisters into their room.

Mom is up. She is sitting at the dining room table, in view of me if I peer around the edge of the bedroom hallway's end. Her back is to me.

Mom is a Jewish lady from Michigan, the daughter of a pair of alcoholic Detroit blue-collar working types; she married a Dominican immigrant whom she met working at a non-profit for homeless, gay, AIDS-affected youth back in '90s Manhattan. I can remember the way she sat, straight backed, in one corner of Abuela's home, always smiling, smiling, never speaking, at once enveloped by and apart from her surroundings.

Dad comes into the house. He is coked up, and drunk, hurling increasingly spiteful insults at his "jojota" of a wife, who stole him away from his family, his home; she spitting with rage at his addictions, his absence from our lives, his violence. He says he's taking us to his mother's. She says we're going to a motel, that he can sleep off his drugs without us in the house.

I am standing at the hallway's corner's edge. My hands are gripping two sides of a divided line, a split identity.

People always tell me I look just like my mum. She has the dominant family genes, but we also have the same build and similar features. What I often don't think about however, is how much I do not resemble my own father—until we are out in public. One time he took me to a butcher shop.

As the butcher added more to the bag my dad said, "no way! That's way too much!" The butcher replied, "you've gotta treat your wife right, buy her nice things." ... gross sir, I am his daughter.

Another time I was on a road trip with my mum, dad and sister. We stopped at a rest stop along the highway and as my sister and I stood in line for the bathroom, dad walked by and said, "haha you have to wait in line!" My sister replied, "shaddap!"

As dad walked away laughing, I turned to my sister and explained that to everyone else around us, it probably looked like she's yelling at some random white guy.

I grew up with an absent Chinese father, looking nothing like the white family members I was raised alongside. They would take me to Chinese restaurants as if to say, "look, these are your people!"

When I was seven, a girl in the bathroom said she would block the bathroom stall until I said "something in Chinese."

I couldn't, and I peed myself.

When I meet someone, I can tell whether or not we will be friends based solely on their initial approach. People usually start with casual questions like “what do you study? Where do you work?” However, others will begin with “what are you? Where are you from?”

More often than not, if I answer “Canada” and that’s not the answer they were looking for, they say “but where are you really from?” I will answer again with “Canada,” and when that’s still wrong, they persist and ask “...but where are your parents from?” The answer remains honest as “Canada.”

When they are left displeased by my answer for the umpteenth time, they persevere with “yeah okay...but where are your grandparents from?”

To this I will crack and let out an annoyed “China and England.” At this point in the conversation, finally satisfied with the response, they give a light “oh, okay, cool, I get it.”

These are the people who will not last beyond ten minutes because they are ignorant fools. Within minutes of meeting me, they know the lineage of my ancestors before they even bother to ask my name!

What does one gain or take away from this? Peace of mind that they managed to solve the mystery of my deceitful face and the race to which it belongs? I would answer the question gladly if people were more direct and sensitive with the approach, perhaps by asking, “what is your background?” instead. Dragging it out to seem passive and indifferent rather than being direct is consequently just rude.

In grade eight, during exam periods, we’d have mini breaks to eat snacks. Replenish and refuel. No child left behind—that 2000-era American bullshit. Tommy was a cool kid. He played football *and* basketball. Somehow his freckled white face didn’t become a target for ridicule. Lucky bastard.

On this break one afternoon, Tommy strutted through rows of desks and metallic chairs to say hi to my friend Billy. Billy had cool-points because he was athletic. I didn’t have cool-points because I was fat, had long unkempt coarse brown hair, and wore glasses. For that whole year, I probably never talked to Tommy once.

As a snack that day, I brought a plastic bag of shrimp chips, a staple at any Asian grocery store. Tommy asked what I was eating. Shyly, I told him.

His stupid face scrunched with disgust. He walked away, sick with the weight of foreignness. I didn’t punch Tommy in his freckled face that day, but I probably should have.

Growing up, my brother had four imaginary friends: Bubby and Mooboo, Little Sarah and Big Sarah. Bubby and Mooboo were chill and always did whatever my brother wanted, but most of the time the Sarahs were mean, so my brother would flush them down the toilet into the sewers.

About 15 years after the imaginary friends ceased to exist, I asked my brother what his friends had looked like. Apparently they all wore overall jeans, Bubby and Mooboo were Chinese and the Sarahs were blonde and white. I had no idea! When I asked him why Bubby and Mooboo were Chinese, he said, “because I thought I was Chinese, so they were too.”

This caught me off guard because when I was a kid I always acknowledged that I was—and still am—half Chinese and half British by blood. However, growing up closer to the British side of the family, eating roast beef and Yorkshire pudding for the holidays, in a predominantly white population, I always found my cultural balance to be 75 per cent white and 25 per cent Chinese.

I had never stopped to think that my sister or brother would have felt differently about the weight of each side. How strange to think that we grew up in the same household with the same parents, half Chinese and half British, and yet we never questioned each other’s personal stance on identity.

Kurt is annoyed. We’re in grade ten, math class, and I’m taking part in the group teasing a little too much. His face becomes red, his eyes divert downwards toward the classroom’s cold tiling. Then he says it.

“Shut up you stupid chink.” Stupid what? —I’m asking. Something is off, as I anxiously look around our group seated on the desks in the back corner.

I turn to a mutual friend Kevin and ask what that word means. He lets out a cackle uncomfortably—that’s a really racist Chinese slur, he explains.

I’m Asian. Or Pacific Islander—whatever, but I’m not Chinese.

Kurt’s awkward, but a friend. He’s a quiet white boy from Ontario who just moved here. I don’t blame Kurt really, or feel anger. I should’ve stopped joking so much, right?

Later, I moved to a mostly-Asian grade school, where I became the dumb white girl who could never impress my peers. In my mostly-white high school, it was assumed my hard work was genetic intelligence.

When I meet new people, my nationality often becomes their business, whether they are fetishizing my race, or asking me to justify my novel existence. I am proud to be mixed race, but also consider the confusion and struggle it took to get to such a place before making judgments on my appearance.

ELIZABETH XU

HÉLÈNE BAUER

ZACHARY GOLDBERG-MOTA

JENNIFER AEDY

JONATHAN CARAGAY-COOK

PANIZ KHOSROSHAHY

Last December, American Congress introduced a bill restricting a program that allows certain people to enter the U.S. without a visa.

Nationals of the 38 countries participating in the Visa Waiver Program, who are dual citizens of Iran, Iraq, Syria or Sudan, or who have visited those countries in the past four years will now have to face the bureaucratic hurdles that come with securing a visa to enter the U.S.

The new law, called the Visa Waiver Program Improvement and Terrorist Travel Prevention Act of 2015 or H.R. 158, passed with overwhelming bipartisan support in the aftermath of Paris and San Bernardino attacks in order to “curb terrorism.”

To be honest, the existence of the bill itself didn’t surprise me. The response from the Iranian diaspora did, but maybe I shouldn’t have been surprised. We Iranians have seen ourselves as distinct from the rest of the Middle East and the global south for a long time.

Glorification of Iran’s pre-Islamic period, coupled with the pervasive Aryan myth has given us a sense that we are better than everyone but Westerners themselves—and even then, we are only one step away from achieving full civilization. Mohammad Reza Pahlavi even went as far as saying that Iranians ended up in the Middle East by an “accident of history” during the Indo-European migration.

Since we see everything about non-Western ethnicities as backward while trying to separate ourselves from them, we orientalize other countries over and over again—and our own Iran, too, because as much as we would like to believe that we are white, nobody else actually thinks we are.

“[The Congress is] comparing Iran to Sudan, Iraq, and Syria, which I really don’t get the point of. I don’t see the same danger between these four countries,” said Iranian-French journalist Nilufar Khalessi about the new bill in an article on *The Observers*.

We throw other people of colour under the bus, those who have been harmed by imperialism just as much as we have been, if not more. As if this bill would have been a good bill if it included Pakistan as a terrorist threat. As if this bill would have been a good bill if it marginalized any racialized group of people any further in a world where we are either murdered by white people or our deaths are ignored by their media. As if the existence of the list of allegedly threat-free countries in the first place is anything but discrimination.

“I have been married 24 years to my loving wife who happens to be

a Catholic American of European heritage and have two beautiful American children and two American grandchildren,” wrote an Iranian-American dentist in a California newspaper, the *Santa Rosa Press-Democrat*, in an effort to prove how American he is. “I never in the past called myself an Iranian-American; just an American.”

How about those of us who want our children to grow up loving their skin, their hair, their food and their

Vietnam, Iraq? America was built on genocide and survives on genocide. When are we going to realize that the American dream was never meant for people like us?

“Our passports [as Iranian-Americans] will be unworthy of reaping the benefits granted to us as American citizens and the law will justify treating us as inferior citizens,” Damavandi wrote.

How about those of us with an Iranian place of birth, with an Ira-

to travel without extensive interrogation, dehumanization and the literal violence that is the process of getting a visa, let alone enjoy traveling with the visa on their “Axis of Evil” passport. Those of us in the diaspora are so in love with the West that we forget it is because of the crimes of the West that we are here. We are so attracted to becoming our oppressor that we forget personal liberation is contingent on liberation for all people of colour.

To the imperialist, we were always the same worthless body. Why aren’t we outraged at the root of the problem that is the existence of a list of “safe” countries to begin with? Why aren’t we outraged that these countries that exclude us from their visa waiver list were the same ones that stole our resources, deposed our democratic governments, and created terrorism in the first place?

The hard thing with respectability politics is that you can never blame people as individuals. But, need I remind us, that we Iranians have never been and will never be better than Pakistanis, Iraqis or Sudanese. By holding on to this belief, we perpetuate the same logic that created H.R. 158—that some lives are more valuable than others. We are all trying to survive, but to survive we can’t undermine each other’s humanity.

Respectability doesn’t save, it bites back, and we have a century of Iranian presence in the West to learn that from. Racialized bodies can do everything right in the West, but when “right” is defined by them and not us, our bodies will never be safe.

Respectability Politics: an Iranian Case Study

New Visa Restrictions Throw All Racialized People Under the Bus

language, to not shy away from “where are you really from?” Who knows the journey so many of us had to take to reclaim our Iranian-ness, to decolonize our notions of beauty, to dismantle our self-hatred, to embrace our culture, our religion?

