

FacultyMatters

Views and News of Douglas College Faculty Association Members

Number 21, Fall 2023

Jamming in Rwanda: A COIL-Inspired Study Tour

Hazel Fairbairn, Music

The Douglas College Music Department has been working with the Rwanda School of Creative Arts and Music (RSAM) since 2015 when Douglas College hosted their founder Jacques Murigande (Popo) and eight of their students for a week. In 2020, with lock down occurring and the opportunity to engage international partners via Collaborative Online Interactive Learning (COIL) projects presenting itself, Popo and I partnered to deliver a music business class to his final year high school students and Douglas College Music Technology Diploma first years, seeking to open the world behind the screens we were all staring at, and (in Popo's words) "make some magic happen." During this time, Popo repeatedly extended an invitation to visit Rwanda and connect face to face with his students at the RSAM.

At last, this year, I and seven students from the Douglas College Music Technology and Music Therapy programs spent ten days in Rwanda, visiting our partner school, learning and skill sharing, making connections and friends, experiencing an incredible level of musicianship, and falling in love with this extraordinary and inspirational country.



RSAM students rehearsing. PHOTO CREDIT: H. Fairbairn

Almost everyone we met in Rwanda sought connection and common ground. Interactions conducted in hilarious hybrids of English, in school French and in tourist Kinyarwanda almost always inspired a shared joke, some upstart humour, and heartfelt reassurances that whatever was being discussed was "no problem." Most of our group consisted of very visible minorities in an African context, and we were greeted with frank curiosity, a friendly welcome, and, for a developing country, a remarkably small

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FACULTY MATTERS

Number 20, Spring 2023

FACULTY MATTERS is a publication of the Douglas College Faculty Association.

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The views expressed are those of the individual writers and do not necessarily reflect the position of the Association. Contributions are welcomed and can take almost any form: letters, articles, reports, reviews, announcements. All copy received will be edited for length, clarity, and/or stylistic conventions. Submissions should be accompanied by a digital (text only) file, in a recent version of MS Word.

FACULTY MATTERS is published at least twice a year.

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Ratification of the Collective Agreement

Devin Shaw, DCFA VP Negotiations

Highlights: 2022–2025 Collective Agreement

These highlights summarize key improvements in salary and benefits in the 2022–2025 Collective Agreement. They also summarize changes to the language of “Post-Probationary Faculty Member Developmental Evaluation,” which has been moved from LOU #10 to a new article 5.11 in the Collective Agreement.

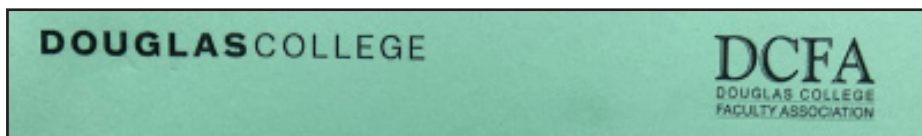


PHOTO CREDIT: K. Trainor

1. Salary and Term (p. 6)

The new Collective Agreement runs from April 1, 2022, to March 31, 2025.

- In Year 1 of the Agreement, the steps on the salary scale are increased by \$455 and then increased a further 3.24%.
- In Year 2 (April 1, 2023–March 31, 2024), there is a pay raise of 6.75%.
- Members will receive retroactive pay back to April 1, 2022.
- In Year 3, there will be a pay raise between 2% and 3%, depending on the increase in Cost of Living.

At top of scale, faculty members make

- \$104,708 from April 1, 2022 to March 31, 2023.
- \$111,776 from April 1, 2023 to March 31, 2024.
- \$114,012 (minimum) from April 1, 2024 to March 31, 2025.*

*Subject to a Cost of Living adjustment.

The full salary scale is included in the Memorandum of Agreement on the DCFA website.

2. Contract Faculty Scales (pp. 25–27)

Beginning April 1, 2023, there is an additional pay raise for Contract Faculty members.

- Year 1 and Year 3 have similar pay raises. However, in Year 2, Contract Faculty will receive an 11.56% pay raise (from \$6,916 to \$7,716). It is an equivalent of placing Contract Faculty at Step 6 on the salary grid (on a prorated basis of available work).

