

Arts Entrepreneurship 12

Guide

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Arts Entrepreneurship 12

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Arts Entrepreneurship 12

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Introduction

Background

Arts Entrepreneurship 12 is an open full-credit course that has been developed by the Department of Education and Early Childhood Development as one of a group of cross-disciplinary courses that are meant to appeal to all high school students, to foster making connections within the local and global communities, and to provide hands-on learning experiences for students as they explore possibilities for careers in the cultural sector.

Rationale

Nova Scotia's creative economy is increasingly recognized as a generator of economic growth and a vital contributor to quality of life and place in communities. This creative economy involves creativity, innovation, and entrepreneurship. Creativity, without which there can be no innovation, is a key driver of today's economy. In order for the economy to thrive, "it must strive to tap the full creative capabilities of every one of its people" (Florida 2012, 387). Entrepreneurship and creativity go hand in hand. Artist entrepreneurs will play increasingly significant roles in the cultural industries of the province.

In this age of ever more rapid and multi-faceted change, it is impossible to know what the future will hold. We do know that traditional careers, workplaces, and ways of working are disappearing or being transformed. We also know that skills such as critical thinking, digital literacy, adaptability, and initiative are vital for individuals in the 21st century. "The only way to prepare for the future is to make the most out of ourselves on the assumption that doing so will make us as flexible and productive as possible" (Robinson 2009, 20).

Arts Entrepreneurship 12 presents a unique opportunity to offer students an entrepreneurial experience in an aspect of the cultural sector that interests them. Innovative companies such as Google and 3M recognize the importance of giving their engineers time to work on their own interests. In the case of Google, engineers are required to spend 20 percent of their time working on their own pet project (Johnson 2010, 93). This course is designed to prepare students to explore interests, develop new interests and connections, and identify exciting possibilities. Arts Entrepreneurship 12 will contribute to building a creative economy and to preparing learners for a future, the precise dimensions of which are unidentified.

Course Description

Arts Entrepreneurship 12 is exploratory in nature, focuses on project-based and portfolio learning, emphasizes inquiry, and focuses on 21st-century skills, including critical thinking, problem solving and risk taking, communication and collaboration, and creativity and innovation (Trilling and Fadel 2012).

Arts Entrepreneurship 12 will provide learners with opportunities to

- apply knowledge, skills, and interests fostered by learning in arts courses
- develop a sense of their own creative potential
- develop an entrepreneurial spirit
- become personally involved in their learning
- explore and make connections with local and global cultural sectors
- take inquiry beyond traditional classroom walls into the community and workplace
- deepen their understanding of Nova Scotia's vibrant cultural sector and its contribution to quality of life in communities
- provide skills and knowledge for future learning

Arts Entrepreneurship 12 has four modules with the following suggested time allocations:

Module 1: The Culture Business (25–30 hours)

Module 2: The Artist within Me (25–35 hours)

Module 3: The Mini-venture (25–30 hours)

Module 4: The Arts Entrepreneurship Project (30–40 hours)

Course Design and Components

Features of Arts Entrepreneurship 12

Arts Entrepreneurship 12 is characterized by the following features:

- A strong applied focus with an emphasis on integrating, applying, and reinforcing the knowledge, skills, and attitudes developed in other courses.
- A strong connection to the essential graduation learnings.
- A strong focus on refining career-planning skills to explore a range of pathways from schools.
- A strong connection to opportunities in the cultural sector, with a focus on enhancing students' entrepreneurial skills.
- A strong connection to the community and workplace, with a focus on using real-world community and workplace problems and situations as practical contexts for the application of knowledge and skills for future learning.
- A strong focus on hands-on learning experiences, including experience with a range of current technologies.
- A strong focus on portfolio learning.

Key Concepts in Arts Entrepreneurship 12

Arts Entrepreneurship 12 is designed to ensure that students

- grow personally as they explore and prepare for career possibilities in the cultural sector
- develop appreciation for the arts and understanding of steps in the artistic process, including review and critique
- develop entrepreneurial skills and appreciation of the work ethic required for successful entrepreneurship
- take responsibility for their own learning
- develop collaborative skills

Credit

Arts Entrepreneurship 12 requires a minimum of 110 hours of instructional time. By achieving outcomes prescribed for Modules 1, 2, 3, and 4, students will earn one full credit. The course type is *academic*. The course code for Arts Entrepreneurship 12 is 001090.

Components

Outcomes

The curriculum for Arts Entrepreneurship 12 is divided into four modules. Each module is organized by outcomes that describe what students are expected to know, be able to do, and value by the end of the course. Outcomes are not necessarily sequential.

