



CAMOSUN

SHOWCASE 2019

Professional, Scholarly & Creative Activity



TERRITORIAL ACKNOWLEDGEMENT

Camosun College campuses are located on the traditional territories of the Lkwungen and WSÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.



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MESSAGE FROM

Sherri Bell

President

"We want more of what Camosun teaches!"

Recently, in three different community venues, this is what I heard loud and clear from employers. The education our amazing faculty provide and the experiences our students are engaged in have an enormous impact on our community and employers.

This year will bring opportunities and change with the opening of the Alex and Jo Campbell Centre for Health and Wellness...it is not just a building; it is an opportunity to showcase interdisciplinary, applied learning.

The opening of the AJCCHW will also allow the college to create much wanted space at both campuses—again, it is not really about the space but about the ability to collaborate.

Each year, I take the opportunity to spend some time in Camosun classrooms. It is an incredibly rewarding, impactful experience—not only spending time with our students but having the opportunity to witness our faculty in action. It is thanks to this dynamic, creative and engaged group of people that our students are able to depart Camosun so well prepared for the next chapter in their lives, whether it is further education or into the workforce.

I continue to be so very proud of the exceptional learning experiences Camosun faculty members foster every day throughout our programs and the passion and commitment represented here in this year's professional development showcase.

Congratulations to all!

A handwritten signature in black ink that reads "Sherri Bell". The script is fluid and cursive.

Sherri Bell
President



MESSAGE FROM

Sybil Harrison

Director of Learning Services

Sharing knowledge is at the heart of an academic community; a sharing culture and mindset is what propels us forward, towards transformation. The *Faculty Showcase* has evolved over the last three years to become a permanent annual record of some of our community's collaborations and successes. It is also a reflection of the Camosun sharing culture.

When faculty share their stories of innovation, research and creativity, the ripple effect is enormous. Some of the practices featured in the annual showcase might be adopted and adapted by instructors. For others these stories will provide the inspiration to pursue something entirely new.

I encourage everyone who reads the *Showcase* to pay the sharing forward. Reach out to one of the instructors featured and find out more. Take an idea featured here and consider how you might implement it in your practice. Consider sharing your story of research or innovation next year. Take the time to recognize innovation and creativity with your colleagues, peers and students.

In a 1996 interview Steve Jobs said "creativity is just connecting things"¹. I hope this year's *Showcase* will result in new connections across the college, igniting our curiosity and imagination, and inspiring us to new levels of teaching and research excellence.

A handwritten signature in black ink that reads "Sybil Harrison". The signature is fluid and cursive.

Sybil Harrison
Director, Learning Services

¹ Gary Wolf. "Steve Jobs: The Next Insanely Great Thing" *Wired* (February 1996)

Corrine Michel

Applied Learning Coordinator

Dan Reeve

School of Arts & Science: Political Science Department



BIOGRAPHIES

CORRINE MICHEL

My name is Corrine Michel and I am Secwepemc from Williams Lake, BC. I started at the college in 2005 as Indigenization Coordinator. Since Fall 2017 I've been the Applied Learning Coordinator. I have a passion for transformational learning experiences and a deep appreciation for those willing to create them. I have enjoyed working with faculty from across the college who engage learners in experiences reflective of "real-world complexities". I know there are many more of you to meet. I invite you to connect with me so we can learn together.

DAN REEVE

I've taught political science at Camosun since 2007. Prior to Camosun, I worked as the director of the Mount Seymour Ski and Snowboard School in Vancouver. I am fascinated by the myriad of applied learning approaches Camosun faculty apply in their everyday classes. My role in the Applied Learning project has permitted me to interview remarkable faculty. While conducting those interviews, I am inspired by Camosun faculties' pedagogical creativity, compassion for their students, and willingness to try something new.

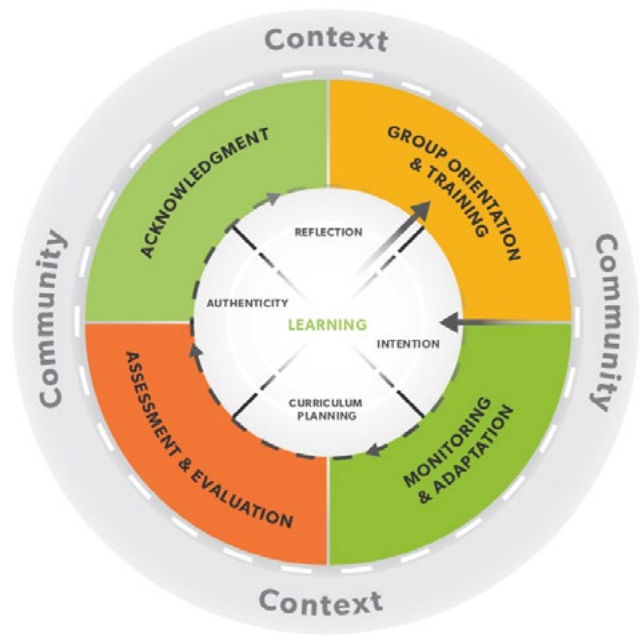


Fig. 1: Applied Learning Model

Applied Learning

Applied learning refers to learning experiences that get learners thinking, collaborating, and communicating, and ultimately have them engage with and contribute to the world around them. These learning experiences take place in a range of contexts, including in the classroom, the workplace, the community, and on the land, and enable learners to apply and integrate theoretical knowledge, as well as personal, practical, and professional skills. Ideally, the learning activities simulate real-world situations or are situated in a real world context.

It has been exciting and rewarding to conduct a literature review and to consult extensively with faculty and administrators across the college to build the above definition of applied learning, the Applied Learning Framework, and the Applied Learning Model (See Fig. 1).

Our job is to showcase the applied learning that faculty is already doing as well as create a pathway for new approaches and possibilities—from programs that have applied learning deeply woven into their programs like Culinary Arts and Nursing, to in-class activities in Social Sciences, English and Indigenous Studies, to partnerships with local and international businesses focused on solving their real-world challenges.

The Model brings awareness to various elements of applied learning—it breaks down the complexity of teaching and learning into meaningful, tangible and achievable actions. It provides a shared language that is flexible (works across disciplines and facilitates interdisciplinary education) and scalable (can inspire 15 minute in-class activities or frame an entire program).

Applied Learning podcasts highlight a range of instructors, subjects, and specific applied learning projects.

The following quotations provide a taste of applied learning in a variety of subject areas:

Yolina Denchev, Economics:

Economics is “quite theoretical...quite technical. So for me it’s really important throughout the course if I build in opportunities for students to experience the relevance of the course material. So this was the main reason that brought me to applied learning and incorporating applied learning in the classroom.”

Steve Walker Duncan, Cooking and Culinary Arts:

“We tried to create an industry realistic environment for the students so that that Applied Learning really is learning that they are going to be familiar with when they leave and enter industry.”

Kerry-Ann Dompierre, Nursing:

“A [Nursing] theory class is up to 41 students and I thought, how can we take these theories they’re learning and make them less abstract for them and really apply them to their clinical practice which they’re out in at the same time? So, I’ve taken an applied learning approach, using my simulation background.

Imtehaze Heerah, Mechanical Engineering:

“The essence of it [applied learning] is, really, critical thinking.”

