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CCFA Executive

[Darryl Ainsley](#), President
[Mark Kunen](#), Vice President
[Paula Young](#), Secretary
[Brent Wassermann](#), Treasurer
[Debbie Gascoyne](#), Chair, CMC
[Judith Hunt](#), Chair, CNC
[Jacquie Conway](#), Chair, PDC
[Kelly Pitman](#), Member At Large (Past President)
[Tom Rippon](#), Member at Large
[Tanya Kirkland](#), Member at Large (Term Representative)

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From the Executive

Greetings to all.

I am honored to be serving as CCFA President this year. I suppose that this is "the thing to say" and can sound trite, but it is genuinely a pleasure to be working with an organization that has been a big part of my professional life and, increasingly over the years, a very important personal community for me. I've made some very good friends doing this work and am grateful for that!



While the work of the faculty association is rewarding and often fun, I think that it is also a great responsibility, borne of an ethical duty to serve members well and of a legal duty, given our status as a certified union. Accordingly, in our recent Executive meeting, we spent some time thinking about our priorities for the coming year. In the absence of identified priorities, it can be very easy for the Executive to find itself simply responding to the crisis of the day! In no particular order, we listed the following:

1. Upgrade the capacity of the union with increased training and dissemination of information. This would include training on such things as Collective Agreement negotiation and defense, labour law, human rights legislation, and mediation/conflict resolution. The idea is to increase our current capacity—and vitality—and to provide succession planning.
2. Support the campaign to fight funding cuts, particularly those affecting ESL.
3. Create a human rights policy and a respectful workplace policy for the union, the latter as required by recent legislation.
4. Conduct a study on the impact of and issues associated with Infosilem.
5. Look for ways to increase member engagement.
6. Conduct a review of our bylaws.
7. Provide extensive input into the selection of the new College President and into the process for same.
8. Increase coordination with other unions at the College.

So . . . let me or another member of the Executive know if you have any thoughts on these priorities or wish to suggest others. You'll find listed on this page the hard-working and shiny members of this year's Executive.

And . . . please drop by Y221 if you'd like to chat, discuss, complain, praise. I'll be there for some time most days, except Tuesdays. Also, I plan to spend some time each week at Interurban and will advertise when I am there.

I hope everyone has a fantastic, rewarding, and fun year!

Darryl

The Contract Management Committee

Debbie Gascoyne, CMC Chair

I'd like to take the opportunity, in this, the first Confluence of the new year, to give you a brief overview of the ongoing work of the Contract Management Committee.

In short, we oversee the interpretation and implementation of the terms of the Collective Agreement. What this means in practical terms is that we can help you resolve complaints about your workplace and ensure that the Agreement is being applied properly. We may be able to resolve a dispute with a quick phone-call to a dean, or, in cases where the committee has determined that there has been a breach of the terms of the Collective Agreement, we may launch a formal grievance. The most common questions we deal with are the ongoing concerns of term employees - rights of first refusal and regularization - but we handle everything from leaves to medical accommodations to member-to-member conflict and discipline or layoffs.

I'd like to encourage anyone who has questions about his or her employment to feel free to contact me or any of the

committee members. We may be able to give you a quick answer or we may bring the question forward to the committee for review and discussion. The committee members at the moment are Darryl Ainsley, Patricia Gaudreault, Judith Hunt, Mark Kunen, and Melissa Schaefer. Anyone who may have an interest in this work should contact me, as we are always happy to consider new members.



I can be reached any time at 370-3348 or via email (gascoyne@camosun.bc.ca). There is contact information for all of the members, as well as other useful information (such as an up-to-date seniority list and past Confluence articles) on the "Contract Management" page of the CCFA website.

On behalf of CMC, I'd like to wish everyone a successful and rewarding new academic year.

Negotiating Update

Judith Hunt, CNC Chair

Greetings! Here is a quick update on where we are with the bargaining process. At this point, FPSE (The Federation of Post-Secondary Educators) and PSEA (The Post Secondary Employers' Association) haven't reached an agreement on starting a common table to negotiate the common agreement (the second part of our collective agreement) together as a group. However, the CCFA Contract Negotiating Committee is hoping to start both local and common negotiations this fall. We did sit down with the college and PSEA in the spring to work out a protocol agreement, but so far, we haven't come to an agreement on it. In the meantime, we are in communication with the other FPSE faculty associations around the province who are at various stages in the negotiating process. None of the locals has yet settled.



