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OP-RACE



A SPECIAL ISSUE

P.9

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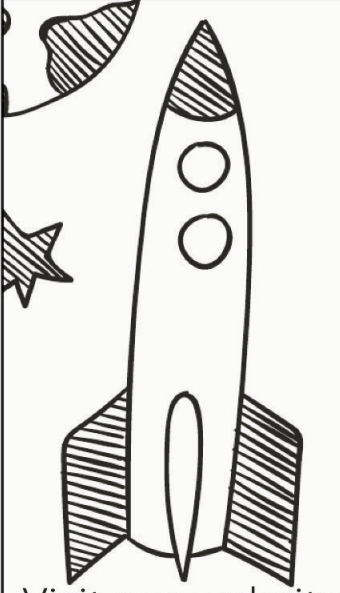
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- Monday to Friday from 8:30 a.m. to 12:55 p.m.
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- Monday to Thursday from 5:45 p.m. to 10:10 p.m.

Registration by appointment

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VOUS IREZ LOIN

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CUPFA MiCRO TALKs

Six minute talks by faculty and students.

FEMINISM MATTERS

Still edgy, feminism casts a wide net to encompass diverse viewpoints on a plethora of issues – wage inequality, division of domestic labour, violence against women, sexual identity rights, poverty, reproductive rights, embodied experience, the glass ceiling and other status concerns. In this MicroTalk Concordia faculty and students explore some of the continued challenges of feminism today and why feminism matters.

Feb. 07, 2017
Tuesday, 6:30-8:30 pm
1515 St. Catherine St. West
EV6.720, 6th floor

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MEETING EVERY TUESDAY AT 4 P.M.

HALL BUILDING 1455 DE MAISONNEUVE W. ROOM H649

Montreal Urban Aboriginal Health Centre Moving Forward

Community Members Push to See More From Canadian Government

JAMES BETZ-GRAY
@JAMESBETZGRAY

Montreal Mayor Denis Coderre jump-started a conversation on Wednesday by asking the board of the Montreal Urban Aboriginal Health Centre to stop collecting signatures on a petition—they were calling for a public consultation about finding a suitable building for the centre.

This effectively began their consultation a month before their petition's deadline. The signing period began Nov. 28, 2016 with the intention of collecting 15,000 signatures before Feb. 25. MUAHC's board is very pleased with the decision to skip the petition process and begin dialogue with Coderre and his cabinet.

While more than twelve Canadian cities have Indigenous health centres, Montreal, Canada's second largest city, does not.

The Quebec Medicare system is failing to accommodate Montreal's urban Indigenous population and their special needs for holistic healing practices, MUAHC board member Pascale Annoual explained.

"Being holistic is beyond the bio-psychosocial model," Annoual said. Language barriers have created complications for Indigenous people seeking medical attention that works for them. "It's being done nationally so for Quebec, we just need a first [step]."

A 2015 survey found that Inuit, First Nation and Métis account for ten per cent of Montreal's homeless population, despite making up only 0.6 per cent of the city's total population.

During a peaceful protest for Indigenous, LGBTQ and women's rights on Jan. 21, Annoual said, "It's about the rights to health, the rights to proper access and the right to having all services under one roof."

Annoual works as an art-ethno therapist at Arts, Racines & Therapies in Ville Saint-Laurent. The MUAHC committee strives to provide a space for off-reserve Indigenous people seeking medical attention.

Indigenous communities are affected by certain illnesses at a different rate than other Canadian populations, for a variety of reasons. Accounting for less than four per cent of Canada's population, they make up eight per cent of HIV cases in the country and 12.5 per cent of new infections. The risk of developing Tuberculosis is more than 25 times higher, and they also see the highest rate of diabetes, infant and child morbidity and suicide.

While speaking with Annoual, a friend of hers named Jeannie Sappa joined the conversation, asking for her story to be told.

"It's always been a problem," said Sappa, an Inuit woman from Northern Quebec who has survived domestic abuse.

Sappa opened up about her experience of not knowing any better, of not knowing her history—why her grandparents had been relocated or why her brother was sent to residential school by the Canadian government.

She wants her story to be heard by those who are still living in abusive relationships. "Isolation causes suffering," said Sappa. "There's been



From left: Carrie Martin, Denis Coderre and Pascale Annoual on Wednesday, Jan. 25.

COURTESY MUAHC

enough of that, the suffering"

The abuse started at a young age for Sappa in a community where the residential schools have left a legacy of unimaginable crimes against the Indigenous students and their families. Life hasn't always been easy for her, she explained.

"I've always treated men bigger—bigger than life, bigger than god, bigger than the universe," she said. "That's how I grew up because I thought violence was normal."

"The educational system caused the problem, we need to look at what it can do to pull away from it," said Chair of the Truth and Reconciliation Commission Murray Sinclair in a video on their website.

The TRC aims to close gaps that the Canadian government left for its Indigenous population. The Indian Residential School Settlement Agreement, beginning in 2007, would award \$3 billion to 86,000 Indigenous Canadians who were removed from their families and placed in residential schools. It is the largest settlement in

Canadian history.

Written in 2012 and completed in December 2015, the commission contains 94 Calls to Action in regards to child welfare, education, language, culture, justice and health. The six health-based Calls to Action include establishing measurable goals, addressing distinct health needs, recognizing Indigenous healing practice value, increasing Indigenous professionals in healthcare and requiring medical students to take a course on Indigenous health. Notably, it also includes creating sustainable funding for new healing centers.

Annoual said the MUAHC will hopefully provide a solution to the problem. Reconciliation, an Indigenous position in the mayor's cabinet and a site for the MUAHC were also discussed.

His actions coincide with his recent announcement of appointing an Indigenous position within his cabinet if re-elected in

"There's been enough of that—the suffering"

—Jeannie Sappa

November during the next municipal elections. With no Indigenous officials currently on council, opposition party Projet Montreal told the *Montreal Gazette* that 40 per cent of its candidates will belong to ethnic minority groups come election time.

Sinclair, in the same video, acknowledged that taking these steps is moving towards repairing the relationship between the Canadian government and the nation's Indigenous communities.

"Reconciliation will be about ensuring that everything that we do today is aimed at that high standard of restoring the balance to that relationship."

L'Organe Finds a New Home

A Year of Transitions for Concordia's Only Francophone Publication

ÉTIENNE LAJOIE
@RENEGADEREPORTS

For a while, the magazines were stacked in a small pastel-coloured locker in the basement of the Hall building. Two years later, *L'Organe*, the only French student publication at Concordia, can finally say it has a home.

Its new office is located on the corner of Guy St. and Ste. Catherine St. W in the TD Building, which was a gift to the university from the bank by the same name.

It's a turning point for *L'Organe*. Not only does it now have a proper work environment, the publication is transitioning from one editor-in-chief to another for the first time.

In addition, the magazine wants the university to start collecting its \$0.06 per credit fee-levy again. It was suspended for two years, effective after a January 2015 Board of Governors meeting, but is on the agenda of the March 8 meeting, according to University spokesperson Chris Mota.

Concordia Student Union General Coordinator Lucinda Marshall-Kiparissis is confident that it will succeed without complications, effective September 2017.

In 2014, Pierre Chauvin, Flora Hammond and Charlotte Parent successfully brought the magazine back to life after a three-year hiatus. *L'Organe* had been inactive since 2011 when the entire group of editors left.

Parent, who has been editor-in-chief since 2014, is now giving her seat to Emmanuelle Aïsha Sparkes. Chauvin, meanwhile, is the president of the magazine's Board of Directors and a former editor of *The Link*, like Hammond.

Parent, despite not being part of the editorial staff anymore, will stay with the team to help Sparkes and take care of the administrative work—namely furnishing the new office.

"It's not big," said Parent, "but it's great [to have an office]."

The magazine does however face a major hurdle. The university's wifi doesn't reach the new workspace. "We're looking for a solution," explained Parent, who added that she will be contacting the Facilities Management to fix the issue.

She hopes to solve the problem before February, so that the team can work on the next magazine in the new space.

There is still no furniture in the office, but it's an upgrade. "It's already a change," said Parent, "it gives extra motivation to everybody."

"It's tiring to work without an office because you never know where you're going to meet up," explained Parent. In the past, the team would meet up at the Liberal Arts College on Mackay St. because Parent is a student there.

Parent learned earlier this month that the magazine had an office in the past and, as a result, was able to reclaim two computers and a camera. During her time as editor-in-chief, Parent would do most of the editing because she was the only one who had Antidote, a French text corrector, on her computer.

Sparkes is joining *L'Organe* in a much different work environment. "I'm very lucky [to join at this time]. I did not have to pave the road," said Sparkes, a translation student.

Nothing came easy for Parent in the beginning, so she's making sure Sparkes can focus on the editorial work. In 2011, the initial team could not access the magazine's bank account because the organization's file

in the provincial enterprise register had not been updated since 2007.

To help the new editor-in-chief, *L'Organe* created the production manager position to take care of distribution, promotion and events. Parent formerly completed all these tasks, in addition to editing most of the magazine. They are now the responsibility of Maude Marcotte, another student in the translation program.

Sparkes also joined a staff that was mostly complete, but the new editor-in-chief said she was welcomed with open arms. "I'm already the editor-in-chief, I'm learning on the fly," said Sparkes. She was especially interested by the multidisciplinary qualities of the magazine.

"*L'Organe* is not only a literary magazine, that's what I really like about it," she said.

Sparkes is working with Marcotte to grow the audience. "We started writing to several departments, such as the French studies and English literature departments," Sparkes added.

The new editor-in-chief would like to have more participation from Anglophones at Concordia. "If someone sends a small text that we find interesting, we can find a way to translate it," said Sparkes.

Much like the variety she likes in the magazine, the publication's next launch party—an event that accompanies each edition—will not only feature the usual readings of essays from the magazine, but also theatrical or musical performances, depending on what the team receives from its call for performances.

"What was appealing at *L'Organe* [...] is the fact that we give a lot of liberty to our contributors," said Sparkes. "We are modeled by the contributions we receive."

April 2011
Most of *L'Organe's* staff left.

April 2013
An effort to restructure failed. No access to bank account.

December 2013
\$0.06 fee-levy suspended at Board of Governors meeting.

Winter 2014
Regained access to bank account.

February 2015
Relaunch of magazine and request for office made.

April 2015
First issue of magazine after the relaunch.

January 2017
L'Organe gets an office in the TD building.

March 2017
Renewal of *L'Organe's* fee-levy will be discussed at BoG.



Charlotte Parent, the leaving editor-in-chief of *L'Organe*, passes the torch to Emmanuelle Aïsha Sparkes.

ÉTIENNE LAJOIE

Concordia Refugee Centre Up and Running

Fee-Levy Group in Midst of Finalizing Office Space and Hiring Staff

JONATHAN CARAGAY-COOK
@HIIMBIRACIAL

Since becoming operational last summer, the Refugee Centre at Concordia has assisted approximately 100 refugees and immigrants looking to start anew in Montreal, according to the centre's director Abdulla Daoud.

"They're eager to work and restart their lives," said Daoud, who is currently the only full-time staff member.

Knowing how to file taxes, which companies to invest in, and which university to choose are some of the education and skills the Refugee Centre wants to provide, according to Daoud. "All of these are basic things that we see as everyday life that are just foreign to [refugees] that come here because it's just not the same system," he said.

The non-profit organization has experienced a few hiccups in its early days, Daoud said, as it continues negotiations for the rent of its new space and hiring more full-time staff members. The new office is on the fourth floor of the FG building located at 1610 Ste. Catherine St. W. on Concordia's downtown campus. The space is under renovations right now, according to Daoud. He said rent will be approximately \$5,000 a month.

The Centre, he said, tried to get a space through the university but the administration said nothing was available. Having a space that is separate from the university offsets the costs of paying rent in autonomy,

said Rami Yahia, one of the centre's eight governors and the Concordia Student Union Internal Affairs Coordinator.

"It allows us more freedom to tackle the real issues," Yahia said, citing the Quebec Public Interest Research Group at Concordia and the Centre for Gender Advocacy—two other fee-levy student groups—as models to follow.

In the CSU General Elections last March, students voted in favour of a referendum asking: "Do you agree to pay 37 cents per credit indexed to inflation in accordance with the Consumer Price Index of Canada, to the Canadian Refugee Initiative, effective Fall 2016?" The final vote tally was 1454 in favour, 431 against, and 338 abstentions.

On its website—therefugeecentre.com—there is a tentative percentage breakdown of where student fees will go. Twenty-two per cent of its budget, for instance, will be put into a business development centre while ten per cent will be allocated towards academic counseling, a legal aid clinic, and a bursary and scholarship program.