For more information please visit the Applied Learning Webpage:
camosun.ca/about/applied-learning/index.html

Link to interactive model: webservices.camosun.ca/applied-learning-model/story_html5.html

Richard Burman

Applied Research



BIOGRAPHY

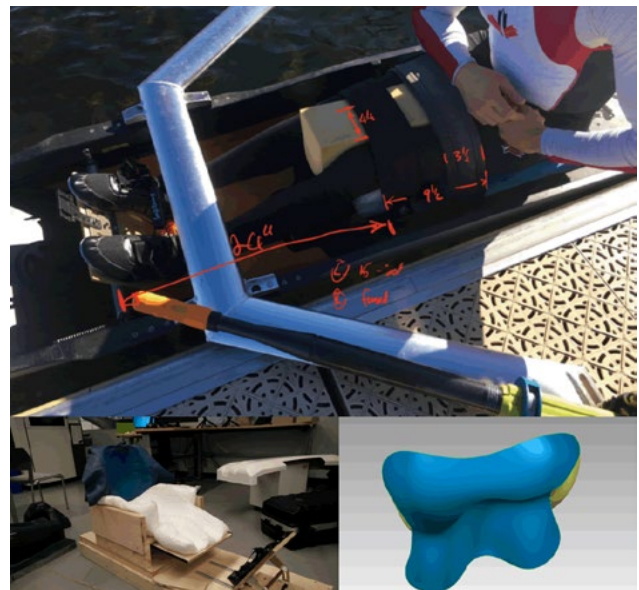
Richard Burman serves as the Faculty and Student Lead for Applied Research at Camosun Innovates. He has a background in mechanical engineering, biomechanics, ergonomics, and health.

After earning a BSc in Physiotherapy from the University of British Columbia, Richard practiced as a physiotherapist for over 10 years before attending Camosun College to complete a Diploma in Mechanical Engineering. In 2010, he joined the applied research team at Camosun Innovates and began working in the area of Sport Innovation. Since this time Richard has worked as the technical team lead and project manager on numerous engineering projects.

In his current role Richard works to bring learning opportunities to the Camosun College community. He is interested in using aspects of a design thinking approach as a method for integrating applied learning into the classroom. To this end Richard has created and delivered cross curricular educational content for students and faculty.

Para Rowing

Over the past eight years, I have worked with Camosun Innovates, a centre for applied research that seeks to bring opportunities to our students and create connections to the community at large. With a background in health and wellness I have gravitated towards projects that focus on the enhancement of abilities. The first projects that I undertook were in the area of sport innovation and primarily focused on Paralympic sports. These projects included the design and fabrication of customized braces for wheelchair rugby, custom seating for sledge hockey, glove design for wheelchair racing athletics, and most recently customized seating with Paralympic rowers.





Our goal with these rowers was to deliver seating that would increase an athlete's capacity to train, compete, and win medals. Work on the project was accomplished by the Camosun Innovates team and two talented Mechanical Engineering students. The first phase of the project was initiated by Eric Turko (a student in the Mechanical Engineering program) and Ben Costin (a graduate from our Mechanical Engineering program) who completed a needs assessment and constructed a fitment device that allowed us to position athletes in their optimal racing position. This work was followed up on by Andrew Birch, a second student hired from the Mechanical Engineering program. The team consulted with three athletes and Andrew used

the fitment device and a 3D scanner to record the athletes' seated positions. This data was then utilized to machine moulds from which light weight composite parts were created. The end result is seating that has already resulted in performance gains.

Working to enhance physical abilities is personally rewarding. Seeing athletes accomplish their goals is inspiring. But, what excites me is working on these processes with students and watching them grow in their confidence and abilities. I look forward to exploring new projects and partnerships that will bring more applied learning opportunities to our students.



Tommy Happynook

Indigenous Education & Community Connections



Photo by: Amanda Laliberte

BIOGRAPHY

cha chim heyhak kwa. My name is *hii ni nah sim*. My English name is Tommy Happynook Jr. I am *nuu chah nulth* from the *huu ay aht* First Nations and I come from the house of *cha cha tsii us*. I grew up in Coast Salish territory, WJOLELP (Brentwood Bay), and am very thankful for the hospitality that my family received. I currently live in Lkwungen territory with my wife *aa saa wis* (Carly) and son *ha wilth win is* (Mahihkan).

I began my academic journey at Camosun before transferring to the University of Victoria where I earned a BA and MA in Anthropology. I am currently working on my PhD in Anthropology at the University of Victoria. I am very happy to be teaching in the Indigenous College Prep, Indigenous Family Support, and Indigenous Studies programs. I am very grateful that I can give back to a department that supported me as a new student.

kleco, kleco, chuu

PhD Research: Anthropology, University of Victoria: Picking Up My Responsibilities: Indigenous Reconnection To Land

My name is Tommy Happynook Jr. I am Nuu-chah-nulth from the Huu-ay-aht First Nations and I come from the House of Caa-caa-tsii-as. The last time anyone in my family occupied the territory of Caa-caa-tsii-as was about 1860. After more than a century of disconnection and dispossession due to the impacts of colonization and an M.A. thesis that looked at what it means to be a hereditary leader, I seek to understand how contemporary Indigenous peoples such as myself, my family, and my nation, reconnect to ancestral lands for the purpose of upholding traditional responsibilities, acquiring traditional knowledge and bringing that knowledge to bear weight in a contemporary land-based cultural context.

The objective of my PhD research is to document my own re-connection to land, the acquisition and transfer of traditional knowledge, and the re-emergence of land-based cultural practices between my family and territory. I will conduct this research by focusing on my own experience of reconnecting, revitalizing, and restoring my family's knowledge, presence, and traditional responsibilities to Caa-caa-tsii-as—not in a theoretical understanding but in an embodied/visceral understanding of having learned on the land and from the land.

I will use my family's whaling practices, including but not limited to, ritual bathing, isolation, prayer and fasting, to shape my methodology for revitalization and reconnection as I invoke traditional family law, ceremony, and spirituality in a place and way that has not been practiced by my family in almost 100 years.

My research will benefit my family by ensuring that my son and his generation grow up connected to Caa-caa-tsii-as, its knowledge and teachings (tangible and intangible), and understand where they come from through the experience of having a deep land-based connection to Caa-caa-tsii-as. This research can potentially reframe the epistemological, ontological, and pedagogical relationship my family has with Caa-caa-tsii-as by reshaping how we practice leadership within the Huu-ay-aht systems of governance. For example, how will I understand my family's teaching (Happynook, 2010) in an on-the-ground context? My work can contribute to anthropological (and other) knowledge systems because my work exists in both the cultural and academic worlds. I can see my research evolving into a land-based and experiential field school that puts into practice what students (Indigenous and non-Indigenous) learn in classrooms as theory.

Todd Ormiston

Indigenous Education & Community Connections



BIOGRAPHY

I am Northern Tutchone/Tlingit, and I have been a visitor in the territory of the Songhees/Esquimalt peoples of the Coast Salish Nation since 1996. I also acknowledge the W SÁNEĆ peoples whose shared territory Camosun College is situated on. It is an honour and privilege to live and work as a visitor in Coast Salish Territory.

My journey within academia over many years has earned me a Masters of Public Administration (UVIC), A Bachelor of Social Work (UVIC), a diploma in Criminal Justice (Douglas College). I am also honored to have graduated in November 2012 with my Doctorate in Education at the University of BC. I wrote on Indigenous Leadership Pedagogies in higher education and focused my dissertations on the wonderful Indigenous teachings at Camosun College and the University of Victoria. Over the years, I have also worked in various community social welfare organizations including the Boys and Girls Club as a bail supervisor for youth corrections.

I see learning as a lifelong process and I am constantly engaging in new learning. I also believe that as instructors, we have an important role to play in ensuring that learning is not just an obligation but a form of liberation towards walking in a good way throughout our lives. My belief is we are all teachers and we are all learners.