The full salary scale is included in the Memorandum of Agreement.

- **Members will receive retroactive pay back to April 1, 2022.**

mum of \$3,500 (up from \$2,500).

3. Post-Probationary Faculty Member Developmental Evaluation (pp. 14–18)

Post-probationary faculty evaluation is moved permanently into the Collective Agreement as a new Article 5.11. However, there are changes from LOU #10 that members should know:

- The “Purpose” section now states that post-probationary faculty member developmental evaluation is formative.
- Members will undertake the process every five years, rather than every three years.
- We have sequenced the beginning of the process to protect faculty autonomy while permitting the Responsible Administrator (the Dean) to provide input at this stage. As is current practice, you will identify the area(s) of professional practice to focus on. The choice(s) once made, you will provide that information to the Dean, who may discuss the areas with you and provide input. However, the choice of how to proceed is entirely yours.
- The summary report is now submitted to the DDP Evaluation Committee and Responsible Administrator. The Responsible Administrator may discuss your planned PD activities with you.
- These discussions—after you have chosen an area to focus on and after you have submitted your summary report—are for your consideration. Thus, while the Dean now has a role in the process of post-probationary faculty member evaluation, the ultimate choice remains with the faculty member of how to carry out their professional development.

4. Professional Development Funds (pp. 20–21)

Individual professional development funds for each full-time equivalent faculty member will increase to \$1,000 (from \$775) on October 31, 2023.

Members will now need to contribute only \$200 of individual PD funds to a successful SPDF application (previously it was \$400). A member may request up to \$4,000 from the Supplemental PD Fund in their application.

5. Dental Improvements (pp. 28–29)

The new Agreement includes the following benefits, effective January 1, 2024:

In the Dental Plan (16.02):

- b. 70% reimbursement (up from 60%) for major treatments such as crowns, bridges, and dentures. Major treatments now include implants up to the cost of bridges and crowns.
- c. 50% of orthodontic treatment to a lifetime maxi-

6. Extended Health (p. 29)

Extended Health improvements include, effective January 1, 2024:

- An increase to per-visit maximum reimbursable for paramedical to \$25 for the first three visits (previously \$20 for the first five visits)
- An increase for eye exams to \$125 (from \$100) for every two years.
- \$1,500 per calendar year for mental health. This improvement expands the definition of mental health practitioner to include psychologists, social workers and registered counsellors. There is NO per visit maximum reimbursable.
- An increase in registered massage therapy to \$500 per calendar year. The new coverage eliminates the need for medical referral for registered massage therapy.
- An increase in physiotherapy to \$500 per calendar year.
- An increase in chiropractor to \$300 per calendar year.
- An increase in hearing aids to \$1,500 for every three years.
- Coverage for wigs and hairpieces for patients with hair loss as a result of medical treatment or medical condition, up to a maximum of \$500 per lifetime.
- The addition of Gender Affirmation Treatment Coverage: subject to the insurer’s plan, and—where not covered by a provincial medical plan—coverage for Gender Affirmation Treatment will be reimbursed to a lifetime maximum of \$30,000 per eligible insured.
- The Addition of Fertility Benefits Coverage: subject to the insurer’s plan and—where not covered by provincial plans—IVF fertility benefits coverage of \$10,000 lifetime maximum.
- Finally, the new benefits include a new Health Spending Account (HSA). The HSA is \$400 per calendar year and can be spent on Extended Health and Dental. The HSA credits carry forward for one year. Claims are required to go through all other sources before HSA funds can be accessed. In effect, the HSA is a benefits top-up for Extended Health and Dental coverage.

7. Green Commute Allowance (p. 33)

The new Agreement includes a pilot program for a Green Commute Allowance. Regular Faculty members who forego their parking privileges will receive \$200 per semester. Members will have 30 days from the date of ratification to opt into the Green Commute Allowance.

For questions, contact Devin Shaw, VP Negotiations, at dcfa.devin.shaw@gmail.com.