The business development centre has not launched yet, but Daoud said the goal is to create training programs and workshops to prepare refugees for the different economic system. The bursary program will be for refugees who come straight to Montreal from a campsite, he added, while the scholarships will be distributed based on academic merit.

Twenty-three per cent of the budget is for internships, salary, and benefits. Daoud



The refugee centre is currently under renovation on the fourth floor of the FB building.

NIKOLAS LITZENBERGER

explained that they're aiming to hire ten full-time employees for the year. Full financial statements will be released at the end of their fiscal year in August, according to their website. Daoud said that they're planning to have an Annual General Meeting with their members in April, with the exact date yet to be announced.

The entire staff, including volunteers, will comprise entirely of Concordia students or alumni, he added. The Centre tries to find as many trilingual students as possible, Daoud

explained, because many refugees come from countries where English or French are not as widely spoken. It's not however a requirement to get involved.

For Daoud, working for the Refugee Centre has a personal significance. His parents were refugees. Looking back on their transition into Canada, Daoud said they made mistakes because of cultural and systemic differences. "[The Refugee Centre] is one of these things that I wish we'd had when we came," he said.

The Link Volume 38 General Elections Are Almost Here

On Tuesday, Feb. 28 at 4 p.m. in The Link's office, in the Hall Building in room H-649 (1455 de Maisonneuve W.).

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 opinions content cycles. Take on the mountain of the Internet through cunning social media strategy and innovative ideas.

Managing Editor

Journalism works because deadlines are enforced. Oversee the paper'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.

(2) Co-News Editors

Direct the online news content. Get to know every inch of Concordia and its politics. Recite acronyms and chase the truth. Repeat after me: BoG, CSU, ASFA.

Opinions Editor

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

Copy Editor

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

Fringe Arts Editor

Expose all that's cool and underground in the Montreal art scene. 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

As the online, regular counterpart to the fringe arts editor, you tell Concordia what's worth seeing and what to avoid. You are also in charge of our popular fringe calendar.

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 Editor

Capture the ups and downs of Concordia life. Snap photos of Stingers games, protests and everything in between. Manage a list of regular contributors and become adept at Photoshop for when the photos are sub-par.

Video Editor

Capture video every week for Facebook, Instagram, Twitter and The Link's website. Work with the coordinating editor to organize live sessions with bands, and capture on-the-spot news when it happens.

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:

Bronson Smillie, Nico Holzmman, Étienne Lajoie, Gabor Bata, Keenan Poloncsak, Ninon Scotto di Uccio, Jordan Stoopler, Harrison-Milo Rahajason, Miriam Lafontaine, Julia Miele, Michael Eidelson, Salim Valji, Willie Wilson, Cairo Justice, Marion Lefevre, Brian Lapuz, Sharon Yonan Renold, Jonathan Caragay-Cook, Claire Loewen, Ocean DeRouchie, Carl Bindman, Jon Milton, Tristan D'Amours, Moragh Rahn-Campbell, Alexander Perez, Kelsey Litwin, Vince Morello, Nikolas Litzenberger

One more contribution needed:

Franca Mignacca, Pat Cahill, Tristan Masson, Solene Jonveaux, Sarah Jesmer, Michael Dutton, Jeremie Gauthier-Caron, Savannah Stewart

Two more contributions needed:

Matt D'Amours, Kate Lindner, Simon New, Sophie Marisol, Rebecca Meloche, Sam Bofo, Lee McLure, Natalia Fedosieieva, James Betz-Gray, Taliesin Herb, Andrew Ryder, Shakti Langlois-Ortega

"If no one had reached out to me, I don't know where I'd be right now. I certainly wouldn't [have] three albums done."

— Hanorah

Moving Forward

SAVANNAH STEWART

VVF

Montreal Singer Hanorah on Using Music to Address Sexual Violence

SAVANNAH STEWART
@SAV_EDEN_S

As Hanorah and her band got ready to play a set for their recently-secured residency last Saturday night, people from all over the city flooded into NDG bar Honey Martin's cozy embrace.

While the Montreal-based band played a mix of original music and covers from artists such as Amy Winehouse and The White Stripes, Hanorah's set wasn't just a cheerful collection of good music, it was a powerful display of emotion and empathy for issues that exist beyond the bar.

Hanorah's studio tracks are a chill mix of soul and R&B, but her live performances are anything but mellow.

"With the full live band, it's a totally different thing," she said. "I've pushed myself vocally further than I ever could because they play so darn loud."

While the singer belted out impressive melodies, dancing and shaking her curls to the upbeat music of the four-piece band, Honey Martin was in full-blown party mode.

After Hanorah started writing and singing in 2015, she sought people to play with. She met guitarist Paul De Rita

while he was busking in a metro station.

Soon after, keyboardist Christian Henegan-Comeau and bassist Adam Shore came on board. At the time, the two were also playing together in another band called Safe and Sound. Their familiarity with each other's style really added to the harmony of the band, Hanorah said.

Olivier Cousineau, their drummer, was last to join the project, but De Rita said that he was worth the wait.

The band's lively accompaniment successfully showcases Hanorah's powerful, smooth-as-silk singing voice. But more than that, her band is part of the support system she relies on as she confronts the trauma of her sexual assault.

"It was difficult for a long time to work with people, period—but especially men. I've been truly blessed to meet these amazing musicians with very big hearts and who are very generous with their emotional labour and their time."

De Rita often contributes to the song writing, but he makes it clear that the lyrics are Hanorah's space to express her thoughts and feelings.

"Whatever she's feeling, whatever feels right to sing about and write down... I try not to interfere," he said.

"I just focus on the musical side of it, what's going on with the instruments."

Her upcoming EP, *Post Romantic Stress Disorder*, deals with the aftermath of assault.

The track "Clementine," with the lyric "Was it my fault?" woven repetitively through the chorus, highlights the difficulty survivors of sexual violence often face when coming to terms with their experiences.

But it wasn't always so easy to be open about her experience, Hanorah said. In her 2015 debut album, *Unstuck*, Hanorah admitted that being direct about its subject matter was challenging.

However, listeners responded with encouragement and gave her the confidence to address the topic of sexual violence more openly, she said.

"That's important to me—to be honest about the content," she said. "If no one had reached out to me, I don't know where I'd be right now. I certainly wouldn't be in this band, and I certainly wouldn't have three albums done."

She hopes her music can help survivors of sexual violence realize that others have been through the same difficult experiences.

"I'm not trying to save anybody, but if

I can just show someone out there that they're not alone, then I've done my job."

With a solid support system behind her, Hanorah feels that she has a responsibility to do this work.

Though she said it happens more online than at shows, Hanorah has had several survivors of sexual violence share with her the impact her music has had on them.

"I've been approached by people all over the world. [...] That's what's great about the Internet— you can really reach people." And she says what matters most to her is connecting.

Hanorah and the band are finishing up with a third album and they just came back from a mini-tour in Toronto, which De Rita said has only made the band tighter.

"Going to different cities, playing music with people and being in a vehicle and sleeping in the same room is healthy, you know?"

That, along with their weekly shows at Honey Martin, points to an exciting future for Hanorah and the band.

Hanorah // Honey Martin // 5916 Sherbrooke W. // Every Friday at 10:30 p.m. // No Cover

THE LINK CALENDAR OF EVENTS: Jan. 31 - Feb. 7

TU 31

Panel Discussion - Indigenous Peoples and Urban Inequality in Quebec

Presented by the School of Community and Public Affairs, this will be a discussion on the growing gaps between settler communities and Indigenous peoples will be had.

Concordia Hall building • 1455 de Maisonneuve Blvd. W. • 5:30 p.m. // FREE

Social - Concordia Hip-Hop Community

Meet our university's hip hop community, learn what they're all about, and see how you can get involved with them.

Concordia Hall Building • 1455 de Maisonneuve Blvd. W. • 7 p.m. // FREE

WE 1

Workshop - Grant Writing

Grant writing expert Amber Berson is gonna show us the right way to write up some grants! This is pretty handy, huh?

Concordia EV building • 1515 Ste. Catherine St. W. • 11 a.m. // FREE

Meetup and March - Defunding DAPL

TD Bank is one of the main investors in the construction of the Dakota Access Pipeline. March and petition in an attempt to throw a wrench in their plans.

Norman Bethune Square • Corner of de Maisonneuve Blvd. W. and Guy St. • 12 p.m. // FREE

TH 2

Screening and Panel - Indigenous Rights in Canada

The film Broken Promises: The High Arctic will be shown, quickly followed by an interactive discussion on government policy towards Canadian Indigenous peoples.

SSMU building, Suite 1200 • 3600 McTavish St. • 6 p.m. // FREE

Discussion - Communicating Climate Change in Canada

A public conversation on a rather pressing issue that affects all of us. The talk will cover different angles on the subject of climate change, so check it out!

McGill Frank Dawson Adams building • 3450 University St. • 6 p.m. // FREE

FR 3

Workshop - Going Above and Beyond with Social Media

Another installment of The Link's workshop series! Three folks who built entertainment sites from the ground up will give a workshop on how to really shine through on social media and get yourself noticed.

Concordia Hall Building • 1455 de Maisonneuve Blvd W. • 4 p.m. // FREE

Activity - Writing During a Jazz Concert

Join the Concordia Write Nights organization for a night of writing while some sweet Jazz tunes play in the background. No laptops or tablets, just a pen and notebook.

Tanna Schulich Hall, New Music building • 527 Sherbrooke St. W. • 5 p.m. // FREE

SA 4

Zine Launch - Itchy: The Little Things

A group of interesting writers and illustrators have banded together to give you a zine full of some of their best work. Patches, bags, prints, and more will be sold, which will be accompanied with a sound performance by Jonathan Scherk.

Glass Door Gallery • 4064 St. Laurent Blvd. • 7 p.m. // \$5 or PWYC

Concert - Her Harbour and Ada Lea

Blue Skies Turn Black presents these two performers giving a show for just one night.

Bar Le Ritz PDB • 179 Jean Talon St. W. • 8:30 p.m. // \$8 in advance or \$10 at the door

SU 5

Trivia Night At Fiddler's Green Irish Pub

Every Sunday night is trivia night over at Fiddler's. Go as a team of two to four people and kick some trivial ass for a chance to win a prize.

Fiddler's Green Irish Pub • 1224 Bishop St. • 8 p.m. // FREE

MO 6

Discussion - Earthships and Sustainable Building

What the hell is an earthship?! And how on Earth will it help with sustainability? Attend this informative session to find out. Limited space, so show up as soon as you can.

Concordia Greenhouse, Hall building • 1455 de Maisonneuve Blvd. W. • 5:30 p.m. // FREE

Movie Premiere - The Migrant Mixtape

A documentary directed by Eli-Jean Tahchi, telling the story of Arab LGBTQ asylum seekers through a recording of their experiences.

La Sala Rossa • 4848 St. Laurent Blvd. • 6:30 p.m. // \$8

TU 7

Book Launch - The Lonely Hearts Hotel

Famous Montrealer Heather O'Neill is launching her latest work! She'll be there talking about it and answering your questions. Joining her will be singer, songwriter, and multi-instrumentalist Laurel Sprengelmeyer.

Rialto Montreal • 5723 Parc Ave. • 7 p.m. // \$5

Panel - The Nature of Institutional Racism in Quebec

What's the nature of institutional racism, and are political and judicial institutions structured in such a way as to perpetuate racism? Find out here!

Concordia Hall building • 1455 de Maisonneuve Blvd. W. • Doors open at 5:30 p.m. // FREE

If you have an event you want featured, email: calendar@thelinknewspaper.ca

Going to a sick concert, scene vernissage or indie movie screening? Want to write about it, and see it on our FringeBlog? Contact fringeonline@thelinknewspaper.ca

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GIVEAWAY”

278

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by Aletha Arnaquq-Baril.

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651

WINNERS WILL
BE DRAWN
FEB. 3



Poems



MORAG RAHN-CAMPBELL

Concord Candle

by Jazmin Merhmann

All I have left of you
Is this
I treat it with less respect
Than most things
Sometimes I light it
A failed attempt
To kindle memories
That have nothing to do with you

Manitoba

by Michael Dutton

She smiled at me
Like a smooth decadence into personality
Dependent on nothing

All convulsions!
All containments!
She reminds me of the yellow mountains of Spain!
And all the other places I've never been

Hazy

by Kirsty Fiona

I told myself it would take a while for me to write this poem;
here I am.