A child born to an Iranian father is automatically considered an Iranian citizen by the Iranian government, even if the child has never visited the country. “Why should a half-Iranian child born abroad be discriminated against?” This argument suggests those of us born in Iran deserve discrimination.

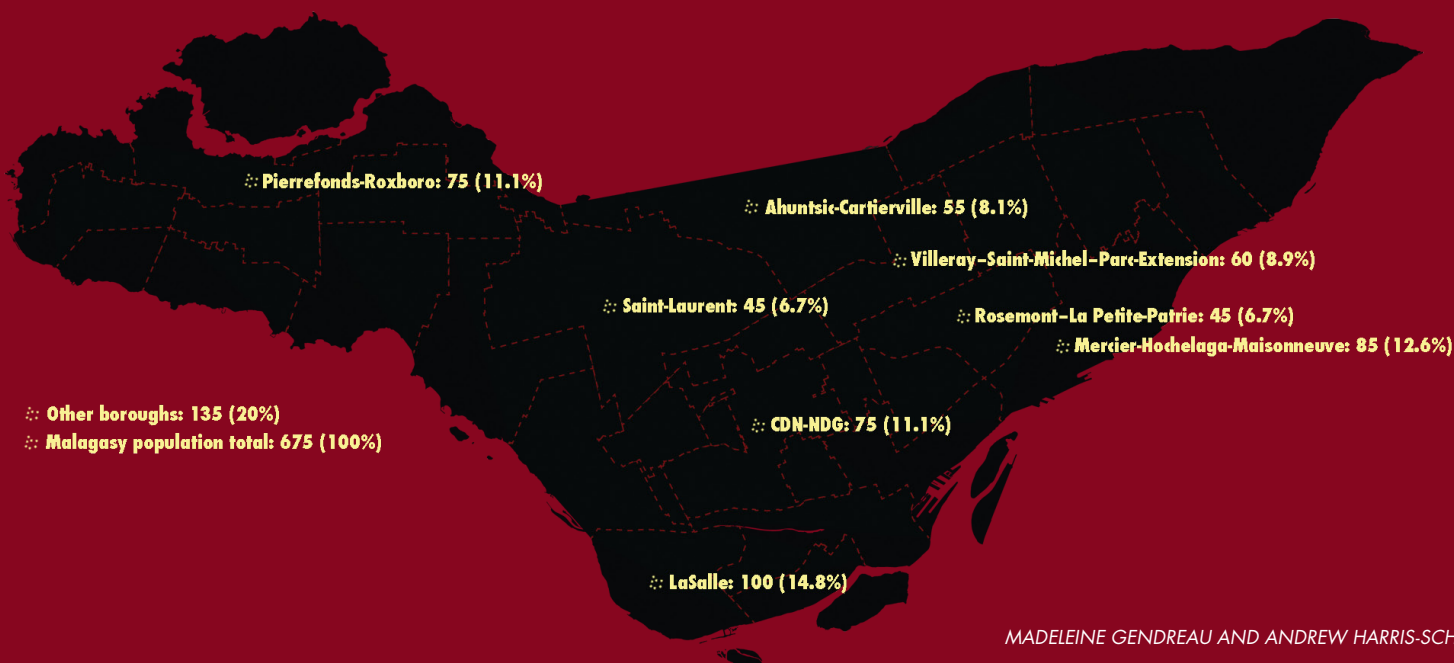
“Does my birth-right citizenship not make me worthy enough to be deemed as an American? According to this bill, the answer is no,” Iranian-American Samira Damavandi wrote in the Huffington Post. By making place of birth a determinant of a human’s worth, we perpetuate the same system that created H.R. 158. We are playing the lottery of birth, the same white supremacy that is devaluing the humanity of all of us.

Ali Abdi, Iranian-American human rights activist called H.R. 158 “un-American.” Well, news flash: America has been creating second-class humans for hundreds of years on the shoulders of African slaves, while simultaneously murdering indigenous peoples to clear the land. If discriminating against certain ethnicities is un-American, then what is the My Lai massacre, or Jim Crow laws, or supporting Israeli Apartheid, or the war in Korea,

Iranian accent, that are treated like second-class citizen, regardless of the number of Western passports we own? And how about those of us in Iran, those who were never a national of a foreign country in the first place?

Iranian citizens were never deemed human enough to be able





Why There's No Malagasy Neighbourhood

The Community That Lays Low

HÉLÈNE BAUER
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Vanilla extract, screaming lemurs and a golden sunset over red endless dirt plains—that's Madagascar, or at least those are the prevailing stereotypes about it.

These clichés are dominant to this day, although Malagasy people have spread throughout the world, leaving small traces of their culture where they've settled. In fact, there's a Malagasy community right here in Montreal, though you might not know it.

Josoa Randrianaly left Madagascar at a young age to pursue his studies in Russia and then later in France, where he obtained a Master's degree.

"When I moved here, it was a time in my life when I missed Madagascar a lot and I was very keen to be part of a community," Randrianaly said. He went on to say that in France, it was frowned upon to be part of a foreign community and not assimilate to French culture.

He moved to Montreal in 1999, freshly graduated from a French university, because he had a better opportunity here. What attracted him to Canada was that the immigration process was easier than other places, as he could become a Canadian citizen after three years.

For a long time after his arrival in Montreal, Randrianaly acted as the *rassembleur* in the Malagasy community, which was composed of 1,685 people in 2006 in Quebec, according to Statistics Canada. That number only counts people born in Madagascar.

"There's a high demand for a community here in Montreal, the need is there," said Randrianaly.

However, the Malagasy community in Montreal is practically invisible to other Montrealers.

Unlike Chinatown and Little Italy, where a cultural community congregates in a geographical zone, there

is no visible Malagasy ghetto, and there probably will never be. Instead, immigrants from Madagascar spread out through the island and its suburbs by choice.

One of the reasons for that, according to Lovasoa Ramboarisata, professor in the Strategy, Responsibility and Environmental department at UQAM, is because the community is not large enough yet. Still, no matter the size of the community, she says Malagasy people like to mix with the *population d'accueil* and other communities in the city.

"Even if we were in a situation where we could form a neighbourhood, we don't follow this same model as other cultures," Ramboarisata said.

Malagasy families here in Montreal are often in a good financial situation, according to Randrianaly. They have the luxury to decide in which neighbourhood they want to live, depending on their needs and desires, whether that's on the island of Montreal or in the suburbs. Usually, people congregate in ghettos because the housing market is most favourable in a certain area.

"When Malagasy people come here, it's with a student visa or as qualified workers," Ramboarisata said.

Malagasy immigrants in Quebec are highly qualified people with 45.3 per cent of the population holding a university degree, as compared to the 16.5 per cent of the Quebec population as a whole.

"At home, things are not getting much better," said Ramboarisata on the subject of the unstable political situation in Madagascar. However, there is no civil war in Madagascar, so its migrants cannot enter Canada as political refugees like those from countries like Syria, for example.

Typically, Malagasy people leave the island off the west coast of Southern Africa to immigrate to France, but Ramboarisata went on to say that the immigration politics in France are not as welcoming as in Canada.

According to a French governmental site, there are about 70,000 Malagasy people living in France, which is approximately 42 times more than Quebec.

Nevertheless, both Ramboarisata and Randrianaly have seen the Malagasy community grow over the last few years.

"When I first moved here, in 1999-2000, there were about 20 or 30 families here, but now there are so many more that I can't recognize

everyone during the cultural gatherings," Randrianaly said.

Ramboarisata expects the community to keep growing with Trudeau's new Liberal government, which has a more open immigration policy than the previous Conservative government.

Despite the growing number of Malagasy in Montreal and the rest of Canada, the community will most likely never ghettoize, said both Ramboarisata and Randrianaly.

From the outside, the Malagasy community may seem somewhat dormant, but from within, there are many occasions to gather.

Although they might be invisible to the outsider, there is a great sense of community that exists from within. The community likes to congregate around hobbies like art, culture and religion.

There are numerous events that happen throughout the year like the Rencontre sportive Malgasy in North America, which happens in a different city each year—Montreal hosted it in 2008. There is also a language school and the Association des orateurs, which shows the richness of the language, said Ramboarisata.

Typically, one of the most sharable characteristics of a country and culture is the food. There are very few Malagasy restaurants in Montreal, perhaps the most notable being Tsak Tsak—which can be translated into "snack" in English—on Beaubien St. near Jean Talon metro. It's popular, but Ramboarisata suspects that it might be because they've adapted to the Canadian audience by serving brunch food.

"I love the food of my country but it's very particular, visually speaking, and for its taste," said Ramboarisata.

"There's a saying in Madagascar," Randrianaly said, to explain the fact that Malagasy people don't seem to regroup when they are abroad. "To keep a good relationship with your close ones, you must drift away from them."



Homes outside of Antananarivo, the capital of Madagascar COURTESY MARION BAUER



My new friend Aurélie, a student from Montreal, invited me into her home for a seven-hour long session of braiding, wine, fajitas and television.



My younger sister Martine changes her hairstyle approximately once a month.



"I don't know why I change my hair so much. It just always feels like there are new possibilities."



Martine shops for products at NY Hair and Beauty Warehouse, one of several stores that exclusively sells Black hair products in Ottawa.

R

O

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"I'm going to need to dye my hair to match the colour of the extensions. It's actually a two-day process."



The hair extensions used for braids are made of kanekalon, strands of synthetic fiber.



A friend of a friend agreed to braid Aurélie's hair for a lower fee than most salons charge.



One of the last steps of the process is to dip the braids in boiling water to melt the strands slightly, for a smoothing effect.

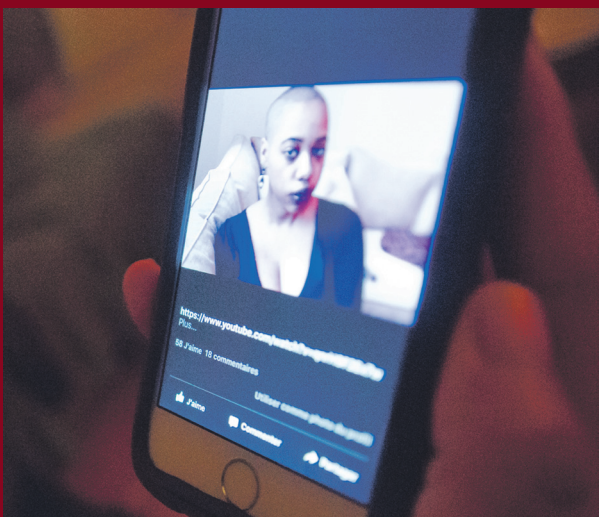


Aurélie undid her braids the following week, because it wasn't quite the style she wanted.