I would like to take this opportunity to welcome back the current members of the negotiating committee: Kelly Pitman, Debbie Gascoyne, Mark Kunen, and Darryl Ainsley, and to encourage any other faculty members who may be interested in negotiating to contact me at huntj@camosun.bc.ca.

Best wishes to all for an enjoyable and successful 2014-2015 college year..

Petition in Support of Teachers.

Raj Mehta, English

The ongoing dispute between the BC teachers and the provincial government has revealed troubling inequities in the BC education system. The current provincial government has consistently negotiated in bad faith with the BC teachers and seems determined to erode public education. This is demonstrated by the recent policy to prolong the teachers' strike by offering parents a \$40/day per child strike stipend to cover daycare costs.

It is vital that post-secondary educators exercise civic engagement and demonstrate their commitment to public education and solidarity with the BC teachers. After all, they educate the students who eventually come to our classes.

Please consider supporting the petition and please pass this on to others that might lend support to the petition:

In response, a few University of Victoria professors have started a petition that criticizes Premier Christy Clark for the \$40/day strike stipend and urges her to end the teachers' strike by investing this money in public education instead. The petition has struck a chord with the public and is gaining momentum.

You can access The petition [here](#):

Raj

The Union Reel

by Kelly Pitman, English



Downton Abbey 2010-2014

Recently, I watched Season Four of *Downton Abbey*. All of it, in one day, fast-forwarding through the credits to more quickly get to the next episode. When it was over, I felt pangs of withdrawal. Jonesing on nostalgia.

I know I am not alone. Despite some damning with faint praise (and some plain old damning) among critics, Season Four of the series drew a huge number of devoted fans. Season Five will too. Excellent production values, well-delineated characters, intelligent dialogue, beautiful sets and convincing costumes. We can't get enough. Oh, the pleasures of that compellingly detailed world with its kettles and its cufflinks, its sweet verisimilitude. From the Latin for truth-like. The appearance of reality.

The appearance, mind, not reality itself.

I have always enjoyed period dramas. Technically, every drama is a period drama, but the term tends to be reserved for those obsessively rendered productions set in a defined period in the past. The period drama calls attention to its periodness at every moment *without seeming fake*. The material texture of the world it portrays is so lovingly executed that we forget it is an interpretation. Such productions reinforce their verisimilitude by referencing events and personages we have already fetishized in other stories we call "history." *Downton Abbey* certainly does this: the sinking of The Titanic, WWI, the suffragette movement—these are markers to let us know that these characters lived when Very Important Events happened. And those VIE were just as profound and inevitable as they have always been made out to be.

For those who've been living in a cave far from what some call civilization, *Downton Abbey* is set in post-Edwardian England and follows the trials and tribulations of multiple characters on and around the Yorkshire estate named in the series title. So far, it has spanned 1912 to 1924. *Downton Abbey*, like its predecessor, *Upstairs, Downstairs*, divides its characters into two groups: masters and servants. Within those divisions, of course, people differ. They have their experiences, their opinions, their hopes and their dreams. But the viewer is never allowed to forget that class is the issue.

The issue, but not the problem. *Downton Abbey* shows us the extent to which class determines a person's opportunities and choices, but it is not by any means a condemnation of the system that elevates a group of interbred landowners above the people who make the vol-au-vents and wash the stained sheets. Though some of the servants criticize and even rebel against the system in which they find

themselves, they are ever morally bested by aristocrats who, while respecting traditional divisions of labour and privilege, are loving and wise masters. Indeed, those who rail against the system are either bad or thoughtless, and are usually doomed as a result, while even the snobbiest of the aristocrats is quick to demonstrate compassion and grace and a will to Do The Right Thing. *Noblesse oblige*.