My fingers smell of cheap cigarettes,
I tell myself I only smoke when it gets bad

Being catcalled reminds me of you,
your ability to have me trust you carelessly.
I was wearing my favourite sweater—
it is still my favourite sweater.
Acquired at the United Church flea market at the age of 14,
Its seams slowly fraying.

I told myself I would never write this poem.
That I was not brave enough to feel this again,
that I did not deserve.

We tell ourselves that we want this attention,
because at 15, I based my worth on whether men wanted me.
Now I wonder if I am still doing the same when I become
emotionally attached.

Evaluating myself on my ability to be loved by men;
to please men.

Always questioning if this was real.
This is real.
This was real.
This is still real.

I know now that
"love" is not your fingers dancing quietly on a bench at
2 a.m. in November with my hazy, high body.

That same night, she and I
walked home with her knife curled up in her fleece,
daring any stranger to encounter us at 3 in the morning.

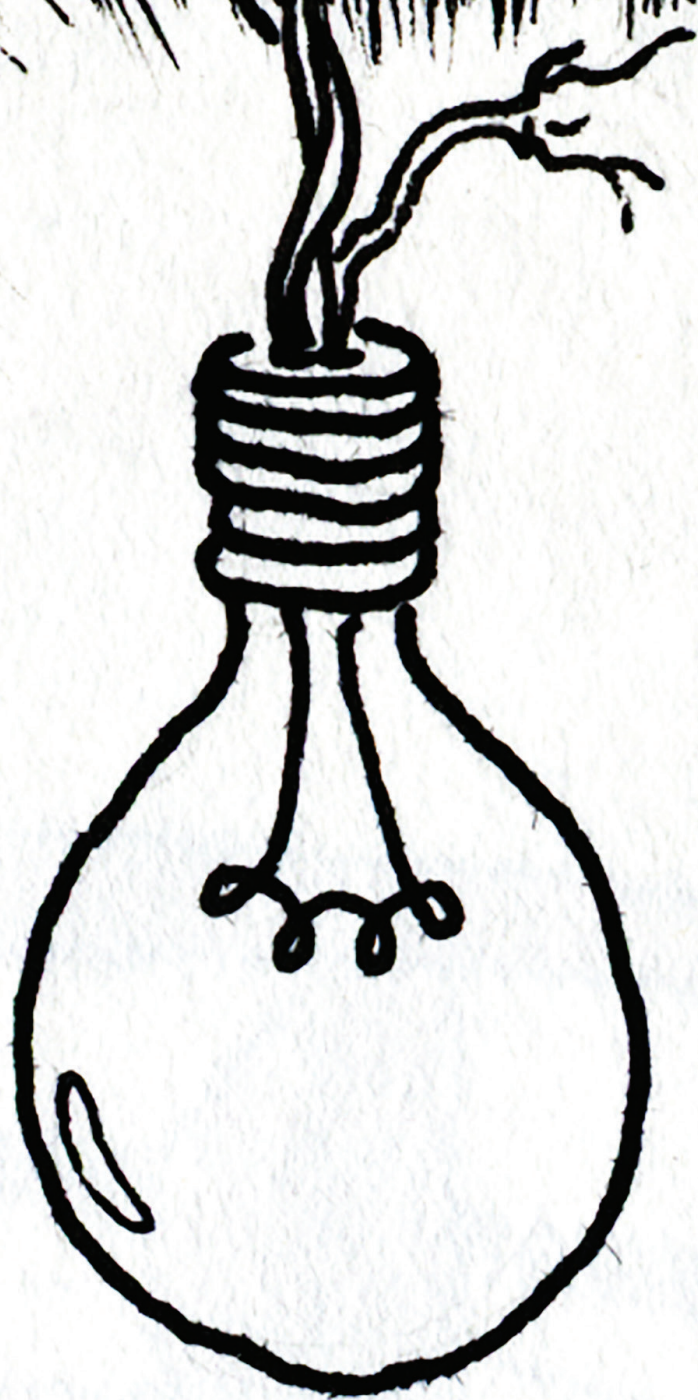
We are guided by this fear,
I am still guided by this fear.

People still wonder why sometimes I do not trust men
to not take me from myself.

I am whole and lovable.
I am not lost.
I know exactly where I am.

It is still my favourite sweater,
I just didn't wear it for a while.

PACE



Having a space dedicated to exploring the complexities of race, for and by people of colour, is a necessity.

This is that space. This is that space which exists on the unceded territory of the Kanien'keha:ka. This is that space which exists within a neoliberal university run largely by white people. This is that space which exists within a white media framework that favours a false notion of objectivity at the expense of justice.

This is that space where we exist.

The Link, too, exists within these systems which, maliciously or not, marginalize people of colour.

This special issue is a response, giving people of colour a platform to oppose marginalization.

If you have any questions, comments,
or concerns, contact

editor@thelinknewspaper.ca.

The Race Issue

I Want to Talk About Race But I Don't Know How

by Rhonda Chung

What do we call people who aren't white? Do you know? Are they "people of colour?" "Visible minorities?" "Racial minorities?" Or do we keep it simple and just say "non-whites?"

If you're hesitating between these terms, you're not alone. In fact, even various levels of the Canadian government can't seem to agree on what best to call this segment of our population.

Statistics Canada, the providers of our demographic data, has settled on the term "visible minority," which they have defined as "persons who are non-Caucasian in race or non-white in colour and who do not report being Aboriginal."

This definition focuses almost entirely on colour. Here's the problem with that: white is a visible colour. In fact, for racism to operate, members of a race have to be visible in order to garner or lose social favour. How can one posit that "white privilege" exists if white is not "visible" and wholly apparent to others? In light of this, the term "person of colour" is cast into an equally suspicious light—who is NOT of colour?

What these terms seem to suggest, but

fail to say outright, is that some members of our society are more noticeable than others. What exactly constitutes noticeability, though? This brings us to the other part of that term: "minority," which alludes to a number. So what are the numbers?

According to the 2011 Canadian census, 20 per cent of Canada's population was categorized as "visible minorities." However, in the most populous cities of Toronto and Vancouver, this number rises to 50 per cent, according to Statistics Canada's 2016 National Household Survey.

Is "minority" really the right term to describe such demographics?

If it's not about numbers and the use of "colour" and "visibility" is problematic, what are we left with?

According to the Ontario Human Rights Commission, "racialized"—as in "racialized person" or "racialized group"—is the term du jour. And what an intriguing term it is. Rather than focusing

on colour or the size of a community, it suggests that an individual or group has been ascribed a certain identity—one with which they might not concur.

But how many of us have actually used or even heard of this term? If a Google search is any indication of our lexical usage, "racialized person" could be found 6,680 times. "Visible minority," on the other hand, had 349,000 hits and "person of colour" had 531,000. Despite their relatively common use, "racial minority," "visible minority," "person of colour" and "non-white" have all been deemed "outdated and inaccurate terms" by the OHRC.

How is it then that two publicly-funded governing agencies cannot agree upon terminologies to describe segments of our population that have existed for centuries? Yes, centuries. The first recorded Black person arrived in Canada in 1605. The first Chinese settlers arrived in the late 1700s. Indians arrived in the early 1900s. One wonders how long you have to live in a land to be considered part of its popular fabric.

It doesn't matter how intriguing or clever a term like "racialized person" is if no one uses it or even knows that it exists.

This brings us to the greater question: Why? Why don't we have access to or knowledge of words that matter to members of our society?

Perhaps the best way to answer this question is with another question: What does it mean to know a word?

At the most basic linguistic level, we could say that the speaker knows the semantic properties of a word, in particular what concepts it invokes, what its descriptive limitations are and how it's used in discourse. These are all necessary components of ensuring comprehensive communication between parties.

Now ask yourself, what does it mean to not know a

word? At the most basic communicative level, it means that a speaker can identify neither the concept he or she wants to discuss, nor its semantic delimitations, rendering him or her unable to engage in meaningful discourse. It effectively eliminates all possibility of communication and ensures that we cannot talk about race because we simply don't have the words to do so. We are thus receiving a very clear message: don't talk about race.

The effect of this "wordlessness" bears out uncomfortable dialogues between people who don't want to sound racist and those who are tired of explaining racism. We are essentially trying to speak to each other in a language that does not exist. Is it any wonder that we are all exhausted by race issues?

By the way, when was the last time race was actively discussed in your classroom? If your experience has been anything like my own, then it would be never. Never have I received a single lecture or lesson from elementary up to high school that discussed the fundamentals of race. I grew up under the belief that being born in Canada meant that I was Canadian, so you can imagine my bewilderment when someone asked me the now-classic question: "Where are you from [...] like, really?" Having never been taught how to identify or navigate a situation that could be considered racist, I answered the only way I knew how: "I'm Canadian." That answer fell flat.

In the end, this gap in our collective knowledge and our lexicon has a direct impact both on those who have been targeted by racism and on those who perpetuate it. Victims may have a hard time processing the mental anguish of a racist comment or attack if they are given no psychological tools to maneuver the complex feelings of alienation and hurt. In addition, perpetrators may feel emboldened to publicly exercise their ethnocentric views because no social boundaries were ever explicitly drawn.

Being hindered in our ability to even discuss race, because the terms have not been agreed upon and because no instruction has ever been received, perpetuates societal ignorance and ensures that we cannot move forward with any kind of social resolve.

I want to talk about race. Don't you?



Fighting Our Own Biases

by Pavlo Tull

It's all a minstrel show. Everything. It never went away—it's just been redefined.

A few months ago I was waiting for the 105 bus at the stop by Loyola campus. It was late at night, I had just finished work and I was eager to get home. As the bus pulled to the curb, a group of three young women, who I assumed came from the residence, ran towards it. Having just made it, proud of their impeccable timing, one of them exclaimed, "Nigga, we made it!"—an obvious reference to the Drake song.

Now I'm faced with a dilemma—do I say anything?

Another one of the women immediately scolds her jubilant friend for uttering the word. There's a small back and forth between the two. The woman who made the initial reference insists she doesn't normally use the word but she's really drunk. Her friend insists it's still not okay.

Do I interject at all? I have to be careful. Will I seem antagonistic? Will this cause a larger situation to develop?

Racial minorities must always keep these thoughts in mind. You have to think about how the way you respond to something will be perceived by others. This is one of my more extreme examples but there are others.

I'm a tall guy so I get asked from time to time if I like basketball. I don't dislike basketball, but it's not my favourite sport. I'll get asked if I like rap. Yes, I like rap, but why is that the first genre to pop into people's heads? People will sometimes say some questionable jokes or observations in front of me and someone is bound to say, "Oh he's not really Black, so it's fine."

What does "really Black" even mean? Am I not Black because I don't act a certain way?

In any of these situations I have to gauge how I respond because, again this could create a larger situation. It could cause me to not "be cool" and not know how to "take a joke," because all these situations are funny, you see, so funny in fact that I currently don't have the mental capacity to process all that humour. It's something I'm trying to work on.

It leads me to wonder: what is a person's place in society? Not just any person—someone from a minority group. How is it that if we speak up, we have to worry about reprisal? What does it say about our place in a white society?

I call it the ongoing minstrel show.

It's the term I use to describe how Blacks, or any minority, are viewed by a predominantly white society—at least in what has been termed Western civilization. I came to this realization after watching Spike Lee's *Do the Right Thing*. In the film, there's a moment when Mookie asks Pino how he can dislike Blacks when his favourite idols—with respect to film, sport, and music—are Black. Pino replies that they're more than Black, they're different.

Different is the key word. It tells me that Blacks have their set space in society and that space is for entertaining—the minstrel show. Anything else beyond that, too bad, it's not for you. This is what's safe and digestible to the white population.



SHREYA BISWAS

How many Black actors can you name? How many Black singers? Athletes? Now how many Black Prime Ministers have there been? Premiers? Presidents? Governors? Senators?

How many unarmed Black men have we seen killed over the past few years?

Ask yourself, why is it that police can apprehend someone like Dylann Roof alive, who murdered nine Black people during a church service, but Tamir Rice, an innocent Black child, ends up shot and killed?

This isn't a simple issue of representation. It can help, but media trivializes and no single tweet, movie, TV show, actor, or law will fix this. Exposure to other people and other ways of life and thinking are good. Increased diversity is good, but the danger is that we become complacent with the status quo because we think, "Oh well, minority groups are being represented in various media," while meaningful change hasn't been affected.

The issues are too complex. There needs to be a fundamental shift in the way we think about Black people, as well as other minorities, and their place within our given society.

So what can you do? You might think that all this stuff isn't your fault, that it's just how it is. The world is a messed up place. While the world might be messed

up, it's not just how it is. Choices have been made and deliberate actions have been taken to lead us to this very moment.