BY VALÉRIE BAH

For many Black women, hair is an issue that sits at the crossroads of aesthetics, identity and capitalism. We inspire each other on social media. We feed a multi-billion dollar industry that manufactures gels, waxes, greases, hair extensions, wigs and chemical relaxers. We subvert and conform to conventional beauty standards. Continuously, we "do" and "undo" our definitions of beauty.

This series observes some of the hair care routines, techniques and spaces cultivated by various women in my life.

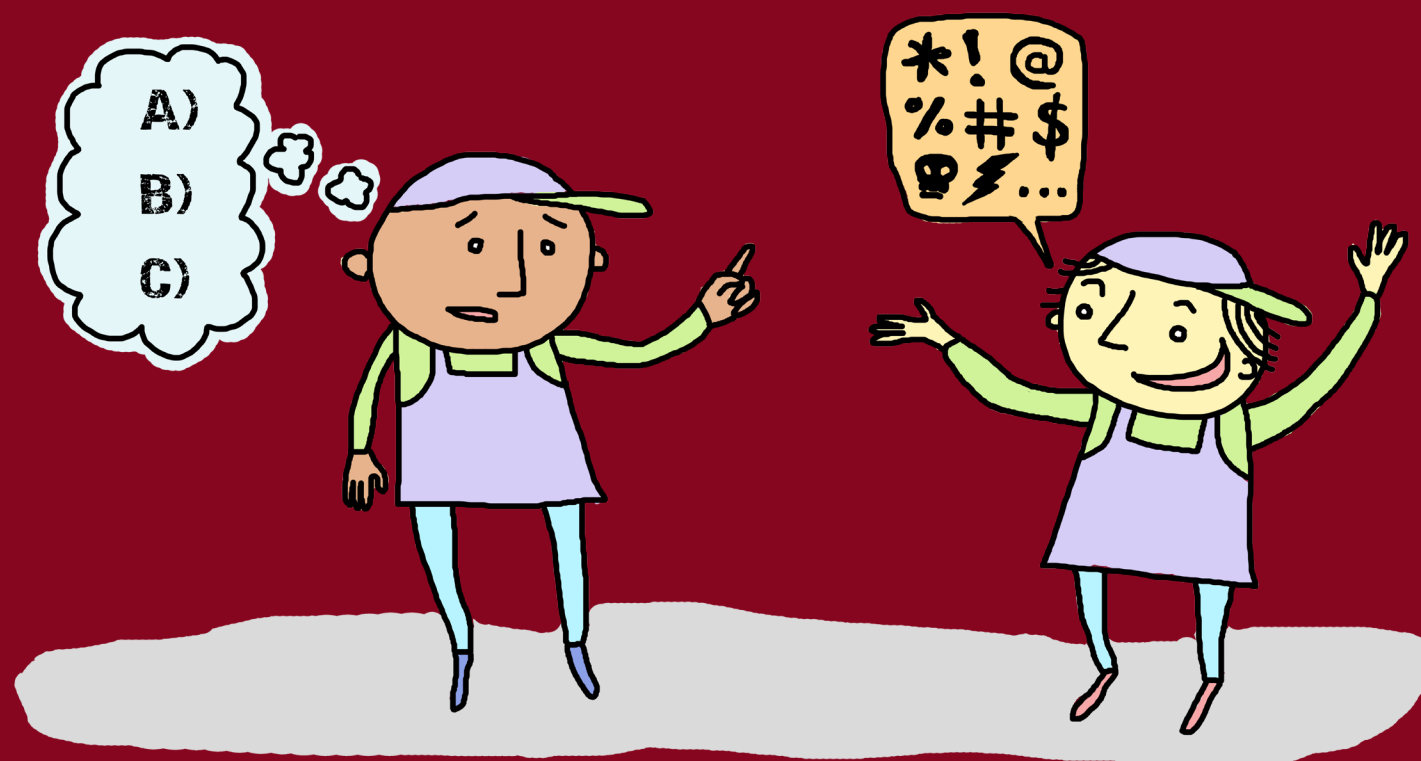


Aurélie changes her hairstyle to suit her mood. She explores styles and shares photos of herself on social media.



What'd They Just Say?

An Introspective Look on How to Deal with Casual Racism in the Workplace



JENNIFER AEDY

JENNIFER AEDY

It's toward the end of a tiring shift, and a coworker just made a racist remark. It was casual and in passing, but racist nonetheless. Which of the following options is best to repair the situation?

a) Step in right away and inform your coworker about their offensive words, right their wrongs and hope that they take something away from the conversation. Trust that they won't be mad or insulted for being insensitive and slightly racist, have faith that they will absorb some of the information and won't remain ignorant.

b) Report all offenses to the boss, resulting in forced confrontations with the offender as well as sensitivity workshops for the entire staff, who may call it all a waste of time.

c) Do nothing, stand by and let it keep happening on a regular basis in a vicious cycle of the ignorant oppressor saying whatever they please and the minority/victim/whoever has to hear it cringing as they keep their head down and silently keep working.

This scenario may sound familiar—racism in the workplace happens far more often than we care to admit in Canada and elsewhere. Though people are sometimes reluctant to admit it, Canada has a hideous history of racism and the poor treatment of minority groups.

Much of the infliction has been, and still is, aimed predominantly towards marginalized groups such as Aboriginal, African, Chinese, Japanese, Muslim, Jewish, South Asian people and more. Canada as a whole is often seen as a warm and welcoming melting pot of various cultures, but the truth is some individuals still only see race through narrow tunnel vision.

I have dealt with some instances of casual racism in the workplace, where coworkers remained ignorant to the offensive words they uttered. I overheard someone on a conference call say, "I'm sorry I can't hear you, it sounds like you're speaking Chinese."

At the time, I did not feel it was my place to interrupt so I let it slide, even though I knew how inappropriate it is to say something of that nature. Another coworker declared that I was Filipino and that the spelling of my name was a result of my apparent background. I explained in a curt and direct manner that I was in fact Chinese and British, but did not bother to explain why what she said was offensive.

Finally, a third colleague used a racial slur lightly in another context, and since the word (chink) holds so much weight and offense as a racial insult, I was put on the spot and had no choice but to explain why it is offensive to use in any sort of context.

As I went on explaining this, the individual remained immovable and

ignorant in their stance. Try as I may to inform them of their offence, they were having none of it. My other coworkers watched nervously from a short distance, observing my attempt at reason.

Luckily these instances were very general and none of them were aimed directly at me. No one said anything to intentionally insult my race, or me as an individual, but I still did not feel that the overall ignorance was passable.

With such a diverse population, classes on race and racism should be mandatory in the education system throughout Canada. Based on my own personal experience, however, the only formal lessons I received on the subject of race in my primary or high school education were largely based around Canadian history during the World Wars.

So aside from a poor introduction to racism in a formal school setting, where else can people learn about race and the affects of discriminating against others based on their cultural background?

In raising children, parents are accountable for sharing their knowledge, but race is a touchy household subject. Discussions on racial equality may have varied from home to home, especially between majority white households and those with people of colour or minorities, who face more discrimination on a regular basis.

We learn from our peers and hope that our friends will correct us if we step out of line and say something stupid or offensive. After all, since race is a social construct, it should also be the responsibility of the society we live in to help keep us informed and to break down the stigma and prejudice surrounding minority groups.

When our education system, our parents, our friends and society as a whole fails us in our teachings on racism, we are left to our own devices to self educate.

How much of this behaviour is considered tolerable before people become self aware of the things that come out of their mouths, or before others step in and say something when they witness casual racism? Perhaps it will always be up to individuals to fend for themselves.

Progress requires both self-educating and sharing knowledge, but people must also be willing to have an open mind in these discussions. Moving forward requires learning what is or isn't appropriate for topics of conversation, word choices and slang. It also involves being open to new ideas and a brief history lesson from time to time.

Conversation topics and word choices are all about context, and the things we say around friends are different from what is appropriate in maintaining a safe, professional workplace.



This Is What It's Like to Be a Black Actor in Canada

JULIAN MCKENZIE
@JULIANTHEINTERN

There wasn't a person of colour in sight in any of the major categories of the upcoming Academy Awards prompting the spread of the hashtag #OscarsSoWhite on social media.

While some actors have voiced their displeasure, and have even boycotted the awards show, the Academy Awards's "whitewash" is only part of the problem.

Actors of colour, notably Black actors in the United States, are fighting for main roles, trying to overcome limited opportunities, and seek to avoid being typecast into stereotypical roles, as has been pointed out by actress Viola Davis and comedian Chris Rock.

It isn't that much better within Canadian borders.

"It's more of a systemic thing where for a Black actor, there are less roles to audition for, generally," said actor Omari Newton, who has acted in shows such as *Blue Mountain State*, *Continuum* and the recent reboot of *The X-Files*. "The types of roles we're asked to interpret represent a pretty limited view of Black people and Black culture."

"In some ways the competition is less, because there's a lot more white actors than Black actors, but the opportunities to audition are also extremely limited," he said.

In addition to fewer opportunities, Canada repeatedly puts actors of

colour into a box, notably Black actors who are asked to act "Black" and are often cast in "urban" roles.

"They might see me and be like 'hey, he'd be a good thug, he'd be a good male nurse, he'd be a good best friend,' and they don't automatically see me as being the lead character or being the protagonist," said Tristan D. Lalla, from the films *How She Move*, *Brick Mansions* and who has also lent his voice to the *Assassin's Creed* video game franchise.

But the film industry isn't only discriminatory to the actors. People of colour also aren't being represented fairly in terms of personnel on shows, from production to makeup artists.

Lalla said 90 per cent of every makeup artist she's had on a film or TV set has been not Black.