Assessment, Teaching, and Learning

Each module begins with a summary of suggestions for assessing student success in achieving the outcome. They are linked to the outcomes rather than to the Suggestions for Learning and Teaching. The suggestions indicate the knowledge, attitudes, and behaviours that students must demonstrate to show achievement of the outcome. They also outline ways in which teachers and students can assess learning. The range of suggestions offers possible ways in which teachers and students can collect information about how well the students have achieved the outcomes and whether further attention is required in order for them to be successful. For more information, read the following section on Assessing and Evaluating Student Learning.

The suggestions for teaching and learning are intended to offer a range of strategies from which students and teachers may choose. Many learning experiences are sufficiently rich and complex that students will be able to achieve, or partially achieve, a number of outcomes. Learning experiences may be used in various combinations to help students achieve an outcome or outcomes. It is not necessary to use all the suggestions; nor is it necessary for all students to engage in the same learning experience.

Resources/Notes

A video series entitled *Profiles in Cultural Industries* showcases several professionals in Nova Scotia's creative economy. This series is available at <http://dvl.ednet.ns.ca/profiles-cultural-industries>.

The Internet and social media also provide key information, research opportunities, and possibilities for making connections in the cultural sector. Teachers must preview all websites before referring students to them.

Notes may include elaborations on strategies, suggestions for other sources of strategies, successes, causes, and definitions.

Assessing and Evaluating Student Learning

Assessment is the systematic process of gathering information on student learning. Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information and making judgments or decisions based on the information gathered. The Principles of Assessment and Evaluation articulated in the document *Public School Programs 2013–2014* (Draft, October 16, 2013) should be used as the basis of assessment and evaluation policies, procedures, and practices.

Assessment in Arts Entrepreneurship 12

Many students entering Arts Entrepreneurship 12 will have completed arts courses and will be familiar with the creative process as well as project-based learning. Arts Entrepreneurship 12 requires students' active participation in their own learning and assessment. Students will continue to grow in confidence in their critical thinking, problem solving, and decision making.

Assessment for Arts Entrepreneurship 12 must be considered an ongoing process, not an event. Teachers need to think of assessment as being of two kinds: assessment *of* learning and assessment *for* learning.

ASSESSMENT OF LEARNING

Assessment of learning is what teachers associate with summative assessment (i.e., tending to be mark-driven, used to accumulate numerical data for the purpose of assigning grades). Portfolio review, tests, exams, and assignments given for the purpose of attaining marks fall in this group.

ASSESSMENT FOR LEARNING

Assessment for learning, on the other hand, provides students with ongoing checks into how they are doing, what kind of progress they are making, and what they need to learn next in order to be successful in achieving learning outcomes. Student self-assessment is an important factor in assessment for learning. Anecdotal feedback, journals, sketches, rubrics, scales, and checklists are all important ways for teachers and students to learn more about how they are doing and what they are having difficulty with.

While both kinds of assessment are useful and important, the predominant one in Arts Entrepreneurship 12 should be assessment *for* learning. Teachers and students consider journal reflections, group and independent work, portfolio documentation, formal and informal conversations, and peer feedback. They note changes in attitudes and growing awareness of the importance of what they are learning. Arts Entrepreneurship 12 does not lend itself well to testing and examination, although there may be some occasions where a more formal assessment of this type could be useful.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students become more reflective and have control of their own learning, and it can help teachers monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes toward which students have been working during the reporting period. It should be proportionate to the learning experiences related to each outcome, and it should focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices

- are fair in terms of students' backgrounds or circumstances
- are integrated with learning
- provide opportunities for authentic learning
- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them shape their learning
- describe students' progress toward learning outcomes
- help students make decisions about revising, supporting, or extending learning experiences
- support learning risk taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate their achievement
- accommodate multiple responses and a range of tasks
- provide evidence of achievement in which students can take pride
- acknowledge attitudes and values as significant learning outcomes
- encourage students to reflect on their learning and to articulate personal learning plans
- help students make decisions about teaching strategies, learning experiences and environments, student grouping, and resources
- include students in developing, interpreting, and reporting

Diverse Learning Styles and Needs

Teachers should ensure that assessment practices that affirm and accommodate students' cultural and linguistic diversity. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways in which oral, written, and visual language are used in different cultures for a range of purposes, not only in a learning context, but in a social and cultural context as well.

Assessment practices must be fair, equitable, and without bias, providing a range of opportunities for students to demonstrate their learning. Teachers should be flexible in evaluating the learning success of students, and they should seek diverse ways for

students to demonstrate their personal best. In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own ways, using media that accommodate their needs, and at their own pace.