You have to get in-

involved. It doesn't take much, but you have to be willing. You have to want to learn. You have to be able to question your assumptions and biases about how you see the people around you and what kind of value judgments you place on them.

Go look up what a minstrel show is. Go look up what lynchings are. Go look at the photos of those who've been lynched. It's painful, shocking and disturbing. I know because I've looked it all up. I've seen the photos.

I don't want you to simply feel remorseful for the victims, but I want you to notice the crowds of people surrounding the bodies and ask yourself, "Who is the real monster?"

This is not to say that white people are evil. No ethnic group is evil. Good and bad exist among everyone. It's not about placing blame. It's about reevaluating how we see ourselves and others.

Ask yourself why it is that if a Black person commits a crime, the narrative becomes "all Black people are criminals," but if a white person or a group of white people commit a crime the narrative doesn't vilify white people.

You might hear from people—I don't want to say white nationalists, because this can come from people who aren't as extreme—that providing various opportunities to minorities takes away from whites and that it's not fair. Now it's discrimination against whites.

So yes, slavery is over. People aren't being lynched. Both those things are great and people don't have to worry about that too much, but there's more to be done. We can do better.

You should want to be better. We can all be better, together.

WHAT DOES THAT MEAN,

"REALLY BLACK?"

MOST BROWN PEOPLE STRUGGLE

BETWEEN THE EXTREMES.

CONSIDERED TIMID ON ONE HAND

AND DANGEROUS ON THE OTHER.

Being Brown

Addressing the West's Stereotypes of South Asia

by Pooja Patil

Switch on your TV and put on any series that includes a group of friends. Do you see a brown character there? Are they awkward? Do they dress funny? Are they constantly embarrassing themselves in social settings?

Sadly, in most cases, the answer is a big "yes." Be it Kelly Kapoor from the *The Office* who constantly wants to get married, have babies and settle down, and is shown to be someone whose life choices are dominated by her parents. Or how about Raj Koothrapali from *The Big Bang Theory*, an Indian scientist who has trouble speaking to women and constantly makes a fool of himself?

The stereotyping of these characters—be it their accents, their demeanours, or their personalities—is constantly blown out of proportion.

I walk down the hallway, I see smiling faces, I see friendly gestures, I feel like a part of the crowd, no different than anybody else. But with each passing day, I realize I am indeed different. I am often told, "Wow! How long have you been here? You speak English so well, you don't seem to have an Indian accent!" An accent is something we acquire based on the region we grow up in

and the kind of people with whom we are surrounded. Who decides which accents are more appealing than others?

Friends of other ethnicities have told me that they are grateful that I'm not like the "other Indians" and "thank God that I am more westernized." This makes me wonder sometimes if I am doing something wrong or just doing everything right. The worst part is that it was meant to be a compliment—as if I am supposed to feel like I accomplished something just because I appear more westernized.

There have been multiple occasions where I have been classified as the non-threatening one, the one with the smelly food, and the one who would break into an elaborate song and dance at any given moment. The seriousness with which people have asked me if we in India really dance on the roads randomly during the day really amazes me. And the little dance they themselves break into to illustrate what they're talking about is hilarious at the same time.

As far as the food is concerned, the diarrhea jokes never seem to end. Not to mention the numerous times I have been told that I have been missing out on the best tasting meat, since I am assumed to be someone who doesn't eat beef. When

I tell them that I do, I am frowned upon and my integrity is questioned.

We are not born racist. We develop it over time. We are influenced by what we see and what we choose to retain. Most of the time, we just tend to create a mental image pertaining to a certain culture and classify people accordingly.

There is an Indian actor who is light-skinned, green eyed and in great shape. I once showed his pictures to a friend of mine and she asked me if he was an Indian. When I said yes, she replied, "How is it possible? He is so attractive." I really didn't know what to say. Are we not supposed to be attractive? She never realized that there was something odd about what she said. In fact, she was still in awe and very much convinced that it was just not possible.

Most brown people tend to struggle between the two extremes—being called timid on one hand and being classified as dangerous on the other. I had mentioned an incident of violence in India to a friend once. It was a serious topic so, naturally, I was concerned. Not long after I started, he began laughing hysterically. When I asked why, he said: "I can never imagine Indians to be violent. What would you do? Give me spicy food?"

The whole essence of

the topic was lost, and it all became about the mockery. A few days ago, I was buying vegetables at Marché PA with a friend. There was a middle-aged lady standing next to us. Our carts collided by mistake. My friend went to apologize, but before he could, the lady shouted "Pakistani" at him.

Is it meant to be a swear word? Are we supposed to feel sorry for being brown? It was a very uncomfortable situation, for us and also for the people standing around.

Being thrown between the two extremes time and again tends to build apprehensiveness, and, when apprehensive, you are never yourself.

There seems to be this need in society to be more westernized and therefore more accepted. I have even myself tried to modify the way I speak. I have tried to tone myself down in public so that I don't stand out from the crowds. It seems harmless in the beginning, but then you see yourself getting lost in the

fog. Our cultures make us who we are. More importantly, we are all humans; we have our own virtues and our own vices.

Each one of us has so much to give, so much to learn and so much to teach. All this can only be accomplished once we aren't stressed about masking our true selves. After all, as the African-American author Aberjhani once wrote: "Beneath the armour of skin and bone and mind most of our colours are amazingly the same."



ANDREW RYDER



NO BOOK OR DOCUMENTARY COMPARES
TO WALKING IN MY ANCESTORS' FOOTSTEPS



Top:
A street mural on a wall at Gorée Island.

Mid-left:
Another painting found on a wall within the island.

Mid:
A room where slaves were held captive.

Mid-Right:
The author entering the House of Slaves.

Left:
The author standing next to the Statue of Liberation.

Right:
"The Door of No Return" where millions of slaves crossed through.

Next Page:
Gorée Island is a place where the Atlantic Slave Trade originated.

PHOTOS YVES LANGLOIS



Jail of My Ancestors, Shame of Humanity

The Story of Gorée Island

by Shakti Langlois-Ortega

as I am standing in the centre of the House of Slaves, I feel a pressure on my chest. I think of my grandparents' grandparents who were born into slavery. All around me are the cells that held captive millions of children, men and women while they waited to be shipped to the unknown.

It's half past noon. The sun is burning. I almost missed the boat to Gorée Island. Two minutes ago, I was stuck in a chaotic traffic jam in the big city of Dakar. I found a seat in the crowded boat. Most of the passengers are craft makers coming from every part of Senegal with bags full of pieces of art that they will try to sell to visitors from abroad. Today, however, there are fewer tourists because of the recent conflict with neighbouring Gambia.

While approaching the island, I can't stop thinking about my ancestors that had that same view. They came with the useless hope of, one day, returning to the land that gave them life. Instead, they left disoriented, broken, arms and legs tied up with rusted chains.

While awkwardly stepping onto the dock, avoiding to fall in the gap, two strong men pull me off the boat. Here I am, feet in the warm sand, on the very land where, five centuries ago, my ancestors were brought and shipped, stolen.

The cool breeze is refreshing. Though I am somewhat dizzy, a feeling of well-being takes over my body. I feel surprisingly calm and happy, seeing the colourful fishing boats lying on the beach.

Yet, I am here to see and understand what my ancestors endured when being forced into slavery.

As I start my visit, I am distracted by a strange painting on one wall. Ancient sailboats transforming into a long arched bridge. Under the painting, I read, "From whence we came, we now return." Though I cannot yet say why, I strongly feel included in that "we."

Walking through the narrow alleys of the small island, I am surrounded by colourful houses. Local artists paint on the street. Their art is exposed and sold all around the island.

Since becoming a UNESCO world heritage site in 1978, Gorée has become a must-see for tourists visiting West Africa: Europeans who want to make peace with history, people, like me, of African descent who wish to come back to their ancestors' lands, or anyone who is interested in this side of our humanity.

I enter another room where, dozens of young girls, half my age, were crammed into a tiny concrete room, naked, and deprived of all dignity. Separated from their parents, they were offered to buyers seeking virgin flesh. It was the only room with some kind of a latrine. A simple hole in the corner "guaranteed" that customers would not feel inconvenienced. The other cells were even smaller. Women were separated from men, children from their parents, the healthy from the sick. The latter were given to the sharks waiting behind the door.

In front of me is this door. The famous "Door of no return"—La porte sans retour—through which millions of Africans boarded slave ships by force, taking with them only memories of their homes, lives, and loved ones. I can't describe all the turmoil I am feeling in this door frame.

My ancestors were part of one of the most horrible chapters in human history. My father belongs to the oppressors' ethnic group, while my mother is of direct descent of the oppressed.

Whether or not my ancestors physically went through this door—not all slaves stepped on the island—to me the door symbolizes the immense suffering and cruelty that occurred from the 15th century to the 19th century and beyond.

No book nor documentary compares to walking in my ancestors' footsteps. Outside of the House of Slaves is the Statue of Liberation. This massive sculpture, given by France in 2006, is a symbol of the abolition of the slave trade and the reconciliation between nations.

Here in Gorée, life continues. Fatou Seck, one of the island's merchants says, "It's sad, but it's history from the past. We have forgiven them all, but we will never forget." I realize that her perception of that period is different than mine. The people of Gorée, today, are the descendants of the ones

who stayed.

Racism as we know it in America and the burden of slavery, segregation, and mass incarceration still existent in our lives, is not present here.

The suffering of the African people has been and is different. They have seen their rich country being invaded and stripped away of its natural resources. This is why their inhabitants became, for some, amongst the poorest on earth.

Referring to the Door of No Return, Alpha Oumar Diallo, a sociologist from Dakar, says, "It was a door without return but today it is a door with return [...] They thought they would never come back, but today they are coming back through their grandchildren [...] like you."

Sarah Bourbonnais, a Canadian tourist sitting next to me on the way back to Dakar, told me that she finds it imperative to bring along her young son, whose father is Senegalese, "so he can withstand racism and understand the power of his heritage."

The metaphorical painting of ships transforming into a long bridge now fully makes sense to me.



Split Identity

by Aysha White

my father is white. He has twinkly blue Kris Kringle eyes. The older I get, the more likely we are to be mistaken for a couple. This doesn't happen to my younger sister, whose freckles, pale eyes and pinkish skin match our father's.

My mother is Pakistani. Her eyes are the colour of milk chocolate. People often remark that we look alike. I've never agreed. At 13, I once asked her why.

"We don't really look alike. You look less white than your sisters do, and there's a silence to fill after anyone remarks that they look so much like your Dad," my Mom said.

As a child, I always felt more at ease around my mother's side of the family because they looked more like me. I felt as though I belonged to them in a deeper, more instinctive way. I didn't understand that I wasn't a brown person until grade one.

My skin is pale and olive toned. I have dark hair and eyes. I thought that was the distinction between white and brown people—hair and eye colour. It seemed like I was the same as my mom and different from my blue-eyed Dad and his family. My sister used to call me "poo eyes." I couldn't think of anything mean to say back, because I was deeply jealous of her celery-coloured irises.

When I was little, I was obsessed with matching. My family is a mosaic of shades, from pale pink to the colour of burnt butter. When I first heard the stork-drops-off-the-baby story, I thought maybe I had done something wrong to get stuck with my patchwork family instead of a nice matching one. I thought that being the same was the best thing to be.

Growing up mixed made me feel embarrassed and conspicuous, as though I'd gotten to class in the middle of a

test. Even well meaning statements that mixed people were more beautiful made me feel like the glaring exception.

I met Miriam when we were both acne-faced 13-year-olds. Our shared experience of being mixed was one of the first things we bonded over.

When Miriam, who is white and Bengali, was six years old, she went travelling with her mother and her older sister. They are both pale and freckled, whereas Miriam has her father's walnut complexion. At the airport, security asked whether she was with them, whether she was really her mother's daughter. Because she was mixed, people didn't think she belonged to her own mom.

"I've always felt a bit different in my family," Miriam told me. "It's something I think about less, but when my sister and I go out for drinks, I'm still hyperaware that people think we're friends and don't think we're sisters."

Shakti, another friend of mine, has big curly hair and also grew up self-conscious of her "weird" name. When we met, she asked me if I was mixed almost right away. That kind of bluntness never bothers me if it comes from another mixed person.

"I grew up with my dad who is white but he always made sure that I knew about the other side of my culture [...] he also made sure I spoke Spanish well," she said.

Shakti grew up in a small town in Quebec, where her brown skin and curls made her an anomaly. "As a child I wanted to be white," Shakti said. "I wanted nothing to do with my other side."

One afternoon, in elementary school, Shakti's mother came to pick her up. This was the first time her classmates had seen her Dominican mother.