"When they reach my face, [they have] this look of terror and shock. 'Oh what should we do with all that hair?'" he said.

To this day, in some parts of the country, blackface is tolerated and encouraged, eliminating roles for Black actors entirely.

Recently, Quebec actor Louis Morissette penned a letter to a Quebec magazine, sharing his disappointment about having had to hire a black actor, Normand Brathwaite, to play a part in the annual Quebec celebration sketch show, *Bye Bye*. Instead, he explained they could have opted to hire a white actor to portray the role in blackface.

"The stereotype of Canada is that it's this super Liberal place where there's no racism," said Newton, while adding American shows are a lot more advanced in terms of racial representation than Canada.

Actress Tamara Brown was a member of the Canadian Actors' Equity Association's Diversity Committee, an organization that serves to bring awareness and diversity onstage and on-screen. It was within this organization that she found solidarity and mutual understanding from other actors.

"It was a bit disheartening," Brown said. "But it's nice to know you're not alone as well."

While Brown understands that audiences should "clamour" to see what they want on television, she also feels they shouldn't be afraid to relate to stories that feature cultures that they may not be a part of.

She can relate to a story that's about white heterosexual people and said it really shouldn't be so difficult to do that for a Middle Eastern, Hispanic or South Asian family.

There are a number of Canadian television and film productions, but few have Black actors, or persons of colour as the main protagonists.

One exception is the English adaptation of *19-2*, a show that follows fictional SPVM patrol officers, Canadian actor Adrian Holmes plays one of the two main police officers, acting alongside Jared Keeso.

Lalla feels Holmes's role is a step forward in terms of "normalizing" what Black people should look like on television, but the industry still has ways to go. The screen needs to reflect every day life.

"What I see in my life is not just one or two people of colour peppered in for 'diversity.' That isn't what diversity is."

"Diversity is a big melting pot of things, not just tokenism," Lalla explained.

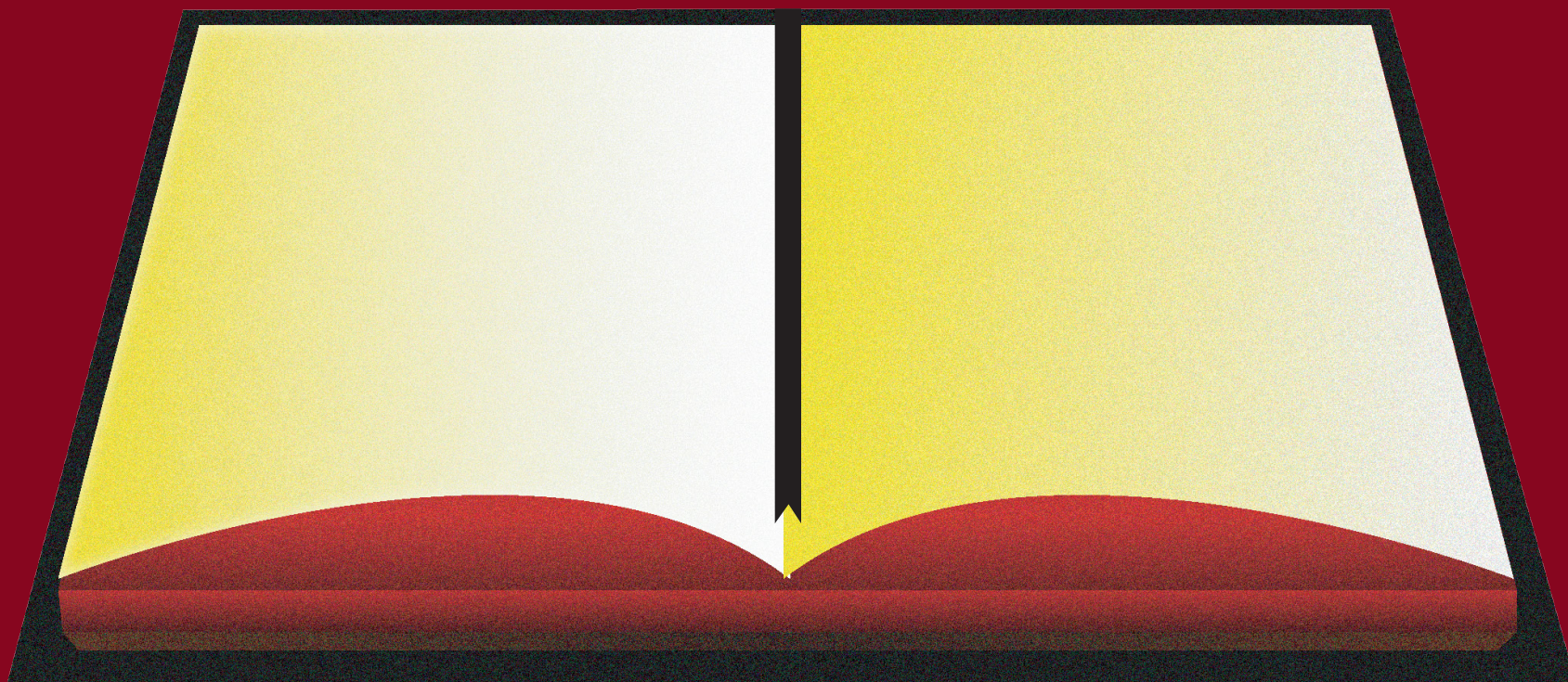
While there are productions such as *The Book of Negroes*, a historical novel-turned-TV-miniseries set at the height of the slave trade, that document and display Black history on-screen, Newton would like to see other elements of Black culture, among others represented. He thinks Canada should have more stories told from perspectives of cultures that aren't usually addressed.

"As a black man in his thirties in 2016, I'm interested in hearing perspectives and stories on Black culture that go beyond slavery," he said.

Lalla stressed that the cycle needs to be broken in order for people to see us differently.

People of colour need to be at the helm of making decisions, directing and casting. They need to be the cameraperson, the lighting crew and the makeup artist. All of these individuals reflect how the story is told, said Lalla.

"We need to get away from tokenism and get into true diversity," he added.



LAURA LALONDE

Black Consciousness at Concordia

Why This University Needs an Interdisciplinary Black Studies Minor

SHANNON GITTENS-YABOHA

Growing up Black, everything you discover about yourself, your history, your culture and your social condition is learned one of four ways.

First there is your family. Then as you get older, you've probably encountered a pseudo-activist group of Black friends or students who are hungry for more understanding on the state of the Black condition in our postcolonial world. Number three is the unforgiving and often inaccurate media. Unfortunately, school is last on the list. The history we are taught in our schools is often incomplete, biased or explained as some sort of haphazard footnote to the main concern of Western white living at the time.

It's sad to say that the first time I was taught about Black History in an educational facility—out of the confines of Western egocentricity—wasn't until I came to Concordia. Even then, it came secondary to the primary concern of the literature being studied as a work of art, rather than a learning tool for understanding the Black condition in the modern world.

This is something we at Concordia need. It's for this reason that some students at Concordia have decided to advocate for a Black Studies minor.

Concordia University is home to 46,000 students engaged in over 500 academic programs at both undergraduate and graduate levels. Of this large community roughly 36,000 are undergraduates—48.8 per cent of which are under the Arts and Science faculty.

Being an Afro-Caribbean student myself, one could easily assume a minor in Race or Black Studies would take on an undeniable importance to me, but the truth is that the

benefit of such a program would not discriminate on a basis of racial identification. It would also align with the university's values. According to Concordia's core values and mission statement, the university states "it dares to be different and draws on its diversity to transform the individual, strengthen society and enrich the world."

In creating this minor, the university would allow for more representation and diversity in offered programs, in addition to providing an opportunity to act upon the core values and vision to which it holds dear.

Mary Esteve, an associate professor in the department of English who is advocating for the creation of the minor, explained the importance in having interdisciplinary studies.

"Instead of subsuming the study of Africa and the Black diaspora under a broad ethno-racial rubric, we think it's better to establish a distinct program devoted to this subject matter," she said. "We think this is important not only for the population of Concordia students who self-identify as Black (or people of color), but also for Concordia's mission of critical inquiry into the culture, history and politics of modern society."

Black Studies wouldn't be the first of its kind here at Concordia, where programs such as Irish Studies, Israel Studies and the First Peoples program are already up and running, fulfilling a great purpose. Race and the racialization of a people, more specifically Black people of all nationalities—as the diaspora has spread us around the globe—are highly relevant to the discourses of our present time.

In continuously subverting the stories of Black people, we as learners miss out on a wondrously relevant

aspect of the world's history that should not only be voiced but also highlighted.

There are currently 45 credits found throughout many disciplines at Concordia which could be potentially accredited towards this possible 24 credit interdisciplinary minor. Most of these courses fall under the departments of History, English Literature, Women's Studies, Sociology, and Communications.

The courses offered are an amazing start, and have contributed to the budding sentiment amongst students that it is time for more. In the case of Concordia, the courses offered which could be attributed to this minor are mottled and disorganized according to some faculty and students, and thus would heavily benefit from being organized within a cohesive minor or major. Additionally, many students would love to have this area of study acknowledged on their degrees.

Our academic pursuits should have the capacity to respond to the world that we live in, that we may be equipped with reasoning and knowledge to live effectively within it, if not change it for the better. We are far behind other educational institutions in this area—the University of Toronto, for example, has been offering a full major in African Studies for years.

Although tempted to add further statistics in regards to Black Studies across Canada, I have not, because regardless of whether other institutions have chosen to adhere to this demand or not, it doesn't make it any less necessary to Concordia. On one side, if Canadian facilities lack programs on Black Studies, it provides Concordia the opportunity to become a forerunner in its development. On the other, there lies a demand for our

university to keep up.

Although this minor may not materialize during my time at Concordia, the cycle of thought and thirst for knowledge sprouts every semester with our new students, who would greatly benefit from the creation of this minor.

If you would like to get involved there are three steps to consider: send a letter, get connected and stay informed. Sending letters to our academic dean for the faculty of Arts and Science and program directors in History, Literature and the other programs previously mentioned would show support and voice the interest of our students—this is crucial, considering many never thought this type of minor was even a possibility.

Lastly, stay informed and keep an eye out for this minor, so that when it comes, you can be a part of something new that will be a staple of diversity at Concordia.