Eyē? Sqā'lewen – The Centre for Indigenous Education & Community Connections: Student Exchanges with Ara Institute, New Zealand

The themes of shared values, meaningful connections, positive relationships and applied learning are woven into the collaboration between Camosun College and Ara Institute of Canterbury in Christchurch, New Zealand.



"We've pushed and had ongoing support for Indigenous education in all aspects of the College, including the President's Office, staff and students," says Ormiston. "That has resulted in a change of consciousness and a support system which ultimately promotes different ways of knowing and being, helping Indigenous students succeed. I often share how awareness leads to understandings which ultimately result in building consensus, and transformation—this is being realized at Camosun College."

The idea of an international partnership first took hold in 2005 when Ormiston travelled to New Zealand with the idea of setting up a student exchange. "The reality is that we have commonalities and shared existences as well as differences with the Maori people and we can learn from each other," he says. "International education here at Camosun knew about our connections and approached me in 2017 after we hosted the S'TENISTOLW Indigenous Education Conference and we put the plans in place."

This resulted in two Camosun students being a part of the first Indigenous student exchange with Ara Institute in Christchurch, New Zealand in March 2018. Plans developed to have their students visit Camosun for the first time in September 2018. "We prepared an exciting schedule of activities for each day while they were here. They participated in our Indigenous Studies classes, attended Orange Shirt Day and the QĆÁSET cultural camp at Prospect Lake, took part in a sweat lodge ceremony, visited the Saanich Adult Education Center, witnessed a carving demonstration, and had a meal with the Elders Voices group."

Ormiston notes that the values of exchanges are often to promote shared learning. "They were very impressed with Eyē? Sqā'lewen – The Centre for Indigenous Education & Community Connections and everything we've done to promote Indigenous cultures, reconciliation, our Elders Voices Program as well as how our Indigenous student numbers are growing every year through student supports and Indigenous pedagogies," he says. "They shared with me their desire to take these teachings back to New Zealand and start doing some of the same things at their institution."

Future plans include trans-Pacific collaboration. "We've had some fairly high level discussions around developing a post diploma certificate program and triangulating with Ara Institute in New Zealand and an institute in Hawaii," he says. "Our future goal is to develop a blended program in Indigenous higher education that is a multiple Indigenous centered partnership."

With the success of the Maori visit, Ormiston sees a bright future for international Indigenous exchanges. "I think the most positive thing was the sharing of knowledge, culture, identity, aspects of spirituality and the similarities and the differences between our Nations. This in turn could form the basis of how to move forward towards self-determination," he says. "There are many things we can share in both of our institutes which provide opportunities to flourish. Some of that flourishing comes through those who have walked before us, the students we are connected to, allies and those in communities that we are connected to. Wisdom sits in many places!"

With contributions from Ivan Watson, Marketing & Communications Strategist, Camosun College

Laura Hadwin

English Language Development Department



BIOGRAPHY

Laura Hadwin has lived and taught in South Korea, Spain, the UK, Turkey and Qatar. Her post-secondary career started as a student at Camosun, and she then went on to teach at a secondary school and several universities internationally before returning to teach in the School of Access in the ELD Department at Camosun two years ago, which has been wonderful! She has an MA in English Language, a Post-Graduate Certificate in Higher Education, TEFL-Q and TESL certification, and is a Fellow of the UK Higher Education Academy. She has provided teacher training for pre and in-service primary and secondary teachers, as well as university instructors, and learns so much from other educators. Her lessons focus on developing higher order and critical thinking skills, and she employs a 'principled eclecticism' to meet the needs of diverse learners in diverse contexts. She believes learning is most successful when learners are engaged in meaningful tasks that allow for applied learning. Her areas of research interest are creativity, motivation and teacher learning, beliefs and identity. She believes in lifelong learning, and is currently completing the Provincial Instructor Diploma Program (PIDP). She is also a co-facilitator of the Camosun Teaching and Learning Community of Practice, where many of Camosun's talented instructors come together to learn and grow.

Panamá Bilingüe Teacher Training Programme

Offered through Camosun's Global Consulting Partnerships with the English Language Development Department, the Panama Bilingüe Teacher Training Programme is a sixteen-week introductory teacher-training course for future primary English teachers. The Summer/Autumn 2018 cohort came from all over Panama, and had very different backgrounds; some were already teachers, whereas others had no teaching experience or training. The strategic aim of the Panamanian government is for future teachers to use SIOP (Sheltered Instruction Observation Protocol), in which a subject is taught via a second or additional language, with the aim of developing both content and language proficiency. In order for this to be successful, the teachers must have a strong level of English so that instruction can be delivered primarily in English, as well as the teaching knowledge and skills to deliver high quality education to prepare learners for today's complex globalized world.

The online teaching portfolio is a project Laura is passionate about, and she enjoys developing her own, as well as researching and writing about its value in teacher training. Portfolios allow teachers and instructors to showcase their talents and accomplishments, which increases their confidence, and this is very important and beneficial, particularly for new educators. It also allows for considerable creativity, as the content and layout are determined by each individual. Online portfolios also strengthen digital skills, and the portfolios aligned with each of the course learning outcomes. The portfolios feature a multi-media format and include videos of teaching, audio files of children's stories being read and photographs of materials and documents such as lesson plans and reflective writing. This assignment is very practical and transferable, and allows teachers to demonstrate their knowledge, skills and experience to perspective employers, as well as plan their future professional development.

For further reading

Hadwin, L. (2018) 'Online Teaching Portfolios' *Teacher Training Journal* 32(3).

Hadwin L. (2018) 'Wix Websites' *English Teaching Professional*.

Online Teaching Portfolio: <http://auroraenglish.wixsite.com/english>



John G. Boehme

Visual Arts Department



BIOGRAPHY

John G. Boehme currently teaches a range of classes and subjects such as all aspects of Ceramics, Sculpture, Painting, Performance Art together with Digital Multimedia, Video, Installation, and Drawing at Camosun College. John focuses on a cross-disciplinary approach to the visual arts. John G. Boehme is an artist and educator with research and exhibition records that reflect experience in multiple aspects of visually based production within both the national and international worlds of Live and Visual Art. John has received numerous awards and professional arts grants and continues to have exhibitions, screenings, and participation in biennials and festivals across Canada, Australia, the Americas, United Kingdom, Europe and China. He has produced and continues to produce a significant body of work. John is a continuing full-time faculty at Camosun College.

Making Performance Art

2013 Distinguished Alumni Visual Arts Instructor, John G. Boehme has been creating artwork in a series of works titled "Making Performance Art" which endeavors to integrate performance art conventions. This work articulates a functional vocabulary for Performance Art, giving audiences a framework for discourse. The first iteration of this work at *The Situation Room* in Los Angeles and other venues have included, Biennale d'art performatif L'Écart de Rouyn-Noranda, QC; ART IN THE OPEN, Confederation Centre of the Arts, PEI, Canada; "Duration & Dialogue 2016," Katzman Contemporary, Toronto, ONT; Viva Performance Biennale, Montreal, QC; NoMad House Theatre Discounter (Finnish) Berlin, Germany; SKAMpede, Theatre Skam, Victoria, BC.

In June 2018, John presented work at Neutral Ground Art Centre in Regina, Saskatchewan during the 2018 Congress of Humanities and Social Sciences. John has recently traveled to New Zealand and met with artists and educators. He has been invited to present work as part of his professional development in Belfast, Northern Ireland "Environmental Performance Art Project, 'Engaged Citizenship', in collaboration with Belfast International Performance Art Festival, University of Ulster, Science Festival NI & Ulster Museum in Belfast as well as in Helsinki, Finland as part of The Live Art and Performance Studies (LAPS) at the Theatre Academy of the University of the Arts.