After seeing her mom, the kids in her class began

calling her a "Negress" and using the N-word. It wasn't until she turned 12 and moved to Montreal that she became surrounded by diversity and started exploring what it means to be white, Dominican and Shakti.

"Research shows that even in places where multiracial persons are common, such as in the United States, this identity and its relation

to the way race is commonly practiced present psychological and social challenges for multiracial persons," writes Ronald Sundstrom, an African-American studies professor at the University of San Francisco.

At age 11, I heard Cher's "Half Breed" for the first time. In the song, she sings: *My father married a pure Cherokee/My mother's people were ashamed of me/The Indians said I was white by law/The White Man always called me "Indian Squaw."*

That was the first time I had ever heard anyone express negativity towards being biracial. "Colourblindness" had

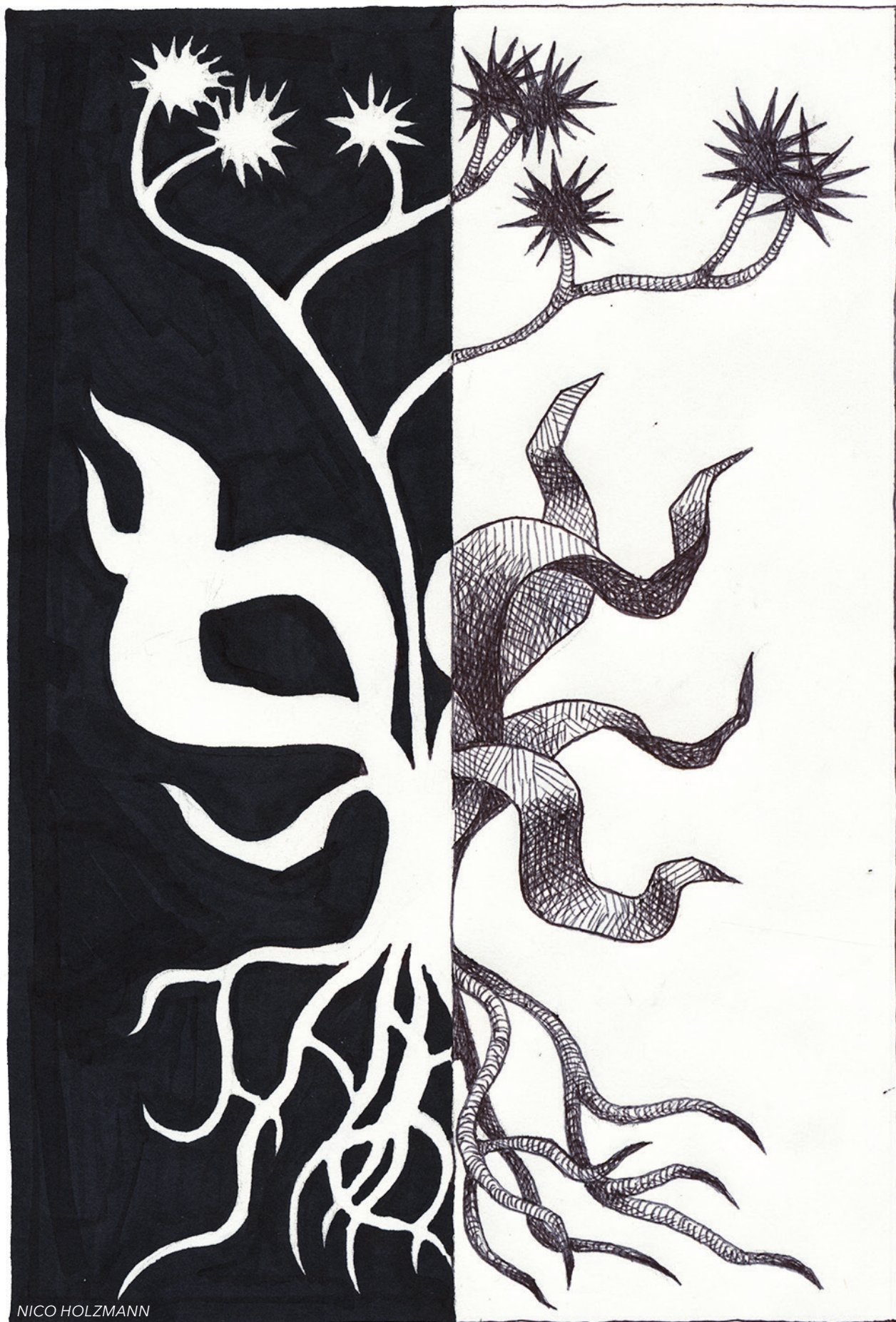
been perkily parroted by teachers for years, but I had noticed the difference between my family and my friends' families. I went to elementary school in a wealthy area. Everyone had two white blond parents and a ski cabin in Mont-Tremblant.

"So much attention is given to mixed-race looks that some multiracial individuals experience being reduced to the very fact of their being mixed; they are treated as embodiments of the sexual crossing of racial boundaries and taboos," professor Sundstrom writes.

We're living in a time where an unprecedented amount of thought is

being devoted to identities, especially those of marginalized populations. It's hard to define where mixed people fit into that. A common thread that ran through the experiences of those I interviewed—as well as my own—is that our experiences of racism have been covert. That can lead one to question whether one's experience was real.

I often feel as though I have to prove myself to people of colour. Show that I'm not an unaware racist white person, I'm something, I'm closer to what they are, I'm on the same side even if I might not look like it. I'm over-compensating.



Since last semester, I have been working on a film photography series and a documentary short called *Mixed Feelings*. This visual project is concerned with the multiracial experience. It features varying subjects' unique stories, highlighting their experiences of self-identification coming from differing mixed racial backgrounds and their navigation of a society with overlapping cultural expectations.

This is important to me because I am mixed-race. My mom was born in Montreal and has English, Irish and Scottish heritage, whereas my dad was born in Toronto and has African-American, Jamaican, Bajan, Irish and Indigenous heritage. Since I am not included in the film, I wanted to reflect on my reasons

for creating this documentary.

No one else in my video production class was interested in producing non-fiction. No one else was a person of colour. Although these factors might not seem related, I couldn't help but wonder why this story was so important for me to tell. Then I remembered a statement I heard repeated throughout the Concordia Communication Department, a slogan that gained popularity during the Women's Liberation Movement: "The personal is political."

This phrase reminded me that we see the world through the lens of our individual experiences, which intersect with social and political structures. Consequently, through our individual actions we are able to raise awareness and effect change. This pushed me to create

Mixed Feelings

Behind the Scenes of a Documentary on Being Multiracial

by Sahara Baldwin

the documentary, especially because this topic is also widely ignored in popular culture. I had never felt such a strong need to produce something, especially given the lack of initial intrigue or understanding from my peers. Thankfully, a long-time colleague and friend, Margot McManus, agreed to help me produce the documentary I desperately needed to make.

As a group, mixed-race people are underrepresented within art and mainstream media. This could be for two reasons. First, mixed-race people represent a range of diversity, which makes it more work to represent them properly or understand how they identify. This was probably the biggest lesson that I learned from creating the documentary and interviewing so many people. Each individual's experience of his or her own cultural identity is unique, and it takes time to understand.

The attempt to thoroughly understand took lengthy interviews, which exhausted both the interviewees and myself. Unpacking a lifetime of explaining backgrounds and experiencing identity crises took an emotional toll on everyone involved in each interview. That being said, it was worth it to be able to represent those individual identities adequately.

The second reason why mixed-race people are often misrepresented stings a little more. It has to do with the systemic racism and microaggressions experienced collectively—rather than individually—for many mixed-race people. A lot of my interview questions had to do with the issues that I have experienced throughout my life. I wanted to see if any other mixed-race people could relate in some way or another to my concerns.

And I found we all shared common experiences and faced similar problems throughout life.

The first issue is the notion of performativity within culture. Being mixed Black and white, at times I would be considered too white for the Black kids and too Black for the white kids. I find

culture to be established and practiced in everyday behaviour and language. So in my case, at times belonging to different cultures, I would find it more convenient to perform one set of cultural expectations over another. This just permitted me to dismiss different parts of myself at different times, denying my identity as a whole.

The second issue involves how people assume your ethnicity or don't accept the way in which a multiracial person identifies. Mixed-race people need to be allowed space to define themselves as more than just colours or just nationalities. Subjects took around five minutes to explain how they identify culturally.

We need to be given the opportunity and the respect to describe ourselves for however long it takes. It is also important to note that not all mixed-race people may know their entire heritage. As many of my interview subjects also acknowledged: lots of family history, including my own, got lost in colonialism and the Atlantic Slave Trade.

On the other hand, those who are light-skinned or racially ambiguous are often fetishized in the media. These stereotypes rub off in the real world. I would be rich if I had a dollar for every time someone was overly enthused about my tan skin or said I was attractive for a Black girl.

I'm certain there are lots of people who may have never considered how the experience of mixed-race people may differ from those who are not. The ability a person has to ignore some of the issues these people may experience directly relates to that person's privilege in society.

Though race is a construct, it can affect how we are perceived. I encourage all people to consider this more often. My project partner Margot said something during one of the interviews that summarizes the importance of white people, like herself, acknowledging their privilege. "If you feel guilty about any of this, you're simply not doing enough," she said.



Kiah Ellis-Durty was one of the mixed people featured in the project.



Gabe 'Nandez, another participant, cheesin' for the camera.



Ladislav Etzol taking in some rays.

PHOTOS SAHARA BALDWIN

I WANTED TO SEE IF OTHER

MIXED-RACE PEOPLE

COULD RELATE TO MY CONCERNS.

as a Chinese international student, I first thought the acts of kissing cheeks or holding hands with strangers were traditional, albeit weird, parts of Canadian culture. Then, I learned that I was once taken advantage of.

I am an international graduate student at Concordia University. One year ago, after a 24-hour flight, I landed here with ideas of freedom, friendliness, civilization and harsh winters. However, “yellow fever” was what I first encountered on just my second day in Montreal.

It was on Aug. 29, 2015. Attracted by two red double-decker buses parked near Dorchester Square, I stepped inside the tourist information centre. That’s where I first experienced harassment.

His name was Sam, and he worked as the storekeeper of the small souvenir shop. He was middle-aged, average height, and wore a grey knitted hat. I thought I had erased every memory of him because of how creepy the experience was, but I can still remember every little detail.

Like many men with “yellow fever,” Sam masked himself with unbelievable friendliness. He greeted me with “ni hao,” the Chinese word for hello. He offered to help me with English and French. He comforted my anxiety of the new life ahead. To be honest, given that I was considerably anxious about starting my life here without the support of family and friends, I was touched by his tenderness. I did not have anyone, so I trusted him easily. It turned out to be a mistake.

Asian women, especially East Asian women, are often seen as hyper-sexual, sexy, exotic, subservient and eager to please, according to Dr. Alice Ming Wai Jim, a Concordia art history professor specializing in Asian and Asian-Canadian art.

Asian fetishism is a sexist and racist issue related to a larger discourse called “Orientalism.” Coined by Palestinian-American scholar Edward Said, “Orientalism” is the idea that Euro-America sets the standard while all other cultures are represented as exotic and inferior.

During my encounter back in 2015, Sam asked about my ring. When I told him it was a couple’s ring with my ex-partner in China, he replied, “I can give you one as well if you want.” I took it as a joke, even though I felt slightly awkward. He offered twice more.

Finally, as I was about to leave, Sam hugged me and kissed me on the cheek.

Again I felt awkward, but I wondered if it was how Canadians said goodbye. In Chinese culture, it would be inappropriate to turn down someone’s kindness. I used cultural differences to explain my discomfort.

My experience is not uncommon. Many international students unfortunately suffer from physical, psychological and sexual harassment, according to Kelly Collins, the manager of Concordia’s International Student Office.

The ISO often helps students with cases of harassment. It cooperates with the Sexual Assault Resource Centre, Health Services, and security at Concordia to connect international students with the right resources.

Across the Line

On Systemic Violence, Finding Support, and Learning to Trust Your Instincts

by Cainy Mok

After the incident at Dorchester Square, I visited the ISO for support. I cried when the advisor told me that Sam had taken advantage of me—not out of sadness or disappointment, but out of relief. My intuition was right—I should have trusted myself. The end of this story, however, is only the start of another. When I walk the streets of Montreal now, sometimes middle-aged men try to talk to me and get my number. What I see in their eyes resembles what I saw in Sam’s.

Racial fetishization can be violent. If it involves unfair treatment or discriminatory practices against a person, it’s a form of racial harassment. It should be called out and reprimanded according to anti-harassment and anti-discriminatory policies that should be in place, according to Jim. She said Concordia needs an equity office for discrimination based on one’s gender, race, sexual orientation, or disability.