It is important to remember a Black Studies minor is not only for Black students but, as previously mentioned, can be beneficial to the entire student body.

Gaining further understanding of the world and those within it helps us to foster awareness and open thinking for an increasingly diverse, interconnected and globally minded socioeconomic community.

We expect great things from making this minor available, not only for Concordia's academic portfolio, but also for its implications on our social community here in Montreal. If we can reform our minds we can reform our world.

Sincerely,

A Proud Black Student



The fifth edition of the Uzuri event took place last year, featuring the African Fashion and Talent Show. COURTESY CONCORDIA AFRICAN STUDENTS' ASSOCIATION

A Message From Concordia's African Student Association

On Living in the Diaspora, Cultural Celebration, and More

ANDILE WIN

As we move around the world, it's becoming harder for many of us to define where exactly it is that we belong. We are defined in some places, especially in North America, as merely "visible minorities."

It also doesn't help that we feel alienated from our own "home countries," where we may be from, but left for greener pastures, or the places where we were born, but feel no real connection to. There are no easy answers to many of the questions that well up in our minds on this very touchy subject, but the African Students' Association of Concordia does not try to prescribe solutions. Life doesn't come with instructions, but we come with open arms and a smile on our face to let those who come from the Motherland know that we care.

Our team at the ASAC reflects the diversity of the continent, as each of us is from each region of Africa. This brings new perspectives to the club, making inclusion a reality and not just something we pay lip service to. Our executive team hails from Ethiopia; Uganda and Côte d'Ivoire; Kinshasa, Congo; Senegal; Morocco and Zimbabwe, respectively.

ASAC is not the "not-black-enough" police. We do our utmost to provide a soft landing for anyone coming into Concordia from all African countries, as well as those who are part of the ever-growing diaspora.

Our aim is to make students feel like they never left home, and create a new one at the same time, by hosting activities that stimulate African pride and camaraderie.

Our meet-and-greets allow people to engage with one another without needing to qualify themselves to the association or an "in" crowd. Jukpa, the party we throw every fall, has become so popular, that even African Concordia grads attend it without fail. This year, though, the new executive team, without trying to re-invent the wheel, is introducing engaging discussions for a different energy, and this winter season promises to be the most introspective that Concordia has ever seen from us.

Our Black History Month conference on Feb. 18 will center on the topic of cultural identity. As people from Africa migrate around the world, they experience new cultural, religious and social norms. Our goal here is to bring together bright minds to give a talk that will promote learning, inspiration and wonder as well as provoke conversations that matter.

Our annual cultural show, Uzuri, is in preparation of this. This year we aim to collectively tell the story of "Third Culture Kids," those of us who were born outside of our parents' cultures and forced to take on the attributes of the environments we found ourselves in thereafter. As youths, we feel like our environments act on us, like the walls

are closing in. This is not helped by the fact that we are not totally accepted in the Northern hemisphere because of bureaucratic restrictions, nor are we fully embraced by the very people we represent. Our lives feel more like an experience in "guilt-by-association," as opposed to being part of a cohesive national unit.

To reiterate, it is not our place to give people solutions, but we do aim to provide comfort with this piece by letting the audience know that they are not alone in this struggle. We want to show that they can find things that work for them if they take pride in themselves individually, and what is true and beautiful about Africa, and not lamenting the negative imagery that is often proliferated around the world by Western media sources.

Uzuri consists of many moving parts, including singing, dance, fashion shows and dramatic sketches, all working to speak to the theme of identity, fear of the loss of it and the fight for self-determination. We open on Mar. 12, time pending.

ASAC is not a closed group that tests the value of our prospective members. Their value is implicit in their identity. As executives, our role is merely to bring to life what our members want to see and hear.

As a club, our goal is to be the authentic voice of Africa and its great mysteries, while putting media outlets like CNN and Fox to shame.





Tennis at Concordia isn't recognized as a varsity team.

JORDAN STOOPLER

Serve's Up

Concordia Tennis Team Hopes More Support Will Mean Better Play

JORDAN STOOPLER
@JSTOOPLER

Uniprix Stadium is best known for being the home of tennis royalty as part of the annual Rogers Cup.

It's there that the pinnacles of professional tennis, such as Novak Djokovic, Roger Federer, Serena Williams and Eugenie Bouchard have come to entertain the throngs of people gathered at the stadium's large outdoor courts.

On a cold winter's night last Thursday, the injury-depleted, yet confident Concordia tennis team held their bi-weekly practice in the stadium's indoor courts, with hopes of one day reaching similar heights.

"We have a great group of guys," said the injured Jeremy Serfaty, sporting a blue cast on his right wrist. "I have no doubt that this year, we are going to win a lot of games."

They practiced hard on the backcourts of the complex, in burgundy red gym shirts and cardigans with "Concordia Tennis" across the front. The players broke off into groups of two to play mini-matches. The points ran continuously, interrupted only by the tennis ball hitting the net, forcing the server to reach into their pocket for a fresh tennis ball.

"We are improving and finding a lot of players from Quebec. The level is upgrading from year to year," said head coach Dominic Labelle.

"We started slow because of injuries but we are all solid players," said Serfaty. "Dominic is a great coach. We are all super motivated to be good and win. It's just a question of time."

The Concordia Tennis Team quietly began

three years ago, recruiting only local, recreational players looking for a fun time. It has since blossomed into a competitive and talented group.

The team plays in the six-team Quebec division of the University Tennis League. Concordia's team, which consists of 15 players—both male and female—play against various clubs across the province such as McGill, Université de Sherbrooke, Université Laval and more.

It's become difficult to succeed on such a grand stage due to the lack of funding from the university's athletics department. The team is currently recognized solely as a sports club by the university and not as a varsity team. As a result, they cannot be branded as the Stingers, nor can they wear the traditional Stingers logo on their game day attire. The group is also entirely self-funded, paying out of their own pockets for court reservations, travel expenses to games and uniforms. The only privileges given to the tennis players are memberships to the university's downtown gym.

Serfaty claims that most students are fans of the game and have a passion for the sport, yet are unaware of the existence of a team at their own university. He is convinced that more support from the school will help change that reality.

"We believe we should be a sports team at Concordia," Serfaty said. "We want to wear the Stingers logo and be proud to represent our school. Being funded would help motivate the players and create a following and help the league in general."

"We have a circuit like every other sport,

so why should we not be supported by Concordia?"

Serfaty knows firsthand the power that support and extra motivation can have on the performance and overall success of the tennis team.

"Earlier this year, during my first university-level match, I had family and friends there to watch and I won my game," Serfaty said. "It was a surprise; I didn't even know they would be coming. It motivated me like crazy."

Team captain Jason Savage cites the lack of tennis facilities on campus, and the irregular match schedule as contributing factors to the unpopularity of the tennis team.

Savage also recognizes that the lack of school funding has been detrimental to his group.

"Nobody really knows about our team," Savage admitted. "Other schools have way more funding than us, which is why we have always had a tough time. We are trying to get out and practice as much as possible."

Despite these challenges, the team remains committed to changing their reality. They have set up a Facebook page under the name "Concordia Tennis Team," where fans can keep track of games and results. The group also plans on organizing fundraiser nights, such as a "Learn From the Pros" tutorial evening, where students can learn the intricacies of the game from the players themselves, all in an effort to promote the sport, procure added and get Concordia students talking about tennis.

It is also hoped that the recent buzz surrounding professional tennis in Canada, thanks to Canadian Milos Raonic's semi-final

appearance at the Australian Open, will help spark interest in the players at the university level.

"With the performance of Milos Raonic, I hope that people begin to take notice of Canadian tennis players," Savage said. "Tennis is a relatively new phenomenon amongst Canadians, but it might be picking up these days."

The men's team currently sits in last place through three matchups, having lost all five head-to-head confrontations collectively. But coach Labelle is optimistic.

"This year, the men have to try to beat École de Technologie Supérieure, and Sherbrooke as well in order to make the final four," Labelle said. "It's tough sometimes with injuries and managing the player's school schedules, but I just have to manage the lineup in consequence. It's going to be tough, but I think we can make the post-season."

The women, on the other hand, have been struggling in large part due to lack of players. The team is often forced to forfeit matches since they are only made up of five players, compared to the typical six.

Labelle envisions a tougher road ahead for the depleted group.

"For the girls, I have lost many through internships and student exchange opportunities," he explained. "We have a great top four, but we need to find more girls. This is a major priority. Many girls can play high level here, but they just don't know about us."

Labelle and his team have their work cut out for them, but despite this, hopes and energy are high.

"The team spirit is very good," he said. "I just try to improve the team."

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You Want More Sports?

Stingers basketball takes care of business, men's hockey takes on McGill, and the PBHT discusses the CIS in its latest podcast. All this and more in our sports online section.

CATs Evaluates Shepard's First Term as President

CATS

Alan Shepard aspires to a second term as President of Concordia University. As he is currently up for review before the end of his first term in July of 2017, we, Concordia Against Tribunals, thought it would be a “purrrfect” time to grade his actions, inactions and decisions over the past few years just as we are graded on our assignments each semester.

Shepard took office in August 2012 following the tumultuous student protests of the spring and was portrayed as a healing figure. His predecessor had charged 26 students for participating in that year's heated strike actions, and when Shepard took the reins, one of his first acts as president was to drop the charges against those strikers.

This was seen by many as an act of reconciliation, and recognition of students' rights to defend their collective interests.

In 2015, the student movement mobilized once more against the austerity measures imposed by the Quebec Liberal government. These measures affect not only students, but also society as a whole, especially its most vulnerable members. Given Shepard's continuous rhetoric of community building, many still hoped that he would maintain a progressive stance towards students' right to collectively make decisions, including the decision to strike.

At first, the mouse-like steps the administration took seemed encouraging. The rhetoric resembled accommodation rather than repression: FAQs were set up. So-called “days of reflection” were announced for the associations that had voted to strike. More importantly perhaps, Shepard broke an anti-strike taboo by not referring to strikes as boycotts, which many administrations had chosen to do, as a strategy to delegitimize strike actions.

Furthermore, a senior administrative promise of abstention from punitive action towards striking students was made to student representatives.