John explains his perspective on art:

Despite its material concerns, I believe that art is rendered ultimately in a social domain. Live performance gives access to experiences uniquely available through embodiment; that is, through a purposeful relationship to action and process, and to human interaction. And I remain interested in the representation of performance, in that clear and obvious problem of making the ephemeral available to audiences in distinct times and spaces, using records to document performance.



Clay Bank



Clay Bank Wind

The images are from the exhibition at Neutral Ground,
Regina, Saskatchewan.

Photographer Risa Horowitz
Clay Bank Kiln, Clay Bank, Saskatchewan

Nicole Kilburn & Tara Tudor

Anthropology Department



Customized and Collaborative Professional Development

In the last couple of years, we have moved away from attending conferences as the main way to expand our knowledge of anthropology. The option of self-directed PD activities has allowed us to explore topics of interest through experiential learning. Like many instructors, we have edited our lecture notes many times to incorporate new information learned from reading books and attending conference sessions. While such content is undoubtedly beneficial, self-directed trips have allowed us to add photos, personal stories, and detailed descriptions to our lectures that help to bring the content alive for students. We appreciate the trust the CCFA Professional Development Committee has extended to us to create our own learning experiences, the most recent one being in Tucson, Arizona.

We teach a variety of anthropology classes, so we developed an itinerary that included some shared experiences, but that also allowed us to explore our own particular areas of interest. The textbook we use in our

BIOGRAPHIES

NICOLE KILBURN

Nicole has been teaching a variety of classes at Camosun since 2002. Her background in archaeology has led to the development of Camosun's Archaeology Field Assistant Program, which is offered every spring. Her growing interest in food anthropology over the past 8 years has led to rewarding professional development in southern Italy, where her work with food producers and a small tourism operator developed into a book (published in late 2018) that presents these food traditions and their many challenges in a modern world. Increasingly Nicole is interested in applied learning to make course content relevant and interesting to students.

TARA TUDOR

Tara has been teaching anthropology at Camosun since 2001. Tara is a cultural anthropologist, specializing in medical anthropology. She is interested in the ways political and economic structures inform cultural practices and meaning related to health, migration, gender, and kinship. Since completing the TTW course in 2009, Tara has been dedicated to decolonizing course content and her teaching practice. She is currently the FPSE SWC representative for Camosun.

introductory course (ANTH 104) has a dual foci of food and sustainability, so we wanted to learn how the Hohokam were able to be successful farmers in such a challenging environment. We visited Casa Grande National Monument, with its archaeological site and museum, which provided an excellent overview of the cultural history of the region. That evening, as we hiked through Saguaro National Park and experienced the stark beauty of the Sonoran desert, we discussed what we had learned. Moments like this highlight the value of travelling with a colleague. We each have a general anthropology background, but with our specific areas of expertise have different questions and can explore what we learn in constructive, collaborative ways.

Tucson was named a UNESCO City of Gastronomy in 2015, which Nicole wanted to learn more about. She customized her itinerary with visits to the Mission Garden, the seed bank at Native Seed Search and a fascinating one-on-one walk and talk with Ben Kilmer, director of the University of Arizona's Desert Labs. Ben showed Nicole the agave garden terraces that Hohokam farmers constructed to manage surface water and successfully grow agaves, which otherwise would not grow in such an arid environment and were an important component of the desert diet. Nicole also visited with Barbara Rose of Bean Tree Farm, an incredible wild farm that provided another take on food security, and a reminder that wild-managed foods are adapted to the arid conditions of the Sonoran Desert and should be celebrated as sustainable sources of local food. Barbara advocates rewilding urban areas like parks to create access to these foods while encouraging native plants that do not need extra water.

Tara wanted to visit Tucson in order to spend time with a non-profit organization that provides water, food and medical assistance to undocumented migrants crossing the Sonoran desert. Having used the ethnography "Fresh Fruit, Broken Bodies: Migrant Farmworkers in The United States" in her Cultural Anthropology course, she wanted to better understand the effects of American border policy on the lives of undocumented migrants. Tara accompanied members of the Tucson Samaritans on one of their desert trips. This involved hiking through the Sonoran Desert



replenishing water supplies, and listening to volunteers as they talked about the militarization of the border, migrant deaths, unlawful incarcerations, group sentencing and workplace raids. Tara witnessed first-hand the suffering of undocumented migrants when the group assisted a man who had been lost in the desert alone for several days.

After our solo adventures, we visited over dinner to share our experiences and ponder what we had learned. Even meals turned into professional development, with a mescal tasting seminar hosted by an anthropologist turned entrepreneur, and a lunch at a bean-to-bar chocolate factory and café that evolved into a long conversation with the owner about sourcing beans and the merits of central fermentaries, a new supply chain concept in the rapidly evolving cacao industry.

We learned so much in less than a week in Tucson, and returned to Victoria energized, with many new ideas to bring into our various classes.

Ken Steacy & Joan Steacy

Communications Department, Comics & Graphic Novels



BIOGRAPHIES

KEN STEACY

Ken decided at age eleven to become a professional comic book author/illustrator, a dream he realized in 1974. Since then, he has worked in the industry as writer, artist, art director, editor, and publisher, and in addition to creating his own intellectual property he has chronicled the exploits of Astro Boy, Iron Man, Harry Potter, and the Star Wars gang.

Ken has also collaborated with other writers, including Douglas Coupland, Harlan Ellison, and Trina Robbins. With author Margaret Atwood he recently created *WAR BEARS*, a graphic novel from Dark Horse Comics.

The recipient of an Eisner and an Inkpot award, in 2009 Ken was inducted into the Joe Shuster Canadian Comic Book Hall of Fame, a lifetime achievement award for contributions to the industry.

www.camosun.ca/comics

JOAN STEACY

Joan grew up in southern Ontario, and is a graduate of Sheridan College, The Ontario College of Art & Design, and The University of Victoria. A visual artist who has worked in a variety of disciplines, including sculpture, traditional illustration, and digital imaging, she is the author/illustrator of *So, That's That!*, a biography of her father who lived to be 100 years old.

Her most recent work is *AURORA BOREALIS - A Graphic Memoir* published by Conundrum Press concerning her struggles with literacy, and how meeting media theorist Marshall McLuhan and professor Eric McLuhan while in art college changed her life.

<http://joansteacy.blogspot.com>

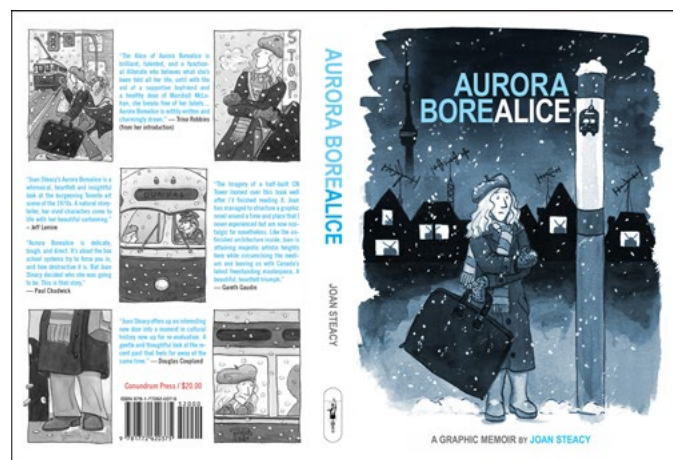
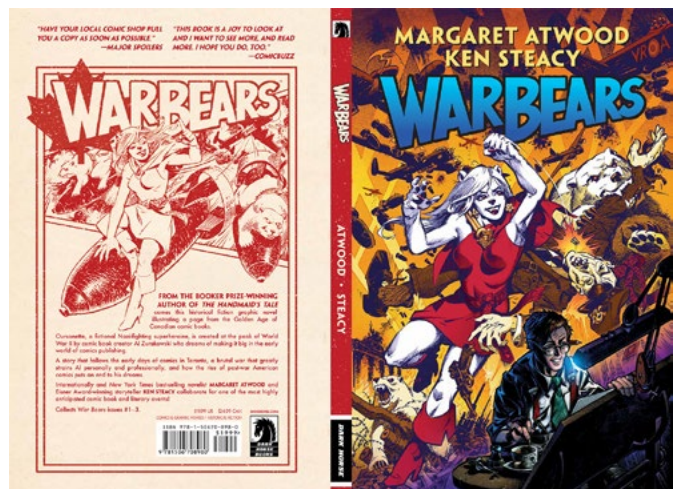
A Visual Storytelling Couple