I USED CULTURAL DIFFERENCES

TO EXPLAIN MY DISCOMFORT.



SHREYA BISWAS

Lost Crowns

by Ayana Monuma



We are kings and queens,
blindfolded roaming the streets.
Pockets empty,
surrounded by poverty,
we steal because we're hungry.
We don't know any better.
We've been blinded from birth.
No one educated us on our worth.

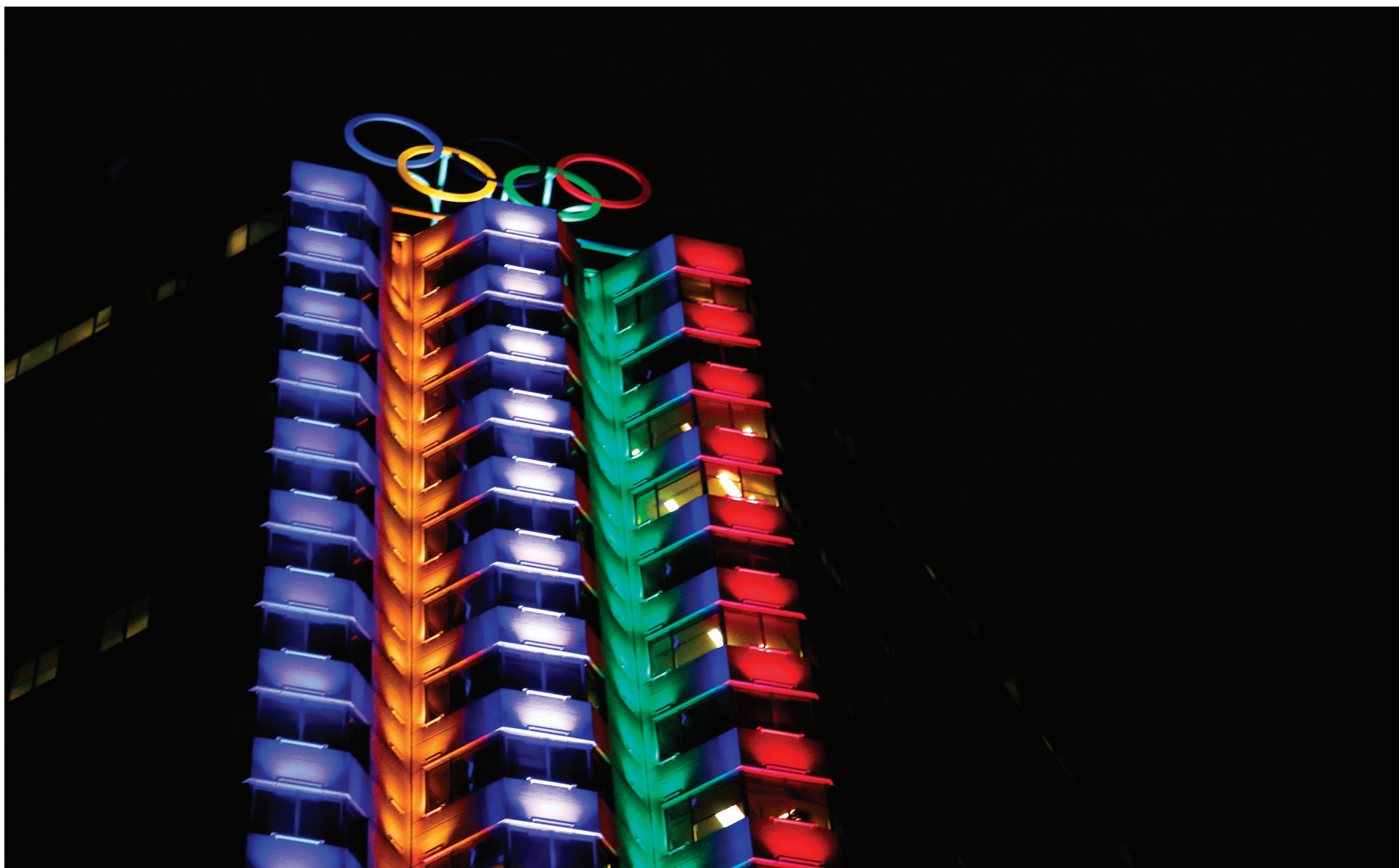
We are princes and princesses,
amaurotic.
The way we treat each other is tragic.
Bred with hate,
one hurts the other,
creating a cycle strong enough to last forever.
We don't know any better.
Raised by single mothers,
fuelled with anger.

We are brothers and sisters,
unsighted.
On every corner,
killing each other.
An abomination,
of our own reflection.
We don't know any better.
Missing fathers,
we were raised in families without leaders.
From birth we are victims,
of all possible isms.

We form a community of lost royalty.
We were once an aristocracy,
Heads held high,
magnificent nobility.
We've been defeated from the moment we were taken from our native country.
Drowning in darkness,
more and more hopeless...
Quietly everyday crowns
are sinking to the crown.



FRONT COVER BY MORAG RAHN-CAMPBELL



In association with the Canadian Olympic Committee, Game Plan will allow athletes to balance both education and sport.

TRISTAN D'AMOURS

Top of Their Class

Concordia Commits to Helping Student Olympians

KELSEY LITWIN and ALEXANDER PEREZ
@KELSEYLITWIN and @DASALEXPerez

It's rare to find someone who grew up with a world-class athlete as a father. It sets a precedence of excellence—of always striving for the best and doing what it takes to get there.

In watching her father Cătălin Guică—a three-time national judo champion in Romania—Ecatarina Guică, a fourth-year psychology student at Concordia, found inspiration for the type of athlete that she wanted to become. “I was really hoping to be one of them one day,” she said.

And now she is. Guică placed ninth at the 2016 Rio de Janeiro Olympic games in judo back in August. Since returning to Montreal, she's had her eyes set on the Olympic 2020 Olympic games in Tokyo.

In order to qualify, Guică commits to a rigorous training schedule: two hours in the morning, from 9:00 a.m. to 11:00 a.m., and again at night from 5:30 p.m. to 7:30 p.m., five days a week. Sometimes, she said, she trains on Saturdays as well.

From Monday to Friday, in between practices, Guică will find herself sitting in a classroom on her way to finishing her undergraduate degree in psychology with a minor in linguistics.

Student athletes must always balance school and training. Guică said her own schedule leading up to the Games was really hard to manage, but she tried to only take two classes.

“When I look back, I realize it was really crazy and it was hard, but when you're doing it, you

can't really acknowledge it, or else it's going to be really hard to keep a positive attitude and still be motivated to [...] go through with it,” she said.

For Guică and other student Olympians, finding stability in their hectic schedules will now be easier.

In early December, Concordia University became one of nine schools to join the pan-Canadian Game Plan Education Network program. A product of the Canadian Olympic Committee, the Canadian Paralympic Committee, Sport Canada and the Canadian Olympic and Paralympic Sport Institute Net-

“You're an athlete, you're not making millions of dollars, so it's important to prepare for what's coming after.”

—Élise Marcotte, former Olympian

work, the Game Plan offers student athletes more resources to help them succeed in both aspects of their life. Education is one of its five pillars.

John Bower, Concordia's associate director for student athlete services, said that most universities in Quebec have institutional policies on student athletes in place. Concordia, he said, is in the midst of preparing a proposal to follow suit. The policy would act as a framework for how the Department of Recreation and Athletics would like to help its athletes. The Game Plan would put those ideas into action.

Although Game Plan remains separate for the

Stingers varsity teams, Bower said that they're hoping to create “a sense of connection between the varsity and our non-varsity student athletes in the university.”

As a student athlete, Guică said she would appreciate these types of programs. “It's really hard. You're not [at school] that much so it's hard to get to know people and the school is really big,” she explained. “It would be nice if there was more networking for students who are athletes and aren't necessarily on varsity teams.”

Elise Marcotte, marketing manager for the Game Plan and a former Olympian, explained

Marcotte said.

She said that her ability to manage both was partially due to the help she had from her schools. “Quebec universities [have] always been really interested in supporting athletes,” she said. Marcotte also explained that, even before Game Plan, Quebec prioritized helping athletes study and compete at once.

“You're an athlete, you're not making millions of dollars so it's important to prepare what's coming after,” said Marcotte. She cited research suggesting that balancing both commitments helps student athletes perform better as a whole.

According to the Ontario Federation of School Athletic Associations, students who train are more successful overall. It says they scored higher on 40 of 41 developmental assets as compared to those who don't participate in sports.

With this in mind and Game Plan in place, Marcotte hopes that more athletes will focus on their educations and planning their post-Olympic futures. “At least try to give it a shot at the same time,” she said.

At the moment, Bower said that Concordia has 20 to 25 students—although not necessarily Olympians—are involved in the program. He explained that as the Game Plan grows, it would ideally become another means of recruiting high-caliber athletes to the university.

“If we can get those students who are considering going to the States, but see that there's all kinds of benefits [and] services, being offered by Canadian universities, we'll certainly hope that that will assist the student-athlete in making the decision to come to Concordia,” he said.

It's About More Than Sports

Special Olympics Quebec Celebrate Its Athletes At Annual Athlete Award Evening

SAFIA AHMAD
@SAFS_ONTHEGO

"For the longest time, I wondered why everyone at school picked on me. Am I really that different?"

—Sebastien Hamel-Bourdeau, Special Olympics Athlete

Sebastien Hamel-Bourdeau was 21 years old when he was diagnosed with Asperger syndrome. While the diagnosis caught him

by surprise, he was also overcome by relief.

"For the longest time, I wondered why everyone at school picked on me," he said in French. "Am I really that different?"

Hamel-Bourdeau found refuge in sports. Prior to his diagnosis, he joined Special Olympics Quebec in 2012, where he started running and played team sports like basketball and floor hockey—first recreationally and then competitively.

"I think they saw some signs of an intellectual deficiency and took me in," he said.

With the official diagnosis, he was allowed to compete in national tournaments.

He finds himself grateful for the diagnosis for another reason. For the Ville Saint-Pierre native, keeping in touch with the many athletes he calls friends would have been difficult if he was no longer able to compete.

"I could have maybe tried to keep in touch with all these people but it would have been much harder," he admitted.

The 23-year-old is but one example of many athletes who have found solace in sports after joining the SOQ, which welcomes athletes with intellectual disabilities.

Their efforts over the course of the past year were celebrated on Jan. 26 at the annual Special Olympic Quebec Athlete Award Evening at the Molson Brewery.

The event honors athletes' achievements

in seven categories: team of the year, regional delegation of the year, sports club of the year, male and female athlete of the year, and male and female merit awards.

"They [teach you] to never give up," said former Olympian and SOQ communications director Annie Pelletier. "Winning isn't everything."

Pelletier, who is often referred to by the athletes as their godmother, won a bronze medal in diving at the 1996 summer Olympics in Atlanta. At the Award Evening, she was inducted into the SOQ partners' Hall of Fame for her contributions to the organization.

"I wanted to make a difference in the lives of people who live with a mental disability," said Pelletier, whose brother has an intellectual deficiency. "I believe that sports saved him. He's [been] bowling for more than 25 years and I'm very convinced that sports really helped him in his life to stay alive."

The night started off with the burning of the traditional Olympic flame, as Sûreté du Québec officer Shawn Dulude held the torch and made his way to the front stage accompanied by SOQ athletes Andrew Perez and Renée Pelletier. They then read the organization's oath: "Let me win, but if I cannot win, let me be brave in the attempt."

Prior to the awards ceremony, five ath-



Former Olympian Annie Pelletier was one of four people inducted on Jan. 26.

letes—Michael Gilbert, Olivier Séguin, Alexia Barré, Renée Pelletier and Hamel-Bourdeau—were congratulated for being named to Canada's Special Olympics team for the upcoming Special Olympics World Winter Games taking place in Austria from March 14 to March 25.

The excitability amongst the athletes was palpable as they made their way to the stage. On stage, they beamed.

For Hamel-Bourdeau, it will be his first ever trip outside of the country. While he likes having time to prepare and train, the 23-year-old is starting to get restless as the event approaches.

"I've been waiting ten months [...] it's starting to feel too long!" he said enthusiastically.

As the night unfolded and athletes were given their awards, some of the more notable achievements were outlined by Jacques Blais, host of the event and member of the Board of Directors. In 2016, the SOQ managed to raise \$168,426 through many of its fundraising initiatives.