Disappointingly, the period of timid encouragement was short-lived. The “days of dialogue” unveiled themselves as a PR scam to protect and maintain Shepard's most prized asset of attracting prospective donors and investors: Concordia's image and reputation. No academic accommodations were granted to the Women's Studies department, notwithstanding the fact that measures, such as semester extensions and other adaptive/flexible accommodations have often been used in other Quebec universities with relative effectiveness and success.

Three professors of the Political Science department filed complaints under the Code of Rights and Responsibilities against more than 25 students for upholding their democratic mandates. Shepard's administration chose to forsake its previous engagements by backing the complaints and making the university a co-complainant.

Nearly ten months since the strike on April 1, students still face charges. After two failed and lengthy mediation processes—one of which cost over \$26,000—months of stress and confusion brought about by lack of transparency and effective administrative communication and a first hearing where eight students were issued a letter of reprimand, the charged students have to enter yet another semester with the menace of the tribunals looming over their shoulders.

A primary cause of two failed attempts at informal mediation was the university's categorical refusal to send a representative, despite its involvement as a co-complainant, retracting themselves yet again.

Despite Shepard declaring “tribunals [as] an independent process,” the head honcho has yet to explain himself about the univer-

sity's involvement as co-complainant. He certainly tried to remain independent of the mediation process, of which he was a party. The administration has been trying to wash their hands of their responsibilities and the wasted time, energy, resources and finances that have come with the disastrous tribunal process.

Despite an initially positive start, Shepard's grades in terms of respect of student democracy have taken a dive to a critical level. In the eyes of CATs, Shepard is currently on academic probation. Without serious re-evaluation of his actions and perhaps some soul-searching, CATs will have no other option other than to issue him a failing grade.

Should Shepard serve a second term as president, CATs encourages an improvement of senior administrative relations with students through more open, transparent channels of communication. The president should take an active role in helping to facilitate open dialogue between student representatives, professors and administration.

To conclude, we would like to remind

Alan Shepard of what he said when he was newly appointed: “Communication is key in a university, and having this kind of hierarchical structure where the administration is very aloof—that is not the kind of administration that I want to inhabit.”

We, CATs, wholeheartedly agree, this is not the kind of administration we want to see.

Learning French: 2/10

Taking pictures with International students: 7/10

Shaking hands with Montreal CEOs and billionaires: 9/10

Sucking up to the Liberal government: 8/10

Frequently mentioning his time as Provost at Ryerson: 7/10

Improving relations with Unions: 3/10

2012 amnesty: 8/10

2015 rhetoric and engagements regarding the strike: 7/10

Upholding of these engagements: -1/10

Facilitation of mediation processes: 0/10

Current attitude regarding the tribunals: INC



NIKOLAS LITZENBERGER

THE **LINK**
NEEDS A
CREATIVE
DIRECTOR

EMAIL

CREATIVE@THELINKNEWSPAPER.CA



Furry Remedies

Pet Therapy Relieves Student Stress

RILEY WIGNALL
@WILEYRILES

When asked for examples of volunteers, we might picture the helpful individuals serving up delicious vegan nosh at People's Potato every week, or summon in our minds the calm and understanding voices on the other end of distress call phone lines.

Last semester, however, Concordia students walking into the International Students Office around exam time might have come face to face with volunteers of a different kind—ones with four paws, a lot of fur, and a wagging tail.

That's because on Nov. 23, the International Students Office hosted an event put on by Access Centre for Students with Disabilities, which brought therapy dogs on campus to help soothe the severe stress that seems imminent during examination periods.

"I believe that it helps students decompress and relax while they are with the dogs," said Kathleen Glustein, who works at the Access Centre and organized the event. "We generally plan our therapy dogs events before exam periods, when students are very stressed. You can see a visible difference in them after they've been with the dogs."

The event consisted of two dogs and their handlers, who came from Blue Ribbon Therapy Dogs, a Montreal-based non-profit organization.

Animal-assisted therapy is a field that has not been thoroughly examined by science, though there are studies being done to explore the benefits of it on emotional, physical and cognitive difficulties in humans. Some studies have linked animal-assisted therapy with benefiting everything from autism and depression to chronic pain. While the field is still being explored, according to Blue Ribbon Therapy Dogs co-founder Harriet Schleifer, there are tangible positive effects to the work that their furry volunteers do.

The organization has been operating since 2013, and consists of approximately 50 volunteer dogs—from Great Danes and Yorkshire Terriers—and their handlers, who visit a variety of institutions such as university campuses, primary schools for specialized reading programs, long-term care homes and healthcare facilities across

Montreal to provide animal-assisted therapy free of charge.

"We know that the presence of dogs affects brain chemistry, it does things like increases specifically oxytocin ... it increases that in the handler and the dog," Schleifer said. "We know they lower stress, we know they lower blood pressure."

Those are the sort of benefits that people could use during finals, which is why universities such as McGill and Concordia have been contacting Blue Ribbon Therapy Dogs to arrange visits during the high-octane exam season, when students are often sequestered away to cram, and mental health issues can flare under the pressure.

"Particularly in the university visits, it's extremely noticeable. The dogs actually facilitate people interacting more with each other," Schleifer said. "With students, they're shut in their room studying, they don't see their friends for two weeks, they come out to visit with the dog, they see their friends and socialize."

"I believe that students lead hectic, busy lives and having a break with a friendly dog is great for them," Glustein said.

Schleifer and one of her dogs, a Shetland Sheepdog named Brandy, have been spreading the benefits of animal-assisted therapy for nearly ten years now. The origins of their volunteer work began when Schleifer's mother was diagnosed with severe Alzheimer's.

"We got to a point where she didn't even remember I was there, but if I brought the dog, she did," Schleifer said. "When my mom passed away, I decided I wanted to be able to continue doing this for other people."

She sought out a way to have her pets certified as therapy dogs, and then decided to expand on the idea. She began to work with Lise Hargrave, who owns Blue Ribbon Canine Centre, which specializes in obedience and training classes for dogs. All Blue Ribbon therapy dogs are put through two levels of obedience courses and then further therapy certifications.

According to Schleifer, the volunteers at BRTD are so passionate about the work they do that many will take vacation days from their jobs to ensure they can go on visits with their dogs. The organization provides the rest, included leashes and vests to iden-

tify the dogs in public. BRTD survives on donations.

Samantha Forrest, who is a foster home volunteer with the Animal Rescue Foundation of Ontario, an organization which works with First Nation reservations to rescue, rehabilitate, and rehome stray animals by community member request, also attested to the emotional benefits of having animal companions.

"My two resident dogs are so in tuned with my emotions that they know exactly what I need at all times. If I feel sad, my girl will physically lay on my chest, she will calm me by just being around," Forrest said. "If I'm feeling anxious, which I do a lot of the time, my Mastiff boy will get me out of the house and go for a walk, which I always find soothing," Forrest is considering having her Mastiff trained for animal-assisted therapy.

"Having dogs around allows you to never feel alone, they are always around to talk to, and they truly listen," Forrest added. "Dogs have allowed me to love myself. And that's the greatest gift I could ever ask for."

Schleifer's views confirmed that this is a common effect for those who have long-standing animal companions, or even temporary visits with them.

"We know that the stress hormones go down in the presence of dogs so basically, they make people feel much better about everything," she said. "Students were reporting when they felt stressed, six months after the visit with the dog, it would help to relax them, just by thinking about the visit with the dog."

Even an interaction with a dog can brighten someone's outlook. Schleifer described having therapy dog session in public spaces, and watching the stressed and grim get a small boost from even the presence of an animal.

"All of the sudden everything loosens up and they're smiling," she said. "It's incredible to watch that happen from one person to another. And that's not interacting with the dogs, that's from just walking through the area."

Glustein said that Concordia is planning another dog therapy event for mid-April, and the final exam period.

As for Schleifer, she believes that the vast benefits of animal-assisted therapy are only

beginning to be tapped, and that the organization will continue to expand as the field discovers more venues for therapy dogs and their vast array of benefits—beyond the warm and fuzzies.

"I would hope more and more people end up with the benefits of this," she said, "because I see how much good that it does."

Letter

Cannabis Prohibition is a Farce

Dear Editors of *The Link*,

Gonzo Nieto got an arrow-splitting bullseye ("Rules To Roll By" volume 36, issue 19), discussing the future rules regarding cannabis. Actually, it amounts to simply changing the rules from regulations stemming from the black market to government regulations because either way cannabis is cultivated, sold and being used by responsible adults across North America, like it has been for decades. The level of contempt citizens have for cannabis prohibition demands the end of the farce.