Jamming in Rwanda | continued from page 1

amount of hustling. Rwanda is working hard to establish an international reputation as a progressive country and a safe destination.

We arrived in this warm, generous, and welcoming country on June 24th and spent a couple of days in an airport hotel, intending to recover from jet lag but instead accepting invitations to jam in the bar each night in company with the house band. We got little sleep those nights.

Then travelling to Muhanga, we were hosted by the Rwanda School of Creative Arts and Music, some two hours from Kigali. The school takes students from age 16 through to graduation at 18 throughout three years of intensively immersive music training. Twenty years ago, Rwanda, having no music industry, was losing its connection with its long cultural history, its leaders concerned mainly with establishing a new country and a lasting peace after the ineffable aftermath of genocide.

The school's founder, Popo, knows everyone, is universally respected, and was an impeccably gracious, generous host. Popo's family having fled in 1959, he himself, born and having grown up as a refugee in Burundi and



In the studio. PHOTO CREDIT: H. Fairbairn

Drum practice / hangout. PHOTO CREDIT: H. Fairbairn



then in Canada, returned to the new Rwanda in 2014 to establish a government-funded music school devoted to reclaiming traditional Rwandan styles as well as learning the music of the African diaspora.

RSAM students take “everything” in their first year: singing, choir, bass, drums, guitar, keys, traditional music, world music, some music technology, and production and music theory. They specialize in their second and third years. In this short time the school produces graduates who not only have astonishing instrumental and vocal skills, musicality and emotional expression, but also their own voice, creativity, and individual sound/style.

The teaching is modelled on a “do and feedback” approach. Students rehearse, perform to a jury, and then rework the parts that need it. Jury feedback is direct, focused and demanding. All music learning is done by ear as the students learn music theory after the fact, never as a generative tool. That it is a boarding school allows ample time for students to rehearse and create outside of their scheduled lessons. There wasn't a moment when we couldn't hear multiple sources of music entering the portals of our delighted ears: band practices, drumming, individuals practising, choir, band.



We had been invited to Rwanda to play a 25-minute set at the Kigali Up festival, which was the focus of the guided studies course at the core of the study tour; we set out to rehearse on day one at the RSAM campus. The Rwandan students flocking to help us with cables, monitors and amps—a slow and chaotic set-up for sure—eventually provided us with everything we needed. Once we started playing, a growing crowd gathered outside the rehearsal room, and workers in hard hats from the construction site for a new dormitory building peered through the window. We were clearly a novelty: a diverse group (comprised mostly of people of Japanese, Korean, Sri Lankan, French-Brazilian, Canadian-Nigerian, Mexican, and European descent), playing a happy riot of rap-metal-jazz-funk fusion. Once we had run through the set a couple of times, Kia (our vocalist) had attracted a bunch of Rwandan rappers keen to have their turn at the mic—the rehearsal morphed into a rap battle/jam, one student after another seizing the mic for rapid-fire percussive Kinyarwanda rap, a million miles from mumble rap.

That first afternoon setting the tone for the week, Kia worked alongside an adoring posse of girl-rappers as our drummer, Kei, bonded with drummers to exchange skills and rhythms, as our vocalists (Juss and Gaia) sang with theirs, as our engineer Antoni ran a mix session in the studio, as our keyboardist (Sanha) and guitarist (Isaac) jammed wherever they could with whoever they could,



In the studio. PHOTO CREDIT: J. Bellow

and as Juss and I led a music business session about online freelance work. On our last day we also recorded 12 studio sessions in as many hours and witnessed some astonishing skills while capturing many unique moments of spontaneous fusion.

In school church on our second Sunday in Rwanda, we felt privileged to participate (to varying degrees according to our individual religious convictions, or lack thereof) in an overwhelming outburst of gorgeous music, singing, danc-

Drum practice. PHOTO CREDIT: H. Fairbairn



ing and joy—a splendid mix somewhat closer to a mosh pit than to the sombre sonorosity of a church congregation. This moshiness, so to speak, struck me as the beating heart of Rwandan music-making ethos—participatory, unrestrained, and pervasive.