Moreover, Team Quebec, composed of 51 members, brought back 60 medals from the Winter Special Olympics at Corner Brook, Nfld. At that time, the SOQ counted up to 5,500 athletes. Today, they have surpassed that amount with 6,200 athletes—3,178 of whom are taking part in competitions.

Blais said that this increase is only a small portion of what the SOQ wants to achieve in the long run.

"In Quebec, a minimum of one in a 1,000 [people] could benefit from Special Olympics and we're reaching out to 6,200," said Blais. "So imagine the goal. We can always achieve better."

The long-term goal is to reach 10,000 members. The SOQ plans to do this by getting more students involved in their school program. The organization has teamed up with elementary and high schools since 2010 in an effort to get students with intellectual deficiencies to take part in sports. In 2016, they managed to get 80 more schools involved in the cause.

According to James Lapierre, director of sports and communicating development for SOQ, the next step is to go past school involvement and get more volunteers and community commitment in order to enhance athletic development.

"We're talking about the core level," he explained. "We need more volunteers, we need to establish partnerships with cities to get more installations just to get more athletes. We want them to understand that you can go further—it doesn't end here and there's a lot more out there."

Another way they hope to increase their membership is by stressing the importance of getting individuals from a young age. The SOQ accepts athletes starting at the age of two and onwards. For Blais, the younger the person, the better the benefits in terms of overall life quality and the higher chances that the individual will stick with their sports.

Regardless, important improvements can be seen at any age. Hamel-Bourdeau has come a long way since joining the SOQ.

"Ever since I started playing sports, I don't want to stop," he said. "Everyone here tonight—these are my friends. Getting this diagnosis has let me keep in touch with my friends."



Jacques Blais read out Renée Pelletier's accomplishments for her female merit award. PHOTOS NIKOLAS LITZENBERGER

This Week in Sports Online at thelinknewspaper.ca/sports

Catch episode 85 of the Pressbox Hot Trick Podcast featuring Olympic judoka Ecaterina Guica. It drops on Wednesday.

Concordia Has a Governance Problem

Understanding How the Board of Governors Works

ALOYSE MULLER

"Transparency does not equal good governance."

These were the words of Peter Kruyt, Chair of the Board of Governors, back in 2012, when students tried to make the Board's meeting more open. They wanted all meetings to have spaces for 50 members of the public, as well as a question period and a recording with an online broadcast.

Needless to say, the highest decision-making body of our university considered this excessive. This was in 2012, when Concordia University governance bodies were widely decried for displaying a "culture of contempt." Since then, very little progress has been made. There is still no access to a recording of the meetings online. Board meetings are now barred to non-Board members. The only option for observers is a livestream in a small room of a different building, which is far from satisfactory.

Meetings of the Senate—Concordia's highest academic decision-making body—are open to the public and recorded, as are the meetings of the Concordia Student Union. The decisions made by the Board of Governors affect us all, from setting tuition and other fees to approving pricey contracts to senior administrators that include millions in severance pay. As such, they should be accountable to the Concordia community, and the first step in accountability is transparency.

This shyness is perhaps due to the majority of our Governors coming from a community less at ease with public scrutiny, lest it gets in the way of their profits. Indeed, out of 25 voting members, there are 15 seats attributed to "external Governors," a term defined as "any member who represents the community-at-large."

However, a quick look at the list of this "community-at-large" does not reveal actors of the civil society involved in the community, but almost exclusively CEOs and executives of large banks and companies. The vice-chairman at RBC wealth management, a former vice-president at SNC-Lavalin, the CEO at Mirabaud Canada, the list goes on—not exactly a representative sample of the population.

The presence of external governors on the Board is justified by arguing that it helps Concordia, partially funded by taxpayer money, fulfill its public mission. However, because these seats are filled with corporate executives, the University's governance and mission is reduced to running a business instead of a public institution. How can people accustomed to serving private interests in corporate boardrooms feel comfortable serving the public good in a transparent, democratic setting?

Equally problematic, the lack of socio-economic diversity on our Board, which brings with it a lack of gender and racial diversity. This poses a real threat to the integrity of our University's mission.

How can we expect Concordia to stand up to the government's austerity programs when the private sector directly benefits from these policies? How can we expect Concordia to make a stand against the increasing commodification of our education when the private sector is the main beneficiary of this process? And how can we expect CEOs and executives of large corporations to understand the struggles of students who, to make it to the end of the month, may have to choose between buying decent food and buying textbooks?

This lack of understanding by the external Governors was exemplified on Dec. 14, when the Board voted on the adoption of tuition increases for international students. The motion was narrowly defeated because it failed to garner the 60 per cent threshold necessary for its adoption. Unsurprisingly, the opposition to the increase came from staff, faculty and student representatives. All external Governors present either supported or abstained on the motion.

Even at the Senate, a comparatively more democratic and transparent institution, the way in which meetings are run has also recently proven to be an issue. Senate is supposed to be a collegial institution, but it is chaired by Concordia President Alan Shepard.

This directing role has allowed the administration to evade questions multiple times, adjourn meetings prematurely and entirely shut down discussions, like on Dec. 9, when student senators tried to raise their concerns about the academic impact of tuition increases for international students.

Instead of allowing a discussion, Graham Carr, Concordia's provost who was chairing in Shepard's absence, refused to answer questions or allow the discussion to take place. He said that tuition is a Board of Governors matter and "not really in the purview of Senate," despite the fact that Article 69 of the Concordia by-laws states that the "Senate may make whatever recommendations it deems appropriate to the Board of Governors."

Concordia is not the only university to experience governance problems. The Students' Society of McGill University recently released a research report outlining a number of recommendations on how to reform their Board of Governors.

These recommendations include increased student and McGill community representation and representation that better reflects the "diversity of the wider community, such as Indigenous peoples, people of colour, trans people, people with disabilities, and others with diverse lived experiences," as well as increased transparency and community involvement in the Governors' selection process.

Concordia University has a public mission. As such, it should be held accountable to the wider community, not only the Concordia community. But unlike Peter Kruyt, I believe that transparency is a prerequisite to accountability, and accountability is necessary for good governance.

Similarly, to pretend that 15 affluent,

mostly-white people represent the "community-at-large" is not only wrong, it is offensive. I encourage the Board to review the conclusions of the SSMU's research, as they are also pertinent to Concordia.

And finally, I would like to remind the Board that on the same day that they voted

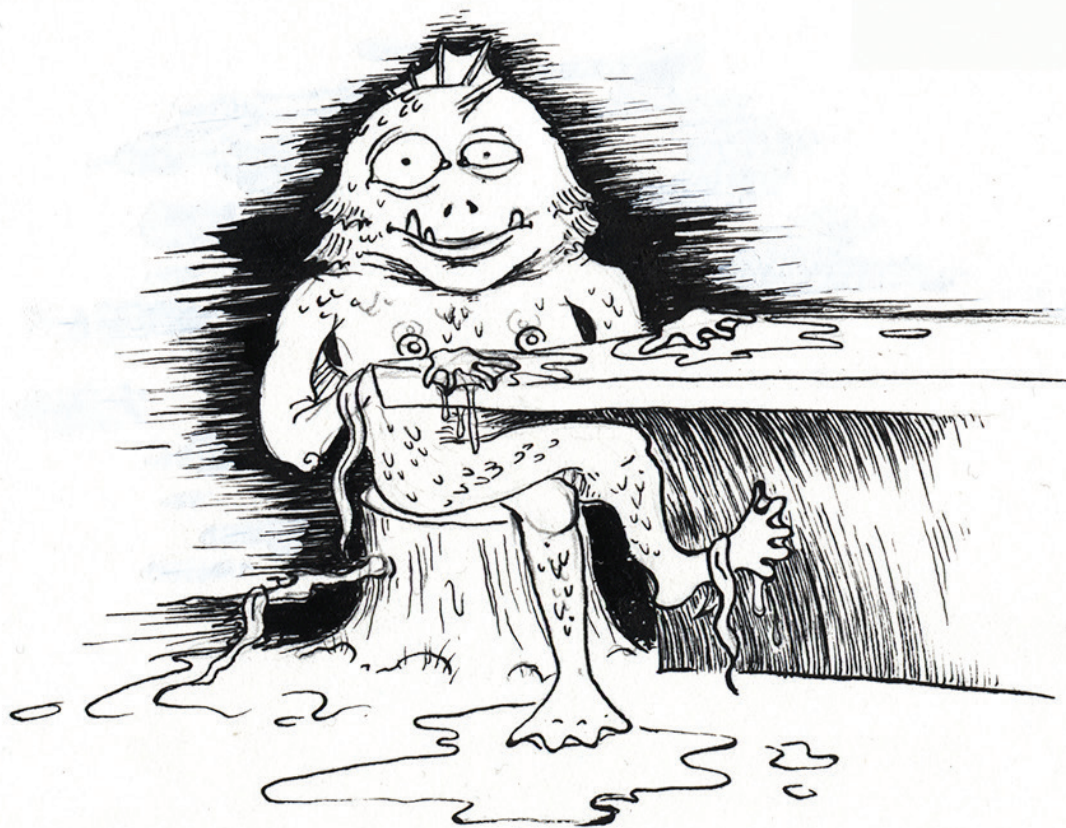
Concordia University has a public mission. As such, it should be held accountable

on the proposed tuition increase, which had been kept secret and been developed with no consultation whatsoever, they also adopted the University's first Sustainability Policy.

This policy was brought forward after years of student pressure. It integrated contributions from stakeholders across the Concordia community in its development. This policy, which the Board is now tasked with enforcing, states: "Consultation is integral to the decision-making process."

I hope to see this commitment put into practice.

Aloyse Muller is the Concordia Student Union's external affairs and mobilization coordinator. He was actively involved in the campaign against the implementation of cohort pricing for international students in deregulated programs.



MORAG RAHN-CAMPBELL



American Torture Techniques Were Developed At McGill

EDWARD MCCARRY
@EDWARD2046

Many Canadians have been closely following the beginning of the Trump presidency, watching in shock and horror as Trump passes a series of authoritarian executive orders. One executive order in particular, planned for the near future, is poised to resurrect one of the darkest chapters in recent American history. I'm talking about the potential reopening of CIA "black sites"—secret prisons where detainees were systematically tortured during the War on Terror.

In 2009, President Obama ordered that these black sites be closed, consigning the episode, perhaps prematurely, to history—alongside a long list of past American crimes.

Accompanying it on that list is a similarly chilling episode that played out right here in Montreal, but which has since been largely forgotten.

Nestled cozily at the foot of Mount Royal, in the middle of the McGill University campus, is the Allan Memorial Institute. Sixty years ago, the now-weathered building was an unlikely accomplice to a series of human experiments designed to study methods of drug-induced mind control.

It was the height of the Cold War. The American military was convinced that the Soviets were brainwashing its captive soldiers. Afraid of conducting research on U.S. soil, the CIA worked to set up human experiments in Canada and found willing collaborators at McGill University.

The experiments were part of a top secret program called MKUltra, covertly funded by the CIA and headed by the psychiatrist Donald Ewen Cameron, former head of the Canadian Psychiatrists Association. The project was part of a broader initiative by the U.S. government to counter alleged Soviet advances in the field of psychological manipulation.

Project MKUltra eventually ceased. All evidence of its existence was quietly tucked under the rug. It was only in the late 1970s, when a trove of previously classified information was released through a Freedom of Information Act request, that the full extent of the crimes committed at the Allen were revealed. The findings were grim.

Over the course of seven years, Dr. Cameron and his team committed ghastly affronts to human dignity. Patients would enter seeking help for standard mental health

issues—postpartum depression, anxiety, even marriage counseling—and would be made to sign contracts giving Dr. Cameron full discretion over what treatments they received.

Patients had near-lethal amount of electric shock treatments applied on a daily basis. Megadoses of drugs such as LSD were administered regularly. Patients were subject to full sensory deprivation techniques—taking place in horse stables converted into solitary confinement cells—in an attempt to break down their senses of time and space. They were put into induced comas that lasted for weeks at a time. While patients were comatose in what

were referred to as "sleep rooms," Cameron would place tape recorders beneath their pillows and play statements on a loop.

The result was that the victims—many of whom were involved unwittingly—were reduced to inert, vegetable-like states, leaving them with no memory at all of their lives before and during the experimentation.

Dr. Cameron, who at that time was the president of the Canadian Psychiatric Association, pioneered a procedure called depatterning, which was to become the basis for his research at Allen Memorial. Cameron theorized that, using the techniques mentioned, a person's brain could

be completely wiped and reprogrammed. He justified the torture by hypothesizing that it could cure schizophrenia and other mental disorders.