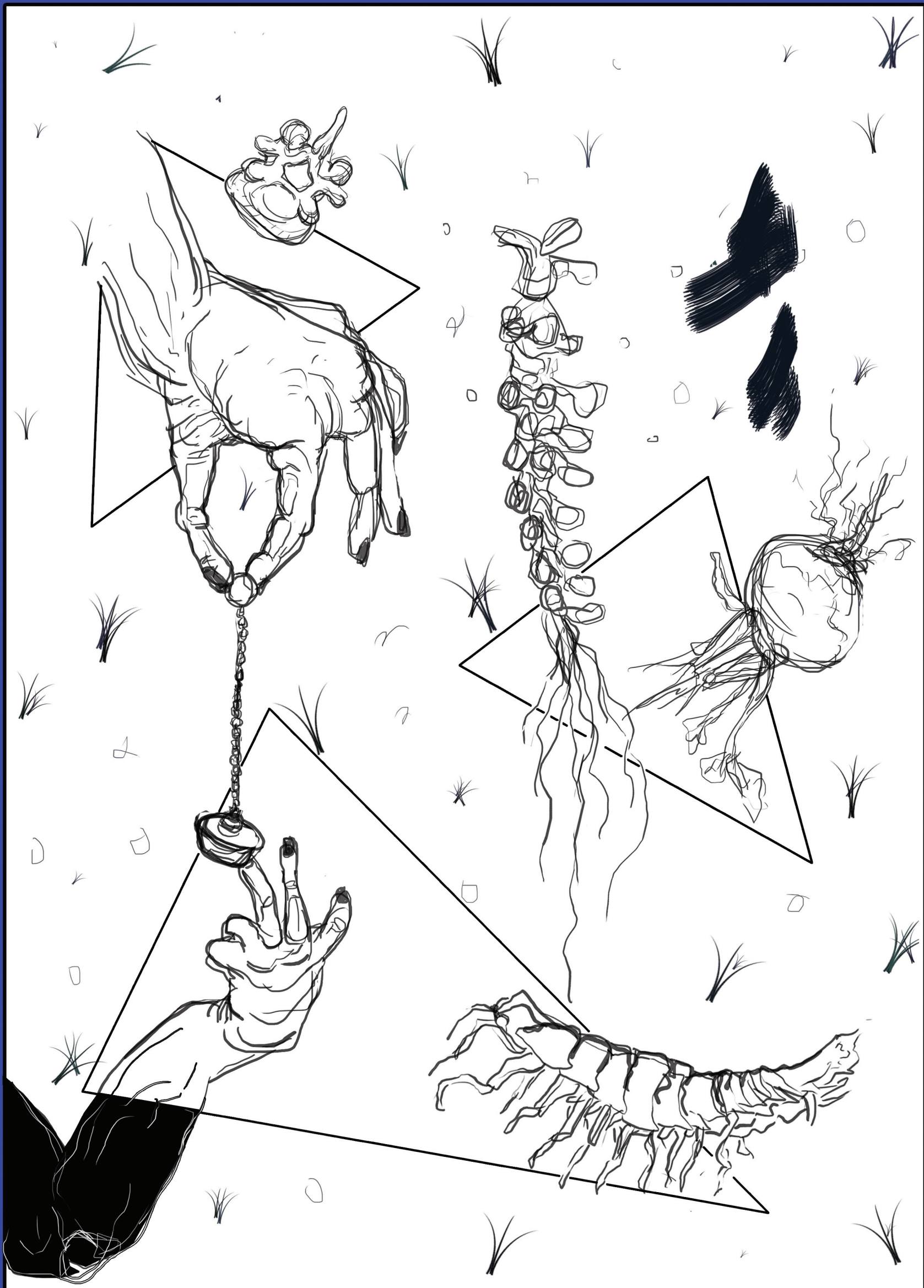
At the very minimum, until government creates their regulations, they should put a moratorium on caging responsible adults who choose to use the relatively safe, extremely popular God-given plant.

Truthfully,

Stan White, Dillon, Colorado

The Link publishes letters to the editor. If there's an article, event, issue or general happening you want to comment on, send us a letter under 400 words before 4 p.m. on Friday at letters@thelinknewspaper.ca.

WOAH! Slow down there!
Good job on those midterms.
Treat yourself to a colouring break!



Is Homeopathy Legit?

SIMON NEW

In a world of big pharma, corporate sponsorships and antibiotic resistance, it can be hard to stay dry from the ever-present rain of prescription drugs and pushy doctors. It seems like everyone has a disorder, and there's always a wonder drug that promises to swoop in and save the day, so it can be hard not to jump into the welcoming, tender arms of homeopathy and other alternative holistic medicines for solace. However, it's more apparent than ever that these practices are nothing more than organic, gluten-free snake oil.

A staple of homeopathic solutions involves diluting the active ingredients in water until there are no traces of the original substance left, the idea being that the water will retain a memory of the remedy when it's gone, and will therefore treat the illness. This and other tenets of homeopathy are, unsurprisingly, widely considered to be pseudoscience.

But look no further than the first page of Google search results for plenty of testimonials to the legitimacy of homeopathy and to the "cures like" form of remedies. What this really shows is a strong case for the placebo effect.

Among a lengthy list of reputable homeopathic dissenters, Ted Kaptchuk, a professor at Harvard Medical School, conducted an experiment with 262 subjects, all adults with irritable bowel syndrome. In addition to a control group that received no treatment, Kaptchuk gave two other groups a placebo. One group received the placebo from a cold, reserved practitioner that didn't talk much and was never friendly towards the patient. The other group was treated with the same placebo, but from a practitioner that was very friendly and "schmaltzy" as Kaptchuk

put it, reassuring the patient that he knew what they were going through, and that this new form of treatment was exceptionally effective. Those with the special treatment unsurprisingly had the greatest relief from their ailment.

Kaptchuk was among the first to discover a "dose-dependant response" to a placebo. This study showed that the environment surrounding the treatment played a big role in how the patient felt about their symptoms.

This is the platform that homeopathy stands on; the system is truly the biggest testament to the placebo effect ever created. Ask anyone that sees a homeopath regularly to describe what a visit to their office looks like.

Homeopaths create a place of emotional safety almost akin to a therapist's office. This, along with the promise that that bottle of onion extract will get rid of your tendonitis, is what makes the industry so successful. So if placebo therapy is so effective, then what is the case against homeopathy?

Other than the occasionally exorbitant costs for remedies that are often literally water, there are some urgent care diseases, genuine killers, that homeopathy attempts to cover. When a remedy is administered, the patient may feel better, but as their condition worsens, sometimes it's too late for a cure.

Tamara Lovett, a Calgary mother, is currently on trial for failing to provide the necessities of life to her seven-year-old son and for criminal negligence causing his death in 2013. When the boy caught strep throat, she refused to take him to a doctor and instead gave the child homeopathic remedies to help him feel better. The boy was bedridden for ten days and died in the hospital.

It's cases like these that make legitimizing homeopathy shady, to say the least. The emo-

tional ease that the remedies might cause in the short term is harmless, but giving them a valid status in medicine can give some people the wrong idea.

What Lovett did to her child was negligent, but with confirmation bias so easy to

find when the homeopathy market is flooded the way it is, it can cause people to give too much credit to natural medicine. It's clear that the theories behind these bottles of natural elixir are fabricated, but it wouldn't be right to say that they don't hold water.



MAY NEWLAND



ALEXEY LAZAREV

thelinknewspaper.ca/opinions • Feb. 9, 2016

Nah'msayin?

The World Sucks, But Your Friends Don't

CARL BINDMAN
@CARLBINDMAN

Not all evil is created equal, but that's hard to notice when there's so much of it. It's been hard to notice anything but evil, really, in these first few months of 2016. It's everything and it's everywhere.

ISIS. Roosh V. Donald Trump. Modern slavery. Jian Ghomeshi. Global warming. The refugee crisis. Tar sands. Zika virus. The Canadian dollar. Student debt. HIV/AIDS. Ted Cruz. Super PACs. Bashar Al-Assad. Postmedia layoffs. Kim Jong-un. Football players dying of CTE. Vladimir Putin. White supremacy. Flint, Michigan. Mass incarceration. Economic inequality. Uber. The Saudi arms deal. Bill Cosby. Missing and murdered Aboriginal women. American gun control. Trans erasure. Police brutality. Pro-lifers. Rape culture. Also, there's the fact that this list is so incomplete as to be almost meaningless.

Right now, the world sucks—and trying to make it better is, surprisingly, actually quite

difficult (if it isn't, you're doing it wrong). Because it's so hard, it's easy to let the long list of evils get the better of you.

Lately it's definitely been getting the better of me: it's only February, I'm already tired, and I'm only just realizing how screwed up everything is. I need energy to go forward, because the world doesn't care if I'm tired. So where am I supposed to get it?

Answer: from all around—from the people that I care about, and from those that care about me.

I don't really know anything, but I love my friends, and while that doesn't make things okay, it makes it *feel* okay, and that's something, right? They help me feel grounded when I look around and see the trackless hellscapes we've yet to traverse.

Maybe take this as a gentle reminder to love your friends, too. Never stop trying to make things better, obviously, but give yourself the chance to hug someone you think is neat when stuff gets tough.

We're all we've got. Find a little joy with your fellow humans—even if it's out of spite.