I have come away with the conviction that Rwanda will become a music destination, that the teaching model could help train music instructors from North America and Europe to decolonialize their practice, that producers from outside the region could fulfill artists-in-residence roles and benefit from the incredible musicianship, creating work as well as skill sharing, and that the graduates from the school could offer training and workshops to the rest of the world as well as their direct musical skills.

Rwanda is a small market—just 13 million people—but it is growing quickly. Unlike the aging demographics of Europe and North America, the population of youth is exploding, with under 25s making up 67% of its demographic. Job creation, market expansion, and internationalization will benefit young Rwandan musicians as much as their incredible skills could benefit us.

The reciprocity of our experience was really at the heart of the connections we made, all of us coming away from it yearning to deepen and expand our relationship.

The COIL project opened doors and built a foundation, but this study tour, generously funded by Global Engagement to the tune of \$3,000 per student, revealed the incomparable value of travelling to a region and collaborating in person.

The study tour model is responsive and agile, comprising a guided studies tour, one instructor, and a maximum of eight students. In this case the students took a 1.5 credit music performance course over the course of three months and spent 10 days at the destination.

It is a fraction of the workload involved in a full field school, which typically involves 9 credits of courses, three



Douglas College study tour students. PHOTO CREDIT: K. Kadiri

instructors, and 20 or more students, and required intense recruitment and work to establish interdisciplinary curriculum connections.

The COIL—study tour in combination allows students to build on connections they have already established with their overseas peers. The small size of the Douglas group encouraging the building of relationships within the host country, the friendships formed between our students and their Rwandan counterparts were central to this study abroad experience.

Our students participating in this study tour reported it as a transformational, life-changing experience, with many of them already eagerly organizing return visits and ongoing collaborations. In addition, we had the pleasure of sharing our music and our Rwandan experience in the Laura C. Muir Theatre in September of this year as part of the Arts in the Afternoon series.

The welcoming into Rwanda’s musical family was the most profound educational experience I have had—as learner, musician, and facilitator.



GoFundMe for the Rwanda School of Creative Arts and Music

Hazel Fairbairn, Music



PHOTO CREDITS ABOVE and RIGHT: J. Bellow

One of the highlights of our experience in Rwanda was playing with students from the RSAM at L'Espace, an art and music space in Kigali which partnered with the school to put on shows. Just last week we heard that L'Espace had burned to the ground. No one was hurt, but all the school's live gear was lost in the fire. The school's equipment and resources are hard won, the result of years of hard work and fundraising, and this is a major setback for them.

We have decided to reach out to our generous and relatively affluent friends, colleagues, and family and see if we can raise the \$5,000 needed to replace the school's Midas Console. Even if you can't afford to donate very much, \$1 goes a long way in Rwanda—about ten times as far as it does here in Canada, so the tiniest contribution will make a difference.



PHOTO CREDIT: K. Kadiri

To donate to this important campaign, please visit:
<https://gofund.me/273b7ead>

Is a Conference in Your Future?

A Faculty PD Chair Outlines the PD Funds Available to You

Nancy Earle, English / Co-Chair LLPA PD Committee

Professional Development (PD) is important to everyone teaching at the college. One of the most invigorating forms of PD—but also one of the priciest—is participating in a conference in your field. What follows is a guide to some of the PD funds offered through the college, with a focus on the support available for participating in conferences.

INDIVIDUAL PD FUNDS

WHAT ARE THEY? Individual PD funds are released by the college each April, based on your projected workload for the coming year. Contract faculty accrue individual funds at the start of each semester they teach. As per the new CA, as of Oct. 31, 2023, each full-time equivalent (FTE) faculty member will receive \$1,000 in individual funds each year; this amount is prorated for those with less than full-time teaching loads.

WHAT ACTIVITIES DO THEY SUPPORT? Individual PD funds support activities and projects contributing to PD as defined by the CA, including both presenting at and attending conferences. This includes travel costs.

WHO IS ELIGIBLE TO APPLY? All regular faculty and contract faculty are eligible to apply.

HOW DO I APPLY? To request individual PD funds, sub-

mit a Faculty Professional Development Application Form and an Expense Claim Form (both available on DC Connect), along with the relevant receipts and any other appropriate supporting documents.