In the end, Project MKUltra failed to produce a Manchurian Candidate. Cameron was unable to forge a new human being from the empty shells he created. Yet while it failed in its stated goals of brainwashing subjects, the research conducted did serve the American military. It created scientific torture techniques that would be used in the U.S.'s military campaigns.

In the 1980s, as America was sponsoring dirty wars against real and imagined communists in Latin America, the CIA trained anti-communist governments and right-wing paramilitaries in torture techniques. Through a Freedom of Information request, the press got a hold of a CIA document called Kubark Counterintelligence Interrogation, which formed the basis of these trainings.

The Kubark manual—originally written in 1963, the year MKUltra ended—is a 128-page document that makes multiple references to experiments at McGill University, notably those involving sensory deprivation. It describes how to place subjects into stress positions, how to use electric shock, and other torture techniques used to break down resistant sources of information.

These are the same techniques that were later used by the U.S. armed forces in the CIA's black sites during the War on Terror.

Much like the proposed reopening of those black sites today, the MKUltra project was the result of an unfounded sense of paranoia and fear and came with a tremendous human cost.

And if Trump is willing to forage these sordid depths once again, it begs the question: what role will Canada play this time? It actively developed the torture techniques used against America's real and phantom enemies during the Cold War—will Canada continue to turn a blind eye?

The filmmaker Chris Marker once said, "Nothing sorts out memories from ordinary moments. It is only later that they claim remembrance, when they show their scars." I have long had a feeling that inanimate objects also retain such memories.

If so, the weathered walls of the Allan Memorial Institute would have a lot to divulge to all of us, for they have witnessed, first hand, the true banality of evil. Maybe then we would be cured of our willful amnesia.



NEWS

Understanding the War on Journalism

What Do Fake News Accusations Accomplish?

AISLINN MAY

Let's start this with a basic truth—we need journalists because society has a right to important information.

Now let's add another—journalists and those rights are being threatened by Donald Trump's war against the media.

Having access to uncensored information about politicians is vital to the average person. People need to know what policies and regulations are being put into place and how they affect their lives. That's the role that journalists play in society. They break down the machinations of politicians and hold them accountable.

Most of us get this information from the news, whether it comes in newspapers, smartphone apps, on television, or even on Facebook.

However, U.S. President Donald Trump is actively discrediting journalists by calling them untrustworthy and accusing their out-

lets of producing “fake news.” Recently he furthered this attack by declaring what has been described as a “war against the media.”

In early January, reports surfaced from the *New York Times*, the *Washington Post* and CNN alleging that Russia had interfered in the election, spinning the results in Trump's favour. These reports potentially had compromising details about Trump's finances and his personal life.

Trump, as he often does, took to his favourite social media tool—Twitter—and stated that this information was “fake news - a total political witch hunt.” Yet he has done nothing to dispel these allegations.

At his first press conference, Trump refused to take questions from Jim Acosta, a reporter with CNN. “Your organization is terrible [...] No, I will not give you a question, you are fake news,” Trump said to Acosta, accusingly pointing his finger at the reporter.

As a journalism student, you can imagine my frustrations with this outright attack against the profession. It's our responsibility to ask the tough questions and report back to the people.

Most journalists go to great pains to fact check, find credible sources and edit their work to ensure that the stories they produce are as accurate as possible. Trump's treatment of Acosta was shocking to many. It wasn't just an attack on journalists, but a threat to the accessibility of news and information. And the stakes are high—Trump's comments threaten the freedom of the press itself.

From a macro scope, trashing media outlets and calling their reporting “fake news” could drastically affect the relationship between the press and the public. People rely on the news to stay up to date. Where will they go if they start to believe that they can't trust the news anymore?

The hallmark of democracy is defined by an access to accurate and politically uncen-

sored information. It allows people, regardless of where they live or their social capital, to know what is happening in their communities, countries and the world around them.

For the average person, information is power. Trump's attempt to put down journalists disrupts people's ability to make informed decisions. Where do people turn to for information when our journalists are not allowed to ask questions? How are politicians supposed to be kept in check when they no longer have to answer to the people they represent?

It's a slippery slope when we begin to demonize journalists and their duty to report the facts and inform the people.

We have a right to see all sides of a story in an unbiased and factual way. Politicians should not tamper with people's access to information. If Donald Trump's “fake news” shows us anything, it's that the need for critical and in-depth reporting is more important now than ever.

THE LINK WORKSHOP SERIES

Feb. 3

Going Above and Beyond With Social Media

Join us for a workshop on maximizing your social media presence with three people who built entertainment: Savannah Scott, Nick Younès and Sydney Anna.

Savannah and Sydney contribute to *Teen Vogue* and run a fashion blog. Nick founded the entertainment site *IX Daily*.

We'll discuss new ways to use social media, the direction of news sites, and how to get the most out of the internet.

Feb. 10

How to Podcast With Tristan D'Amours

Hey there. Do you listen to podcasts? Feel inspired to start your own but you don't know where to start?

Join *The Link's* online sports editor, host and producer of the Pressbox Hat Trick podcast Tristan D'Amours as he explains the basics on how to start, get geared up and publish your very own podcast.

He'll also recommend some of his favorites, and examples that he's learned from.

And after the break...

March 3

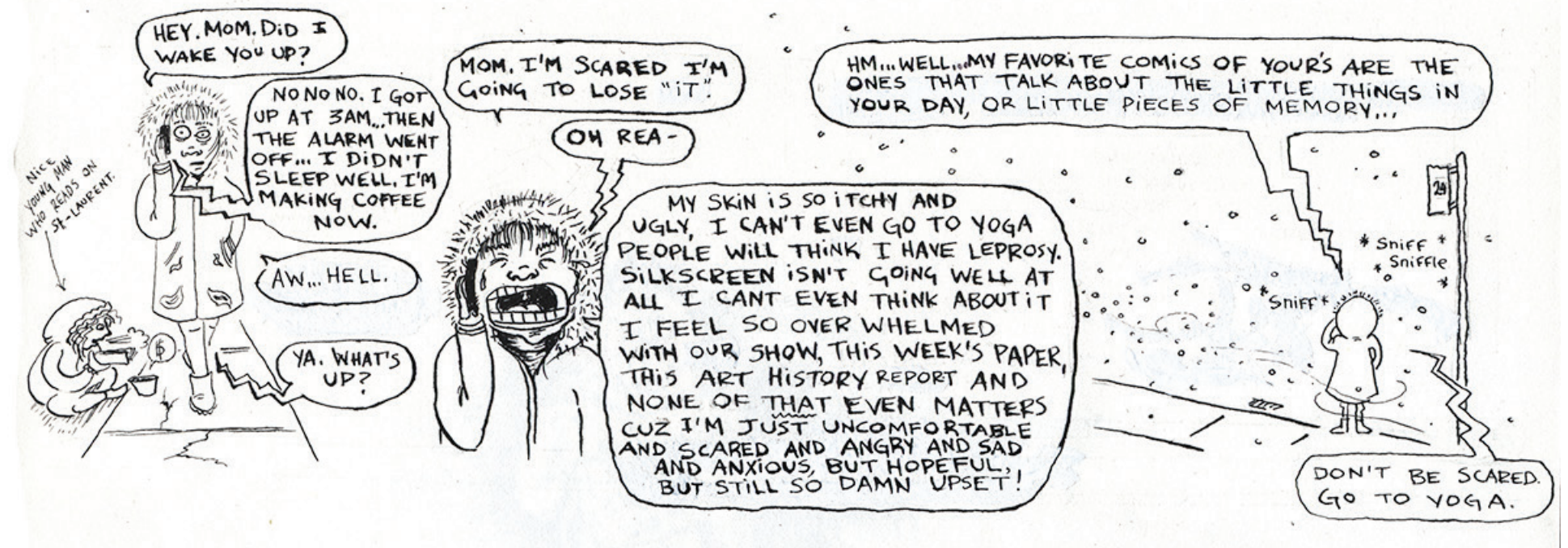
Reporting on Quebec Politics with CBC Reporter Jonathan Montpetit

Quebec is, in many ways, different from the rest of Canada. Join us for a workshop on understanding Quebec's politics, finding stories and investigating them thoroughly.

Jonathan Montpetit, a CBC web reporter and political analyst will be joining us to share his experience, so bring your questions and concerns.

All workshops will take place at 3 p.m in our office: Room H-649 of Concordia's Hall Building (1455 de Maisonneuve Blvd. W.) See you there!

Crap Comics by Morag Rahn-Campbell @madd.egg



Hastily Put Together by Theo Radomski @flannelogue



The Epic Adventures of Every Man by Every Man



Caity Comics by Caity Hall @caityhallart





EDITORIAL

Our Journalism Program Needs to Acknowledge Indigenous History

In an attempt to keep up with the demands of the media world, Concordia's Journalism department revamped its program this fall. It merged the three branches of the program into one fluid major that was meant to incorporate all of the elements that make up a potential journalist's skill set. However, it failed to integrate the education of Indigenous history and reporting into the new curriculum.

For decades, Indigenous peoples fought for official recognition of the genocidal crimes committed against them by the Canadian government. In 2008, those efforts culminated in the creation of the Truth and Reconciliation Commission. The TRC was meant specifically to address the legacies of the residential school system, which existed in Canada until 1996.

In December 2015, the commission published 94 Calls to Action—a list of recommendations for all areas of government and public institutions to reverse the damage done. These issues ranged from the protection of Indigenous languages and cultures to the improvement of medical and mental health care to the incorpo-

ration of Indigenous history into academia.

In addition to that, a specific call to action is made to all journalism and media schools across the country to make Indigenous history an integrated and mandatory component of their programs. As well, to include the mandatory study of Indigenous treaties and rights, the United Nations Declaration on the Rights of Indigenous Peoples, Indigenous law, and Aboriginal-Crown relations.

So far, we've yet to see any signs of this in most of Canada's popular journalism schools. From Concordia, to Ryerson, to Carleton, courses that specifically focus on Indigenous history and how to report on and with Indigenous communities are conspicuously absent from the curriculum.

We believe that history classes on this subject are necessary for the education of journalists. There needs to be a full course in Concordia's Journalism program that tells the truth about the relationships held between colonizers and Indigenous peoples in a clear cut way.

Having just one lecture on the topic occasion-

ally included in our theory classes won't cut it. Plus, it implies Indigenous issues aren't important enough to warrant anything beyond just a scratching of the surface.

We need to ensure that future reporters conduct themselves with empathy and understanding from a well-informed standpoint. This knowledge will raise awareness crucial to the way that future stories are formed.

Additionally, there needs to be at least one course offered that focuses specifically on how to go about properly reporting on Indigenous matters and how to include Indigenous people in "non-Indigenous" stories rather than separating their voices from the rest.

In failing to offer this education, universities cause working journalists to risk misrepresenting Indigenous people with harmful stereotypes.

We're not asking for a lot here. We're asking for educators to create curricula that acknowledge the Truth and Reconciliation Commission's Calls to Action. What's the point of having these suggestions if they are ignored? Why revamp the program without incorporating them?

As students, we want to see the department make an effort to get educators into classrooms that will teach journalism students how to properly research their stories, how to interact and build long-term relationships with Indigenous sources, how to ask the right questions and how to do so in a respectful manner.

We want to see students learning how to create fully fleshed-out stories with the voices, opinions and issues of Indigenous folks in ways that break the status quo.

So although Concordia updated its Journalism program in the last year, we shouldn't rest easy assuming that all the work is done.

At the University of British Columbia, the journalism program offers a class on how to report in Indigenous communities. It provides students with a background of their history, teaches them to avoid misrepresentation and gives them an opportunity to report directly from Indigenous communities.

Concordia should follow suit. Journalism is constantly evolving and our program needs to reflect that.

THE LINK

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Hall Building, Room H-649
1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8
editor: 514-848-2424 x. 7407
arts: 514-848-2424 x. 5813
news: 514-848-2424 x. 8682
business: 514-848-7406
advertising: 514-848-7406

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CONTRIBUTORS: Safia Ahmad, Sahara Baldwin, James Betz-Gray, Shreya Biswas, Coco Caron-Delas, Rhonda Chung, Michael Dutton, Kirsty Fiona, Zoë Gelfant, Caitly Hall, Nico Holzmann, Étienne Lajoie, Yves Langlois, Shakti Langlois-Ortega, Every Man, Aislinn May, Edward McCarry, Jazmin Merhmann, Rebecca Meloche, Cainy Mok, Ayana Monuma, Aloyse Muller, Pooja Patil, Theo Radomski, Andrew Ryder, Savannah Stewart, Pavlo Tull, Aysha White

Covers by Morag Rahn-Campbell

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