Standards by Graeme Shorten Adams @foreshortening

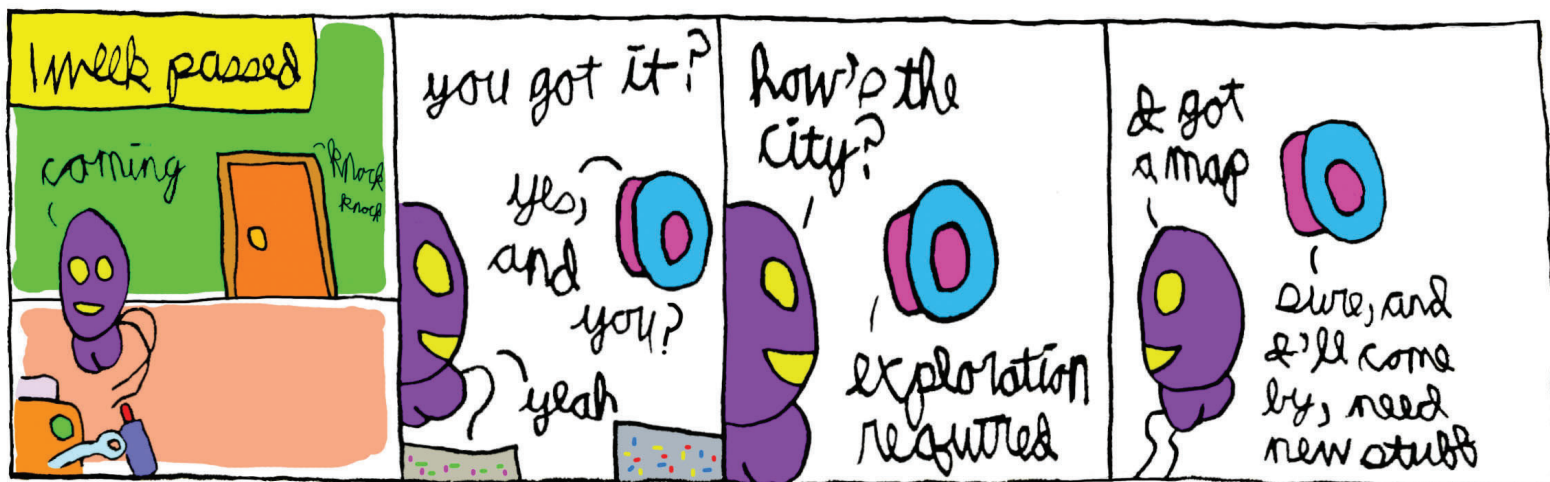


Crap Comics by Morag Rahn-Campbell

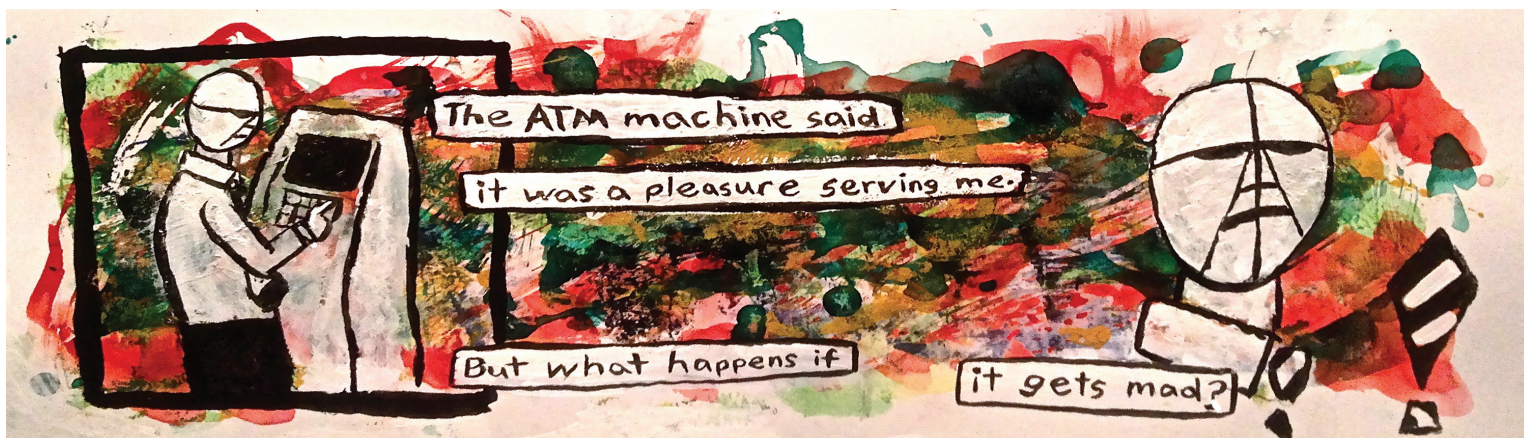


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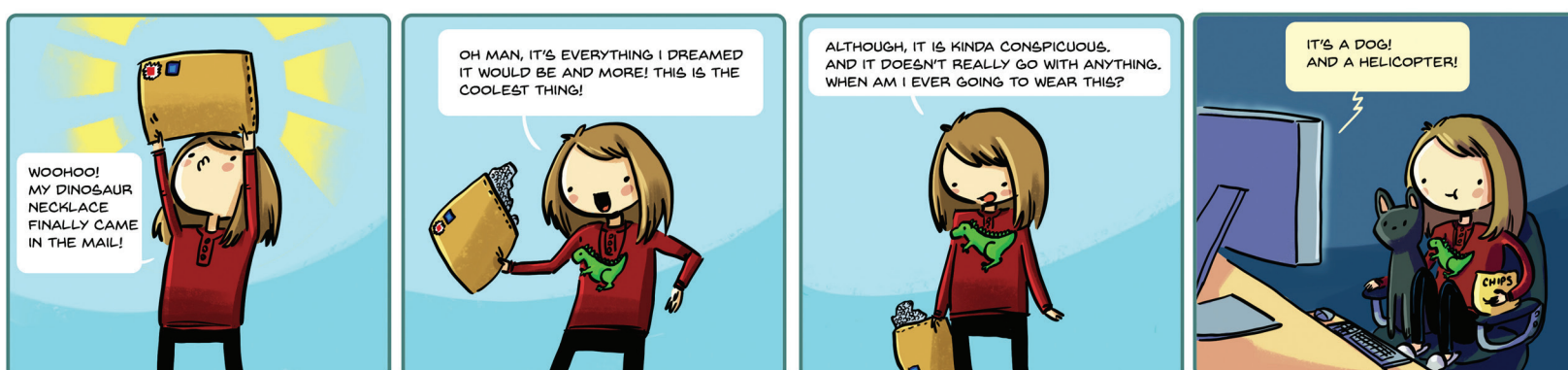
Balloon Ventures by Mangekko Jones



The Adventures of Every-Man by @samdchurchii



Caity Comics by Caity Hall @caityhallart





EDITORIAL

MADELEINE GENDREAU

The Blame Game

Concordia, International Tuition, and How the Government's Austerity Policy is the Problem

Concordia's international students should not have to suffer tuition hikes because of the university, but in turn, the university should not be forced to make difficult financial decisions as a result of austerity measures implemented by the provincial government.

It's important to understand the circumstances leading to these dilemmas, and find the root cause of the issue.

This past week, *La Presse* ran a story including leaked information that the Quebec Ministry of Education is planning to approve and allow the province's universities to raise international tuition up by 25 per cent.

In an email to *The Link*, Catherine Poulin from the ministry said this scenario was one of many that were discussed at a meeting in January, but no final decisions have been made. Nevertheless, this story is blowing up because it feels almost inevitable.

Premier Philippe Couillard's Liberal-majority government has been implementing austerity measures—budget cuts—to public sectors like education since they gained power in April 2014. Over the past four years, Concordia University has suffered through approximately \$36 million in cuts.

If implemented, tuition hikes for international students would act as a counter-balance to the millions lost due to austerity.

The cuts were a driving force pushing many Concordia student associations to vote in favour of striking in protest to provincial austerity measures in spring of last year. The strikes and demonstrations continued in the fall of last semester to a lesser extent, but this mobilization seems to have fallen on deaf ears.

Some labour unions representing public workers in Quebec have come to collective agreements with the government. However, compromises were made during the negotiations, and any new contract would not erase the consequences and effects of the millions of dollars cut in recent years.

This is a reminder that despite any wrong move Concordia administration makes within the coming years, austerity measures implemented under Premier Couillard are the root cause for these choices. The university has been forced into an uncomfortable corner due to the provincial government's policies.

The provincial government is tempting Concordia to raise international tuition as a

way to rectify the damage their initial economic choice to run a zero dollar deficit caused, and that's wrong.

Austerity measures across the world, notably in European countries like Greece, Portugal and Spain have proven to be disastrous. The idea of having a better, more sustainable future by neglecting the needs and demands of the present is unsustainable in itself. One group of people, in most cases public workers, will always suffer. This ultimately has a negative effect on the rest of society.

A few issues ago, before *La Presse*'s story, we demanded that international tuition not be raised. If Concordia exercises its ability to raise tuition for students from abroad, it would make sense, pragmatically speaking. This is not to say the decision would be justified. It would not be.

In this complex world, where full agency to make the right choice is almost never guaranteed, one could rationalize this hypothetical future. In previous interviews with *The Link* over the past year and half, Shepard and Concordia's Chief Financial Officer Patrick Kelley have both acknowledged the pressurized situ-

ation cuts have put them in, and said they're working hard with the ministry to make ends meet.

When the cuts first happened, Shepard wrote a letter denouncing them, and last year at a general assembly for the university's part-time faculty union, he discussed how students want to see him protesting on the streets with them. But he prefers a strategy game instead.

It's true that most Concordia administrators make a lot of money, and this argument is one that should always be emphasized, regardless of monetary cuts. They could further embrace radicalism by making personal sacrifices or joining the protests on the streets.

This would not solve our current predicament, though. Simply put, even if Shepard took a salary cut, or international tuition fees were raised, it would not make much of a difference to the loss in government grants. Concordia estimates there will be an \$8 million deficit by the year's end.

Concordia should not raise international tuition. However, the provincial government should not put them in a situation where they have to choose. The only solution to austerity is to stop practicing it.

THE LINK

Volume 36, Issue 20
Tuesday, Feb. 9, 2016
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The Link is published every Tuesday during the academic year by The Link Publication Society Inc. Content is independent of the university and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in *The Link*'s constitution. Any student is welcome to work on *The Link* and become a voting staff member.

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Letters to the editor are welcome. All letters 400 words or less will be printed, space permitting. The letters deadline is Friday at 4:00 p.m. *The Link* reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libellous, or otherwise contrary to *The Link*'s statement of principles.

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TYPESETTING by The Link **PRINTING** by Hebdo-Litho.

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The McGill Daily, Le Délit and The Link present



le délit STUDENT JOURNALISM WEEK 2016

SATURDAY FEB. 13 TO SATURDAY FEB. 20

FEB. 13: Conférence hivernale de la Presse étudiante francophone

French presentations by Fabien Deglise (*Le Devoir*), Judith Lachapelle (*La Presse*), and Roland-Yves Carignan (*Libération*, *The Gazette*) followed by a panel discussion for members of the student press. 12:30-6:30 p.m. at Gert's (Shatner, McGill). Admission: \$5

FEB. 15: Racism and the Media

Workshop with Kim Milan. QPIRG Concordia (1500 de Maisonneuve Blvd. W. suite 204), 6:30-8:30 p.m.

FEB. 16: Environmental Journalism

Panel with Charles Côté, Henri Assogba, and more. South Side Cafeteria (Shatner, McGill), Time TBA.

FEB. 17: Feminist Approaches to Journalism

Panel with Kai Cheng (*Everyday Feminism*, *xoJane*), Hepzibeth Lee (*Dragonroot Media*), and Studio XX. Arts W20, 6 to 8 p.m. (McGill)

FEB. 18: Investigative Journalism

Panel with Henry Aubin, Linda Gyulai, Marie-Maude Denis, and Vincent Larouche. South Side Cafeteria (Shatner, McGill), 6:30-8:30 p.m.

FEB. 19: Arts Criticism

With T'cha Dunlevy, Daniel Viola, Lorraine Carpenter, and Crystal Chan. Club Lounge, 6 p.m. (McGill)

FEB. 20: Making a Journalism Career

With Kate McKenna, Eric Andrew-Gee, Adam Kovac, Justin Ling and Laurent Bastien Corbeil. CSU Lounge (1455 de Maisonneuve Blvd. W., 7th Floor), 4 p.m. Followed by a reception.

Check our website for details:
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WITHOUT
CONSENT
is sexual assault

ASK for permission How to ask for permission

- Can I keep going?
- Is it okay if I ____?
- Are you having fun?
- Would you like it if I ____?
- Can I put my ____ in your ____?

concordia.ca/sarc