WHO REVIEWS MY APPLICATION? Your faculty PD signing officer or PD chair reviews applications and makes recommendations which the dean typically authorizes. Deans do have the right to withhold authorization, but not unreasonably so.

WHEN DO I APPLY? Regular faculty can apply at any time. Contract faculty must submit their claims and receive reimbursement during their period of employment.

SUPPLEMENTAL PD FUNDS (SPDF)

WHAT ARE THEY? Since 2020, the college has distributed an annual supplemental PD fund proportionally amongst the faculties. (The total amount available to each faculty is announced each September.) According to the terms outlined in the new CA, SPDF can provide up to \$4,000 toward an eligible project or activity, provided that the faculty member also provides \$200 from their individual funds.

WHAT ACTIVITIES DO THEY SUPPORT? SPDF-eligible projects and activities must demonstrate “direct and tangible benefits to students” (CA 9.g.i). In the case of conferences, for example, you might demonstrate how your participation will enhance your pedagogical approach and/or subject matter expertise for innovations in classroom teaching or curriculum development. Or you might show how your participation will equip you with new tools to foster student success and academic achievement. It can be helpful in your application to identify benefits to students that are specific rather than generalized.

WHO IS ELIGIBLE TO APPLY? All regular faculty members are eligible to apply once per year.

HOW DO I APPLY? To apply, complete the Faculty Supplemental PD Application Form (available on DC Connect).



88th Congress of the Humanities and Social Sciences at UBC. PHOTO CREDIT: Lingstar



ASLE + AESS 2023 at the Portland Conference Center. PHOTO CREDIT : K. Trainor

WHO REVIEWS MY APPLICATION? Your faculty's PD committee members review applications and make recommendations which the dean typically authorizes. Deans do have the right to withhold authorization, but not unreasonably so.

WHEN DO I APPLY? The SPDF funding cycle runs from Sept. 1 to Aug. 31 each year, and funds are awarded on a first-come, first-served basis while funds last. Funds awarded in a given funding cycle must be claimed in that cycle.

RESEARCH + CREATIVE ACTIVITY FUNDS

WHAT ARE THEY? Research and Creative Activity Funds are offered through the Research and Innovation Office (RIO). They comprise Research Project Grants (RPG) and Research Dissemination Grants (RDG).

WHAT ACTIVITIES DO THEY SUPPORT? Research Dissemination Grants (RDG) support a range of activities across three programs: "Share and Gather," "Present," and "Publish." Of these, "Share and Gather" grants can provide up to \$3,000 to a faculty member who plans to *organize* a conference or symposium. (This is only one of the numerous kinds of activities eligible for support.) "Present" grants provide up to \$3,000 in travel and conference funding for a faculty member who has been accepted to *present* at a conference or gathering.

WHO IS ELIGIBLE TO APPLY? All regular faculty members are eligible to apply.

HOW DO I APPLY? Complete the appropriate Research

and Creative Activity Funds Application Form (available on DC Connect).

WHO REVIEWS MY APPLICATION? Applications are adjudicated by the Research and Creative Activity Funds adjudication committee, which has representatives from all six faculties and is chaired by the RIO Coordinator. Recommendations made by the committee are approved by the Vice President's Academic Council.

WHEN DO I APPLY? Apply before your conference has taken place. (Applications for retroactive funding will not be considered). There are three application cycles each year. Deadlines are typically in Week 6 of each semester, with this semester's deadline falling on October 16, 2023.

OTHER FORMS OF FINANCIAL SUPPORT

Other support may be available through your faculty or through other units in the college depending on your situation and your aims. For example, in LLPA you may apply to the LLPA General Fund if your RDG application has been approved but not funded by the Research and Creative Activity Funds adjudication committee. If the theme of your planned conference relates to international education or global engagement, you should reach out to Global Engagement to discuss the possibility of accessing the **Global Engagement Mobility (GEM) Fund**, which offers support for activities focusing on internationalization at home and international opportunities offered by the college.

Happy conferencing!