Joan and Ken Steacy are instructors and the co-creators of the Comics & Graphic Novels program in the Communications Department at Camosun. Still unique in the post-secondary public school system in Canada, it was created to address the needs of students who wish to learn the language of visual storytelling. Now in its seventh year, students graduate with a 28-page colour comic they have created, which they present at CCAF, the Camosun Comic Arts Festival. This experiential learning outcome is their capstone project, at which a dozen or so professional author-illustrators attend to mentor the students; then the public is invited to view their works.

Ken's most recent project is WAR BEARS, a collaboration with the Booker Prize-winning author of *The Handmaid's Tale*, Margaret Atwood. It's the bittersweet story of the rise and demise of a fictional comics company in Toronto during WWII, based upon a story by Atwood for *The Globe & Mail* on Canada's 150th birthday, which they expanded into a fully-painted graphic novel, published by Dark Horse Comics.

Working with her was a remarkable creative experience, he says. "I did an outline, and she'd give me feedback, so we'd move the script in that direction. As we started to expand on the principals' backstory I remember thinking, I'm getting character development advice from Margaret Atwood; pinch me, I'm dreaming!"

Joan is the author/illustrator of *So, That's That!* a biography of her father, a scrap-metal dealer who lived to be 100 years old. Most recently, she illustrated a short story entitled "The Melamed" (elementary school teacher) for the anthology *A Minyen Yidn* by Trina Robbins. Her first graphic novel *AURORA BOREALICE - A Graphic Memoir* was published this year by Conundrum Press in Halifax.



Joan notes, "About ten years ago I had a spark of an idea, about my encounter with communications theorist Marshal McLuhan. But I needed a vehicle to transport this idea...and decided that the graphic novel medium was it! So I got to work, and this spark grew into a flame that burned bright, and my story grew into a 260 page graphic novel."

Nancy Yakimoski

Visual Arts Department



BIOGRAPHY

Nancy Yakimoski has a BA Honours (Art & Art History), BA (English Lit.), MA (History in Art) and began her PhD in art history with a three year Fellowship and an Excellence Recruitment Award from UVIC.

She has been published in various art journals (*Prefix*, *Artichoke*, *BlackFlash*), the *Encyclopedia of Twentieth Century Photography* (Routledge), and was commissioned to write an essay for *Territories: Brenda Francis Pelkey* (Black Dog Press, UK). Nancy has organized conferences, chaired art history sessions, and presented papers at conferences across Canada.

Her photo-based artwork, installations, and video work have been shown nationally and internationally, and have been funded by provincial grants. While her creative practice has been photographic, she has returned to writing poetry, and was thrilled to win the *Malahat Review's* WordThaw prize for poetry in 2017.

Currently, Nancy is working on two projects: a collection of 14 line poems that offer glimpses into the lives of women—from the banal to life-changing events. Her other project is a series of b&w photographic film stills taken aboard the decommissioned aircraft carrier, USS Midway in San Diego.

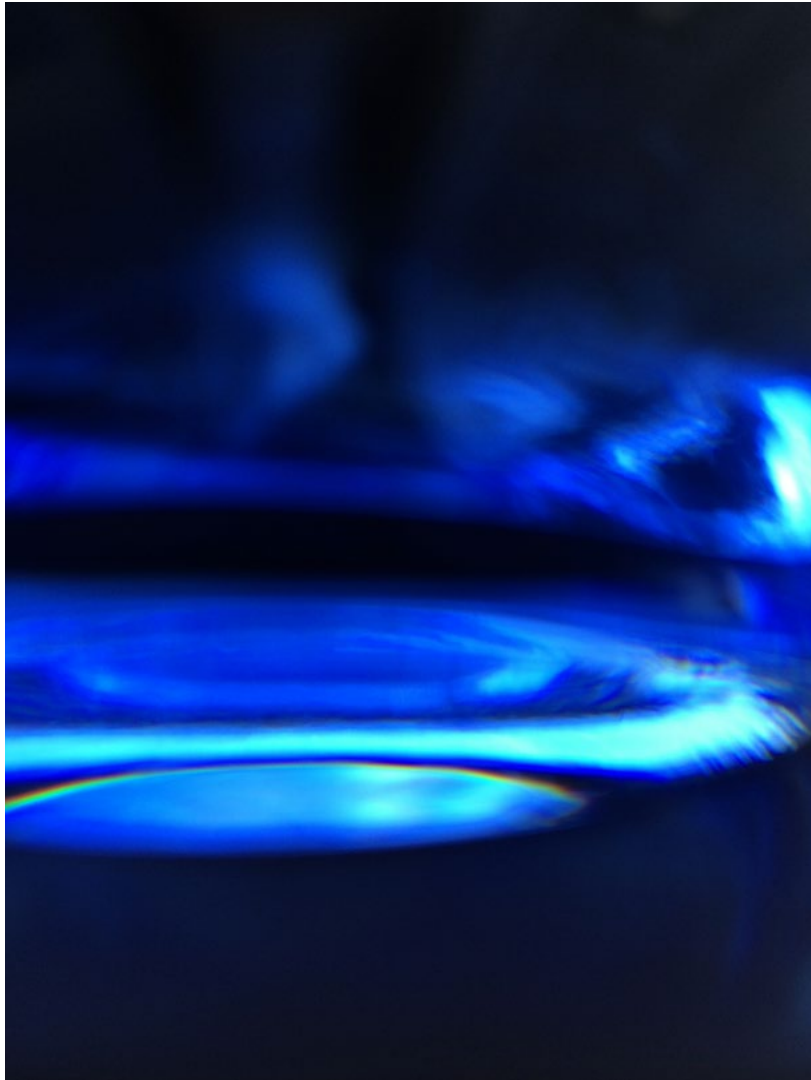
In The Steps Of Rothko, With A Camera

In my Modern art history course, one Abstract Expressionist painter I discuss is the colour field painter, Mark Rothko (1903-70). Pioneered in the late 1940s, colour field painters rejected gestural abstraction and avoided figuration in their search for a new style that was modern and mythic. It was through large areas of flat colour that artists could directly communicate with the audience without the representational hindering their intentions.

The impetus behind Rothko's art was not colour relationships but rather, harnessing the expressive

potential of colour to evoke a strong emotional reaction. He wanted viewers to feel what he felt while painting. He wanted to awe them into having an experience—ideally, a spiritual one.

As a photographer intrigued by Rothko, I wondered if I could circumvent photographic realism and create images that could be experienced in a similar way. To mimic his paintings, I experimented with using thick, clear glass in front of my camera lens. I was mesmerized by what I saw through the view finder: surreal landscapes of abstract colour patches swirled and morphed as I moved the camera. I selected the most interesting colour



Blue on Black

10" x 8", C-print, 2018

compositions, printed them on metallic paper to enhance the colour, and kept the image size small to establish an intimate viewing.