Involving Students in the Process

When students are aware of the outcomes they are responsible for and the criteria by which their work will be assessed or evaluated, they can make informed decisions about the most effective ways to demonstrate what they know, are able to do, and value.

It is important that students participate actively in the assessment of their learning, developing their own criteria and learning to judge a range of qualities in their work. Students should have access to models in the form of scoring criteria, rubrics, and work samples.

As lifelong learners, students assess their own progress, rather than relying on external measures (e.g., marks) to tell them how well they are doing. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking, What does the teacher want? students need to ask questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next?

Effective assessment practices provide opportunities for students to

- reflect on their progress toward achievement of learning outcomes
- assess and evaluate their learning
- set goals for future learning

Using a Variety of Assessment Strategies

When teachers make decisions about what learning to assess and evaluate, how to assess and evaluate, and how to communicate the results, they send clear messages to students and others about what they value; for example, teachers can communicate that they value risk taking or lateral thinking by including these elements in assessment.

Assessment involves the use of a variety of methods to gather information about a wide range of student learning and to develop a valid and reliable snapshot of what students know and are able to do that is clear, comprehensive, and balanced. The assessment process provides information about each student's progress toward achievement of learning outcomes. Teachers can use that information to assign marks, to initiate conversations with students, or to make decisions in planning subsequent learning experiences.

Teachers align assessment and evaluation practices with student-centred learning practices when they

- design assessment and evaluation tasks that help students make judgments about their own learning and performance
- provide assessment and evaluation tasks that allow for a variety of learning styles and preferences
- individualize assessment and evaluation tasks to accommodate specific learning needs

- work with students to describe and clarify what will be assessed and evaluated and how it will be assessed and evaluated
- provide students with regular and specific feedback on their learning

Assessment activities, tasks, and strategies include, for example,

- | | |
|--|------------------------------------|
| • anecdotal records | • performance tasks |
| • artifacts | • portfolios |
| • audio recordings | • projects |
| • checklists | • questioning |
| • conferences | • questionnaires |
| • demonstrations | • quizzes, tests, and examinations |
| • dramatizations | • rating scales |
| • exhibitions | • reports and presentations |
| • interviews (structured or informal) | • reviews of performance |
| • inventories | • self-assessments |
| • investigations | • sorting scales (rubrics) |
| • learning logs or journals (including learning journey) | • surveys |
| • media products | • videos |
| • observations (structured or informal) | • work samples |
| • peer assessments | • written assignments |

Formal Portfolios

A core feature of learning, assessment, and evaluation in Arts Entrepreneurship 12 is the use of annotated formal portfolios. A portfolio is a purposeful selection of a student's work that demonstrates achievement of learning outcomes and tells the story of the student's efforts, progress, and achievement.

Portfolios lie at the heart of Arts Entrepreneurship 12. They engage students in the assessment process and allow them to evaluate their own learning journey. Portfolios are most effective when they provide opportunities for students to reflect on and make decisions about their learning. The students and teacher should collaborate to make decisions about the contents of the portfolio and to develop the criteria for evaluating it. Portfolios should include

- a table of contents
- guidelines for selection of evidence that demonstrates achievement of learning outcomes
- evidence for achievement of each outcome
- criteria for judging merit
- evidence of student reflection (including learning journey)

Portfolio assessment is especially helpful for the student who needs significant support. Teachers should place notes and work samples from informal assessment in the portfolio and use the portfolio to collaborate with the student in identifying strengths and needs, selecting learning experiences, and selecting work that best reflects the student's progress toward achievement of learning outcomes.

It is important that students share their portfolios with other students so that all students may see exemplars that represent a range of strategies for expression and levels of complexity in ideas and understanding.

Project outlines and other evidence of planning allow students to examine their progress and demonstrate achievement to teachers, parents/guardians, and others.

LifeWork Portfolio

Students should also be encouraged to develop a LifeWork Portfolio that demonstrates their achievements in a context beyond a particular course, including letters, certificates, and photographs as well as written documents. A portfolio can be very helpful when students need to demonstrate their achievements to potential employers or admission offices of post-secondary institutions.

It is important to note that the LifeWork Portfolio is not an assessment tool. Although it may include artifacts that have already been used for assessment purposes, the LifeWork Portfolio is a tool for identifying strengths, interests, and skills, and for demonstrating growth.

Nova Scotia Student LifeWork Portfolio: A Teaching Resource (Nova Scotia Department of Education 2005b) can be downloaded from the LifeWork Portfolio website at <http://lifework.ednet.ns.ca>.