Remembering Dr. C. Scott Wilson

Steven Welch, Psychology



PHOTO CREDIT: Douglas College.

Dr. C. Scott Wilson passed away unexpectedly on March 3rd, 2023. He leaves behind to mourn his beloved Celeste, his wife of 56 years, his loving daughter Danielle and her husband Federico, and his good friends, colleagues, and work family at Douglas College who will miss him dearly.

Scott was born in St. Louis, Illinois. His father was in the US air force and so Scott spent his formative years in a variety of places, his favourites being Guam and Puerto Rico where he spent happy days on the beaches. Scott received his BA and MS from Eastern Washington State University and his doctoral degree from UBC. In graduate school, Scott

was a rising star, expected to follow the tenure-track route at a university, but he realized that he didn't like spending his days in labs doing experiments on animals. When he got a job at Douglas College, he fell in love with teaching, and when he began his clinical practice, he realized that these two endeavours gave him more fulfillment than lab work. Scott was a people person. He liked helping people and chatting about world events. He loved giving students a world view, expanding how they thought, and teaching them to think critically. This was his real passion. He read voraciously, which gave him and his students an educated perspective on the world.

Scott was one of the earliest faculty members at Douglas College, teaching psychology here for 48 years, from 1975 until 2023. Scott was often heard to say that he loved teaching and that he never planned to retire. He was a man of his word. For those older faculty members who enjoy an occasional trip down memory lane, you might recall that Social Sciences was once separate from Humanities. What are now faculties were then departments and what are now departments were then disciplines. Those who are now called deans were then called chairs and those who are now called chairs were then called convenors. Scott was the Convenor of the Psychology Discipline for several years and the Chair of Social Sciences for several more. He was well respected by those faculty who were

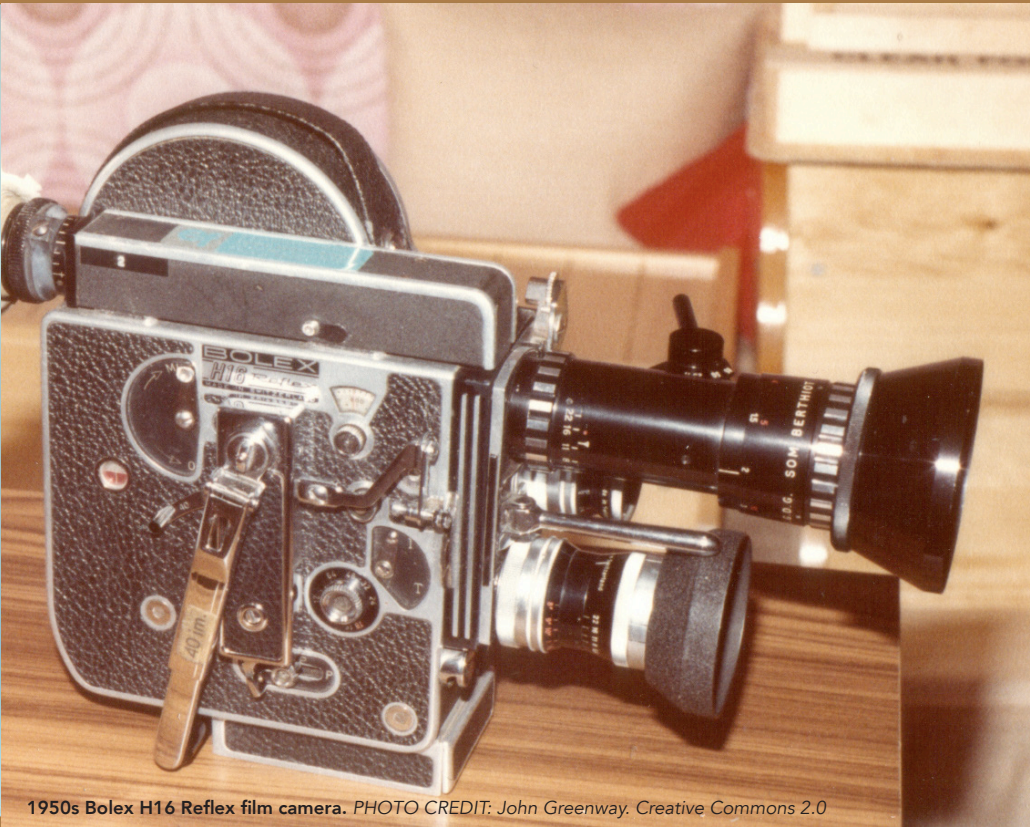
part of that much smaller, and perhaps much closer, group. He remained close to those he knew well at the college. While often quiet in meetings, when he spoke, he was calm but definitive, and everyone listened, including the then president, with whom Scott debated on numerous occasions. He was respected by all.