While I would not label my experience of creating these images as mystical or sublime, I was immersed in a creative process that was different from simply documenting reality. It was akin to the childhood thrill of gazing into a

kaleidoscope and being immersed in a magical realm of colour and form. For me, the resulting photographs are reminders of this enchantment, and I wish my viewers could experience what I felt when taking these photographs.

I think I may understand what kept Rothko returning to his studio day after day.

Carl Everitt

Tourism, Hospitality & Golf Management



BIOGRAPHY

Carl Everitt is the Chair of the Hospitality, Tourism and Golf Management Programs. Carl has over twenty years of hospitality industry experience. Carl is a fully qualified Journeyman Chef, and attended University College Birmingham, UK to achieve these credentials. During the early stages of his career Carl was employed by Hilton International Hotels in his native country, England. Carl holds the Provincial Instructors Diploma and also the Diploma in Adult Education through Vancouver Community College. Carl completed his MBA in Tourism and Hospitality at Southern Cross University in Australia.

Carl truly believes in integrating what has been learned in the classroom to an applied work place setting. Carl is continuously seeking new strategies and initiatives for supporting students to reach their full potential. Many of Carl's teaching strategies have an applied learning focus, allowing students to align with the professional demands of the hospitality industry.



Camosun Hospitality, Tourism and Golf Management Programs: Global Development Partnership with the Kenya Education for Employment Program (KEFEP)

Sustainable Long-term Relationships with Industry and Education

In 2017, Camosun was chosen from a shortlist of Canadian institutions to lead an important component of a multi-year partnership between Canada and Kenya focused on strengthening and supporting technical and vocational education and training (TVET). Camosun's successful bid as a Canadian institutional partner with Kenya Coast National Polytechnic (KCNP) is part of Colleges and Institutes Canada's (CICan) Kenya Education for Employment Program (KEFEP) with funding provided by Global Affairs Canada for a three and a half year contract. Hospitality and Tourism Management and Electrical are the three main disciplines of focus.



For the past two years, I have had the privilege to work with the Hospitality and Tourism faculty at Kenya Coast National Polytechnic in Mombasa, Kenya. Over the two-year period we have developed a working relationship with a partner that has helped to build a solid foundation of trust and mutual understanding. One component of the three-year project included a collaborative research report into Labour market areas in the Tourism and Hospitality industries, followed by the development of a new competency-based curriculum for Bartenders, Pastry Cooks, and Safari Guides. Kenya is seeking to move to a more applied learning approach for instructing future and current industry professionals. The research that we found from industry supported this paradigm shift and marks an exciting era for the future of education of Kenyan youth.

Our partners at KCNP visited Camosun last year to embed in some of our Tourism and Hospitality classes. During this period the KCNP faculty attended a Tourism and Hospitality field school in Whistler. The faculty experienced conversations with current students, graduates, and



professionals working for hotel brands such as Fairmont, Four Seasons and Delta. To make the experience truly engaging the faculty participated in Ziptrekking, Indigenous Tourism presentations, professional wine tastings, and touring the hotel properties where Camosun students are employed for their Co-op work terms. The experience helped to provide an insight and context into the types of pedagogy that we use in our classrooms at Camosun to deliver applied hospitality and tourism education.

Overall, my involvement in this project has provided me with opportunities to challenge my assumptions by creating a deeper understanding of the importance of the foundation of strong relationships with our partners. I believe that I have also been able to build a stronger capacity in understanding cross-cultural challenges that arise when working on development projects. From my experiences in Kenya, my classrooms have become a place of much deeper discussions on the challenges of adversity and the development of sustainable tourism based economies.

Elizabeth Morch

Dental Department, Dental Hygiene Program



BIOGRAPHY

Elizabeth Morch has taught in the Camosun Dental Hygiene Program for 28 years. Her teaching passion includes developing innovative approaches to engage students in learning. She has taught clinical theory, pharmacology, periodontology, oral pathology, professional practice, an introduction to general dentistry and continuing education courses in local anesthesia. In addition to her teaching responsibilities, she is an item writer for the National Dental Hygiene Board Exam, a Prior Learning Assessor (PLAR) for the College of Dental Hygienists of BC (CDHBC) and a CDHBC clinical examiner. This summer she will present her most recent research at the International Dental Hygiene Conference in Brisbane, Australia. She is the proud mother of three daughters (including one Camosun BAIT graduate) and a doting grandmother to her adorable two year old grandson. She is an avid sports enthusiast who enjoys tennis, kayaking, paddleboarding as well as cooking for family and friends.

A Qualitative Study On How To Desensitize Patients With Special Needs To The Dental Environment.

My passion for dentistry began at an early age when I worked with my father, a dentist in our local community. As a clinical dental hygienist and long-term dental hygiene educator at Camosun, I am dedicated to igniting the passion and curiosity in students, mentoring the development of professional clinicians and improving access to dental care for patients. My current project is the first clinical research project at Camosun, a qualitative study on how to desensitize patients with special needs to the dental environment.

This journey began when a group of colleagues in Dental Programs created a series of learning modules for Special

Olympics BC. During this project it became evident that clinicians and caregivers struggled to meet the needs of patients with special needs including those with intellectual disabilities. During this time I was also approached by one of the assistant coaches of our Chargers volleyball team and also a recent Camosun graduate who worked with a client with special needs requiring dental hygiene care. The strategies developed for this client became the basis for a qualitative research study to explore how best to provide care to a patient on the Autism Spectrum in our Dental Hygiene Clinic.

Clients with intellectual disabilities and those with high levels of dental anxiety can be overwhelmed by the intense sensory overload of the dental environment leading to poor access to preventive services and decreased dental health. As a result of successful desensitization, this patient is now

able to receive all preventive care without sedation. The rewarding success lead to the desire to develop a flexible and effective process, where the multiple exposures needed could be provided in a cost effective manner. So I assembled a multi-disciplinary team of Camosun faculty who, with the help of the Creativity and Innovation Fund, is creating a three step process to desensitize patients into the dental environment. The team of Richard Burman (Camosun Innovates) Katrina Ivanov (Psychology) Matt Zeleny (Camosun Innovates) Julia Grav (Business) and students from our respective areas are working to create a process that will improve access to care for these patients.

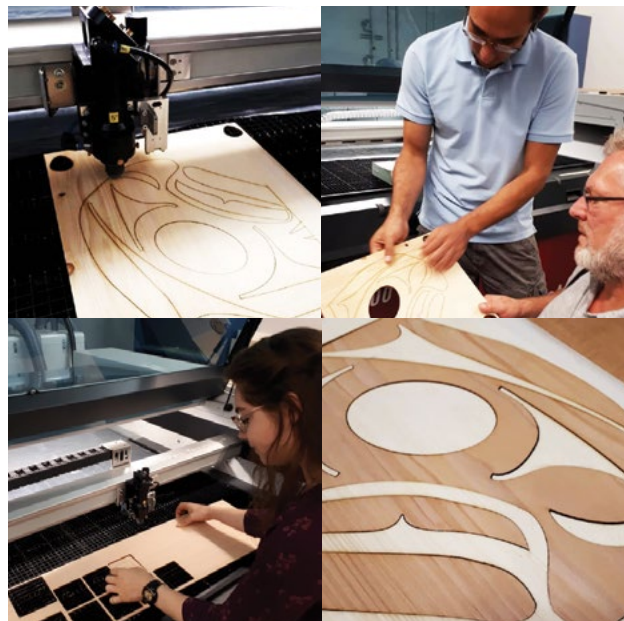
The process begins with a kit that includes information for caregivers about the most common fears associated with dental visits. The kit includes products used within the dentistry environment, along with a guide of activities that can be done at home to begin to desensitize individuals with respect to sounds, sights, touch and tastes associated with dental care. To accommodate varying needs, we added a picture exchange system to introduce sequences carefully developed by Katrina using principles of applied behaviour analysis. An important part of this kit is the 360 degree virtual representation, from a patient's perspective, of the sequential journey of entering the reception area, meeting dental personnel, entering the general office

and, specifically, the dental operator filmed and edited by Richard and Matt through Camosun Innovates. This is a critical piece of the desensitization procedure, as generalization between skills learned at home and the dental environment is often very difficult for many individuals with special needs. This virtual dental office, housed on a website developed by Camosun business students, helps prepare the patient to the point that they can begin to receive care in our onsite dental hygiene clinic or their dentist's office.