In *Downton Abbey*, the rich and the poor are the same in all that matters. They are "fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer," to quote a man who knew, and accepted, the power and freedom that privilege brings. In real life, of course, this could hardly be true. While typhoid, for instance, does not discriminate between the upper-class body and the lower-class body, surely it is more likely to strike down the undernourished who live cramped together without proper access to sanitation. Of course, the representatives of the working class in this show are not the poorest of the poor—a group of servants at a well-run estate attached to a bustling village paints a different picture of "working class" than would the inhabitants of a mining town or the street people of London. We get occasional glimpses of that darker world in *Downton Abbey*, but its inhabitants are scarcely real and in any case, their problems can be solved by self-discipline and lucky access to the sympathies of rich people. The poor are in good hands, really, because the rich are, for the most part, kind and sensitive. It's all so glossy and heartwarming that it's easy to forget that the lifestyles of the 1% are not just different from but *dependent on* the work the 99%. *Downton Abbey* diverts us from this fact by having as a running theme the fate of *Downton* itself. It's tough to be a mega-landowner in these troubled times, and what will happen to everyone if *Downton* cannot be maintained? Really, without the upper class, we'd all be doomed, right?

In the end, *Downton Abbey* seduces us by making us nostalgic for noble class divisions that never existed. Everyone goes around respecting everyone else's dignity. And the workers are so very happy. They can ask for no greater glory than that they be allowed to till the garden and carry the luggage and help their masters dress for dinner. Here, the class system does not relegate a huge number of thinking human beings to menial and poorly paid work, does not deny them the education that would help them reformulate their own options, does not sew despair and resentment that poisons the hearts and minds of millions of people. A place for everyone and everyone in his place, and so it should be, for the masters are not only glamorous and beautiful like the gods, but also really nice.

I fall for it again and again, but not completely. It's good fiction. But as I have told students of literature again and again, it's important always to ask this question: what stories are we telling ourselves, and how does that contribute to what we are willing to accept?

Family Space

Erin Waugh, ACC, CPCC

For the past 13 years, I've been a facilitator and educator with LIFE Seminars, who offer parenting courses in the Victoria area. Over the years, I've heard countless parents, when talking about a power struggle with their kids, say "if I let him win, I'll have to (insert issue here) forever." I always respond to these kinds of statements with "why do you want your child to be the loser?" You can imagine the response I get: sometimes anger, often confusion, and always "that's not what I meant!" Here's the thing; if you take the attitude that power struggles are about winning and losing ground, you risk creating a family culture that focuses on victory and defeat rather than cooperation and compromise. In families, we are working together for the

long haul - there is no finish line and there's definitely no podium ceremony.

So what do we do when our kids are freaking out because they want something we can't or won't give? How can we foster cooperation rather than engaging in battles of will?



The first thing is that you should never make decisions based on the fear that your current issue will become a permanent behaviour. Second, you should consider the circumstances surrounding the situation: are there antecedents (prior, external causes) that are contributing to everyone's behaviours? Next, look at the big picture: how will your handling of the situation impact your relationship with your child? Finally, lighten-up a bit and then see how you feel.

Call for Submissions

Please consider submitting an article to the Confluence - email Erin Waugh (waughe@camosun.bc.ca) with your feedback article, or your idea for an article. Don't forget that we want to hear about your SD project, your summer vacation, or really anything you'd like to share with your colleagues.

When my son was very young, maybe 2, he woke up in the middle of the night asking for a drink of milk. I took my sweet boy to the kitchen, got a cup and started to pour his drink. He stopped me, insisting on using his train cup, which was in the dishwasher. I took the stance that it was the middle of the night and I wasn't washing dishes for his amusement and what ensued was a battle of wills that ended with me leaving him in the kitchen only to hear him pour the milk himself, spill it, and start to howl.

In retrospect, I should have washed the cup, poured the milk and tucked him in. It wouldn't have taken much to accommodate my child, who at two had control over very little and was, for the most part, a delight. Why not give him what he wanted? I feared that we would create a situation where he demanded what he wanted and I had no choice. The reality is that he simply wanted his favourite cup in that one, isolated moment: at midnight when we were both tired, maybe some familiarity was something I could have offered.

When we can accommodate our children's requests (for more snuggles, for another story, for a small bit of control) we foster an environment where everyone has the right to have their needs heard, if not met. We offer our children the opportunity to ask for what they need in a way that helps them self-actualize. We create a home where no means no, and yes is offered freely when reasonable. When we hold on to control, we create distance where there doesn't need to be any.

When you think of your family as a lifelong pursuit, with no finish line, you set the tone for cooperation, compromise and the gradual taking on of responsibility. It's something to think about anyway, particularly when there's a battle of wills brewing.