Scott's career was interesting and diverse. We all know him as an educator at Douglas College but early in his career he was a researcher at UBC. While research on marijuana is nothing new now, Scott was studying its effects as early as the 1970s. He also was a clinical psychologist with a part-time practice as a consultant at Riverview Hospital, Brown Crowshaw EFAP, and more recently, at Mountainview Health and Wellness in New Westminster. As such, he touched the lives of many people. For decades he was part of a professional development group of psychologists who met every few months. The articles that he contributed, and his words of wisdom, were appreciated as much as his smile and his laugh. Scott's academic interests extended well beyond psychology. As a true intellectual, he was interested in biology, philosophy, and religion, and his office bookshelves were home to tomes that reflected his diverse scholarly interests.

Those who knew Scott know that Whistler was his second home. He loved skiing in the winters and for a period he was a ski instructor. In the summers, he loved to mountain bike. Attending Bard on the Beach with Celeste and listening to her sing in a gospel choir also were favourite pastimes. And of course, there were the gyms. Scott never met a gym that he did not like! Scott's life was full, but his passing will leave an empty place in the hearts of many of us as we walk down the halls of Douglas College where he used to walk, smile, and talk with his friends and colleagues. He will be missed.



Please come visit us at the DCFA Office! 2320NW. PHOTO CREDIT: K. Trainor



1950s Bolex H16 Reflex film camera. PHOTO CREDIT: John Greenway. Creative Commons 2.0

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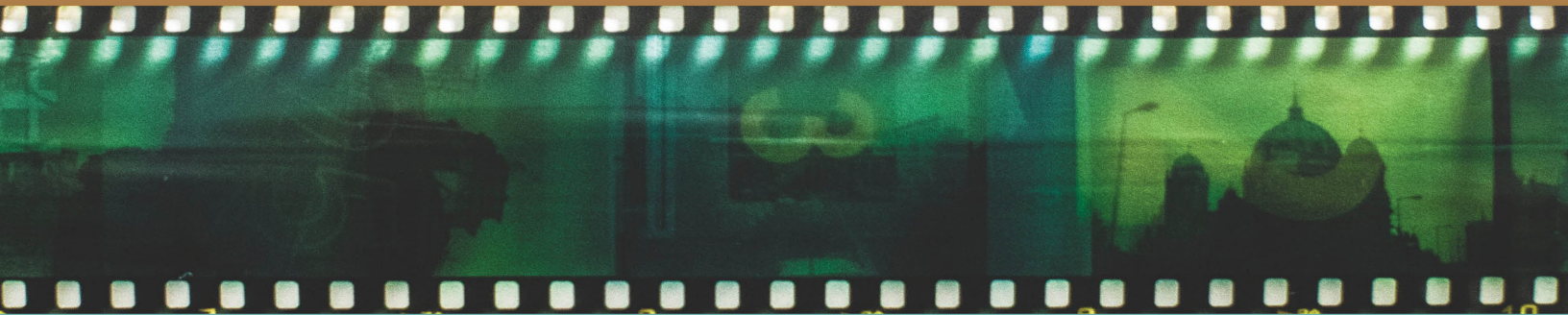
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*Diana Donaldson
and Mary Jo Beirnes
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*Hans Dale and Jason
Hawkin (Disney)*

*Gemma Martini of
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The DCFA Climate Committee presents

CREATIVE BC

Thursday 26th October @ 10 to 11am
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