Our team is thrilled with the results to date and how the project has involved dental hygiene, psychology, and business students. I am privileged to work with this faculty team and talented group of students who continue to exceed expectations. The possibilities for future endeavours to meet the needs of special needs patients in our community is endless and the benefit to our graduates immeasurable. The intended outcome of this project is to improve access to dental care and to implement teaching and learning strategies to build capacity in our future graduates in how to provide care to clients with special needs. It is our hope that Camosun College becomes a resource for caregivers of individuals with special needs and a leader in educating health care providers on best practices for the provision of dental care.

Sandra Carr

Fine Furniture/Joinery Program



BIOGRAPHY

Sandra Carr is the instructor of the Fine Furniture Program. She began teaching it 20 years after graduating from the program herself in 1997. For many years, she co-owned a bespoke furniture studio focusing on residential commissions. In her 13 years with Camosun, Sandra has instructed in Continuing Education, TASK (Trades and Skills Knowledge) as well as Women in Trades.

The Cycle of Knowledge: A Fine Furniture Table Project

In March 2018 Sandra was approached about participating in a Creativity and Innovation project that pre-dated her taking over as instructor and program leader of the Fine Furniture Program. Led by Richard Burman (Camosun Innovates) and Imtehaze Heerah (Mechanical Engineering), the project was to design and build a group of tables for the Interaction Lab in the new Camosun Innovates space. At the core of the project was artwork that was commissioned from Nuuchahnulth artist Bear Horne that would be incorporated into the design.

The Fine Furniture Program is unique in that it blends trades-based curriculum with a solid grounding in design and other learning to prepare students to enter careers as artisan designer-makers. This project offered an applied learning opportunity similar to ones they would encounter as makers: create work in response to design brief requirements, communicate with clients and other design professionals, and generate designs that would withstand the practical requirements for accessibility and durability in an institutional or commercial environment.

An important focus for this project was collaboration. In April 2018 Bear Horne presented the students with the artwork he created specifically for this project. This initial meeting was an opportunity for open discourse, providing context and meaning to inform the design work. The artwork includes two salmon that represent a cycle of continued learning where the adults complete the cycle with the return of knowledge. Meeting with Bear about his work made a big impact on the students. Many of the table designs that were created directly reference the story of the salmon.

The students were invited to inspect and measure the main material for the project—locally sourced yellow



cedar slabs—before they were transported to be kiln dried. Meanwhile, the students began preparing their design proposals for presentation to the judging panel. This involved brainstorming sessions, in-depth research, and consultation with the collaborators and industry professionals interested in the project. The students also used CAD, illustrations and scale models to present their designs.

The design process and requirements were deliberately left open. Students had the option of working by themselves or in groups, and few requirements were placed on the format for presenting their work. They were encouraged to use whatever means they wished to present their concepts and ideas. The students presented their work to a selection panel. After the presentation, the panel chose a modular table that would incorporate selected features of two of the other shortlisted designs.

In June 2018 Fine Furniture graduates Jess Paffard, Jonny Schwartz and Naomi Ridout met with Sandra Carr and Camosun Innovates engineer Dana Lajeunesse to discuss their intent to see the project through to production, in time to showcase the final table at IDS 2018 (Interior Design Show) in Vancouver.



By late September, the tables were ready. The team transported them to the IDS West 2018 Interior Design trade show in the Vancouver Convention Centre at Canada Place, where they were exhibited alongside other furniture pieces from the graduate class, as selected by Sandra Carr. The response from the design community was incredibly positive, with numerous expressions of interest from other institutions.

This project evolved and grew as each step was undertaken. The hope was to have the work of making the tables occur during the course of the program; however, with time constraints this was not possible. The tables were constructed and completed in response to the dedication and organization of the students themselves. They approached the College (Sandra Carr, Camosun Innovates, Imtehaze Heerah, Nancy Sly) with a plan to complete them, and then show them at Interior Design Show West. It was through their volunteer time after graduating from the Program in June that this project was seen through to completion. In addition to the core group of students who organized the project, numerous other students came in during the summer to help out and see the project completed.

Dawn Smith

Centre for Excellence in Teaching & Learning (CETL)



BIOGRAPHY

Dawn SII-YAA-ILTH-SUPT Smith is Nuu-chah-nulth from Ehattesaht, but grew up in W SÁNEĆ (Tsawout) with her late parents, Clyde and Norma Claxton.

As a visitor to the Lkwungen territories (Victoria, BC) Dawn continues to be grateful for the opportunity to live, work and play in these beautiful territories. She has spent 26 years working with Indigenous peoples and communities learning to be of service, particularly as it relates to self-determination, governance and education. Dawn's education includes a Bachelor's in Political Science (2003) and a Master's in Indigenous Governance (2007) from the University of Victoria (UVic). More recently, Dawn completed her doctorate in Educational Leadership and Policy from the University of British Columbia (2018). Dawn's post-secondary career began in 2001 where she continues to work as the Indigenization and Sustainability Strategist for the Centre for Excellence in Teaching and Learning at Camosun College.

hiit kʷiiʔit sił (bringing something good from way back): A Journey to Humanize Post-Secondary Education (Doctoral Dissertation, University of British Columbia, 2018)

Dawn defended her doctoral dissertation in Nuu-chah-nulth territory (Port Alberni, BC) with her grandmother, grandson, sons, uncle, aunts, extended family, friends and colleagues present. This defence was the first of its kind for the University of British Columbia's Department of Educational Studies. The dissertation title is a Nuu-chah-nulth (NCN) phrase Dawn's uncle, Tim Paul (Hesquiaht), felt was appropriate given the family's shared cultural

teachings. The latter title refers to the self-reflective process involved, which centers on being a good, kind and loving human being, a NCN life aspiration. The hope is also to restore an element of humanity for those Indigenous peoples who were dehumanized by education.

Drawing on life experiences, both as an Indigenous student and educator, Dawn recognized the absence of Indigenous peoples and worldviews in post-secondary education. She also saw how this left students and others vulnerable to misunderstandings of Indigenous peoples. The study also revealed the tensions that arise between Indigenous and non-Indigenous peoples causing many to feel unsettled and unsure of how to move forward. The truth about Canadian history and unjust treatment



Left to right is Michelle Stack, Bryden Amos (son), Qwul'sih'yah'maht (Robina Thomas), Deirdre Kelly, Dawn Smith, Quentin Amos (grandson), Shauna Butterwick, Michelle Pidgeon and Chancellor Amos (son).

of Indigenous peoples continues to grow, and so does the need to decolonize, indigenize and reconcile post-secondary institutions. Dawn notes that more can be done, but it requires more action on the part of leaders in post-secondary institutions.

Dawn acknowledges the contributions and hard work of Indigenous peoples, old ones, leaders, and academics who are making great strides to aid in processes of decolonization, indigenization, and now reconciliation but suggests that it is now time for our non-Indigenous counterparts to step forward to help lead the way in processes that lend to transformation education for everyone.

Together, these experiences lend to Dawn's position, as the Indigenization and Sustainability Strategist, for Camosun's Centre for Excellence in Teaching and Learning. Dawn's role is to facilitate learning(s) that supports faculty development, particularly the process that integrates Indigenous and sustainability content into their curriculum.

Dawn's research interests and publication contributions continue to focus on Indigenous/non-Indigenous relationships, multidirectional education, Indigenous women and self-determination.

Scott Kouri

Counselling Department



BIOGRAPHY

My name is Scott Kouri and I am a third generation English-Lebanese cisgender male settler living on the unceded territories of the Lekwungen, SENĆOTEN, and Hul'qumi'num speaking peoples. I work at Camosun as a counsellor for students and teach in Interprofessional Mental Health and Addictions. For two years, I've used portions of my scheduled development allotment to pursue a PhD in Human and Social Development at the University of Victoria. Specifically, I have studied critical counselling and youth development in the School of Child and Youth Care. My PhD work has thus far included writing three comprehensive exam papers which I intend on publishing in academic journals in the coming two years.

PhD Research: Counselling In An Age of Empire

In my research and writing, I explore counselling with youth and young adults who navigate tensions between entitlement and meritocracy, isolation and interconnectedness, and disillusionment and hopefulness. I scrutinize how anxieties about identity, unfulfilled expectations, belonging and longing, privilege, and responsibility are all facets and products of the way society is organized and the ways young people differentially arrive and are positioned within contemporary life. By mapping the contemporary world as imbricated within capitalism and colonialism, I interrogate how a range of social and interpersonal issues comes to be framed, coded, and treated as mental illness. I thereby put counselling into a politicized social context and investigate its problematics, the subjects who populate it, as well as radical and ethical approaches to therapy.

I focus primarily on young adults recognized as representing identities commensurate with power within historic structures of capitalism, colonialism, racism, and heteronormative patriarchy. Many privileged young people today access counselling for issues such as anxiety, depression, substance use, and suicidality. Putting these mental health discourses in social contexts retraces the frustrations, disappointments, and fears of a subject unable to arrive into a position that they, consciously or unconsciously, believe they are entitled to. Such analyses connect mental illness discourse to racialized and gender-based violence, political and religious conservatism, housing crises, and desperate attempts for majoritarian subjects to recuperate a safe and privileged place within a dying world. I attempt, through these analyses, to outline an ethical and socially just approach to counselling youth and young adults as they aim to take positions of leadership, power, and privilege within contemporary society.

Camosun College Employee Field School: China



CONTRIBUTORS

Michael Borins, Centre for Accessible Learning; Mandy Hayre, Chair, Dental Hygiene Department; and John Lee, Chair, Chemistry and Geoscience Department

Camosun College Field School: China, May 2018

We attended the Camosun College Field School to China in May 2018, along with other faculty and staff from the College. We were guests of two post-secondary institutions—one in Xuzhou, a four-hour train ride from Shanghai, and one in Baotou, Inner Mongolia. For this Scheduled Development journal, we were asked to write a short piece about our trip to China. The memories of the people, stories, images, and sounds were so abundant and fascinating—where to begin!

As we contemplated the task, we were drinking tea purchased from a family that farmed in the mountains of southern China. They dried the tea leaves on floor mats located in the corner of their living room. We drank from our favourite teacups and each sip brought back images of flooded rice fields, cut out, in concentric circles down the side of mountains shrouded in mist. We smiled, as we remembered bartering for these cups and purses at the Beijing Silk Market.

It's almost impossible to capture how deeply the students in the classes we visited touched our hearts—how they welcomed us with such excitement and curiosity. It's almost impossible to describe the generosity of our host families as we walked through the Workers' Park in Baotou discussing Chinese-Canadian politics and history, while classical Chinese music played in the background. What memories we have of the evening we cooked with our host families as we learned how to make dumplings from scratch!



How can we begin to explain the sights, sounds and flavours of this beautiful land? The visually striking murals painted in blues, reds, pink and yellow on the walls of the Buddhist Monastery, nestled in the Mongolian mountains capped with bright white Yurts. No words can do justice to the first time seeing the Great Wall of China winding through the forest covered mountains as far as the eye could see. With eyes closed, we can still remember hearing the sounds of opera in a park in Shanghai, with the dance music of the outdoor aerobics class right beside them, all of them unperturbed by the sounds of nearby traffic and car horns. How can we convey the exquisite taste of Beijing Duck at the restaurant in Tiananmen Square? Or the banquet at Xuzhou University with course after course of fish, meat and noodles, washed down with many toasts of baijiu, the room filled with unforgettable joy and laughter? Or the beauty in the faces of the Chinese people? Rarely does a day go by in our work at the college that we are not reminded of the lessons and experiences acquired from our journey to China.

It is impossible to describe in such a short article all the wonderful sensations and experiences we shared. However, most of all we appreciate all the friendships we made, as we took in all these unforgettable moments together. We would highly recommend field schools to all!



Elizabeth West

English Language Development Department and Centre for Excellence in Teaching & Learning



ACKNOWLEDGEMENTS:

Many thanks to all the contributors to *Camosun Showcase 2019*!

The stories in this year's publication celebrate the creativity, scholarship, commitment, and breadth that Camosun faculty bring to their subject areas and to Camosun students.

These stories link communities, some local and others international. The heart of Camosun College learning and teaching takes students from the classroom to larger communities where they apply their knowledge. Collaborative projects highlighting Mechanical Engineering, Panama Bilingue, an Indigenous student exchange, Dental Hygiene, and Fine Furniture students feature the tremendous richness of applied learning. Corrine Michel notes applied learning projects "engage learners in real-world complexities." These excellent applied projects do not come to fruition without the expertise, passion, hard work, and vision of Camosun

faculty who spend long hours designing curriculum, collaborating with others, coordinating the projects, and working with the students.

Some contributions highlight academic research or faculty members' own creative work. Three PhD research projects demonstrate the high value Camosun faculty place on their own scholarship, which in each case informs their College roles: work with youth and young adults in Counselling, development of a "land-based and experiential field school," and support for faculty "that integrates Indigenous and sustainability content into the curriculum." Nicole Kilburn and Tara Tudor explain that they "returned to Victoria [from research in Tucson] energized with many new ideas" for their classes. Stories in *Showcase 2019* illustrate to students their instructors' ongoing creative work and show students that their instructors "walk the walk." An institutional partnership in Kenya provides rich collaboration as well as in-depth discussions in classes. Participants in the employee field school highlight the value: "Rarely does a day go by in our work at the college that we are not reminded of the lessons and experiences acquired from our journey to China."

Thank you to Nancy Yakimoski in Visual Arts for the wonderful cover with her art, "Blue on Black."

I have coordinated *Showcase 2019* as part of my Scheduled Development and my role in the Centre for Excellence in Teaching and Learning. This project has given me new insights into the inspiring breadth of professional, scholarly, and creative activity at Camosun and an appreciation for the College support that faculty members have for this important work.

My great appreciation extends to Camosun Graphic and Print Services and Information Technology Services. A heartfelt thank you to Stephanie Morris for her high calibre graphic design skills and the hours she put into this project. Many thanks to Allan Shook for his excellent photographs and willingness to make the photographs happen with great ease. Many thanks to Kyle Reed and the printing team for their high quality work.