Tests and Examinations

Traditional tests and examinations are not by themselves adequate to assess student learning. The format of tests and examinations can be revised and adapted to reflect key aspects of the curriculum. Some teachers, for example, have designed tests and examinations based on collaborative or small-group learning, projects, or portfolio learning. Creating opportunities for students to collaborate on a test or examination is an effective practice in the interactive classroom to assess learning of a higher order than recall of information (e.g., learning that requires synthesis, analysis, or evaluation).

In learning activities that involve solving an Arts Entrepreneurship 12 problem, students might work collaboratively to clarify and define the task and then work either collaboratively or individually to develop a solution. Students might be given a range of questions, issues, or problems, and then work collaboratively to clarify their understanding of the assignments and plan responses in preparation for the examination for which only one of the questions, issues, or problems will be assigned. The initial list of questions, issues, or problems can be developed by the teacher, negotiated by the teacher with students, or developed by students and screened by the teacher.

Process-based tests and examinations allow students to demonstrate their knowledge and skills and apply strategies at multiple stages in learning processes (e.g., in identifying problems, challenges, and opportunities; gathering, evaluating, and synthesizing information; generating options; and developing and evaluating solutions).

Traditional tests and examinations may present a number of problems in scheduling and resource allocation. Process-based tests and examinations may be undertaken in steps during several class periods over a number of days. Students have opportunities to revise, reflect on, and extend their knowledge and understanding. Teachers have opportunities to develop comprehensive assessments, to monitor and evaluate learning at multiple points in a process, and to use time flexibly.

Outcomes

Essential Graduation Learnings and Arts Entrepreneurship 12

The Atlantic Provinces have worked together to identify the abilities and areas of knowledge that they consider essential for students graduating from high school. These are referred to as *essential graduation learnings*. Details may be found in *Public School Programs 2013–2014*, Draft, October 16, 2013 (Nova Scotia Department of Education and Early Childhood Development 2013).

Some examples of learning in Arts Entrepreneurship 12 that help students move toward attainment of essential graduation learnings are given below.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Students will be expected to

- 2.1 create artwork in a core arts discipline that expresses personal response to an issue(s) of people, place, or environment
- 2.2 demonstrate understanding of the steps in the creative process, including risk taking and critical reflection

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Students will be expected to

- 1.3 investigate roles that creativity, innovation, and cultural diversity play in economic development and quality of life and place
- 1.4 investigate the Nova Scotia government support for the creative economy through its cultural policy and commitments to arts, cultural industries, and heritage
- 3.3 explore aspects of intellectual property, venture management, advocacy, and marketing as they relate to entrepreneurship in the cultural sector

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s), and mathematical and scientific concepts and symbols, to think, learn, and communicate effectively.

Students will be expected to

- 2.3 compile a portfolio that documents all aspects of the creative process, from initial exploration to finished product
- 3.1 investigate dimensions of entrepreneurship, including 21st-century entrepreneurial skills, as they apply to cultural industries
- 4.1 develop a plan for an arts entrepreneurship project identifying options, components, resources, risks, and timelines, working with an entrepreneurship mentor

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Students will be expected to

- 1.6 make personal connections within their area(s) of interest and identify career opportunities

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language and mathematical and scientific concepts.

Students will be expected to

- 3.5 imagine, plan, implement, and evaluate an innovative cultural mini-venture

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Students will be expected to

- 2.4 operate tools, including hardware, software, and materials, during the creative process
- 3.4 analyze the multi-faceted role that technology plays in the cultural industries

Arts Entrepreneurship 12

Curriculum Outcomes

Module 1: The Culture Business (25–30 hours)

Unifying Concept: Students will be expected to develop an understanding of the dimensions of the cultural industries, both locally and further afield, and identify personal connections within their areas of interest.

Students will be expected to

- 1.1 investigate dimensions of cultural industries in a 21st-century creative economy
- 1.2 demonstrate an understanding of the role of arts and culture as generators of wealth
- 1.3 investigate roles that creativity, innovation, and cultural diversity play in economic development and quality of life and place
- 1.4 investigate the Nova Scotia government support for the creative economy through its cultural policy and commitments to arts, cultural industries, and heritage
- 1.5 inquire critically about the range of governmental and non-governmental funding sources for the cultural industries in urban and rural areas
- 1.6 make personal connections within their area(s) of interest and identify career opportunities

Module 2: The Artist within Me (25–35 hours)

Unifying Concept: Students will be expected to apply specific techniques and processes, including critical reflection, as they create works of art.

Students will be expected to

- 2.1 create artwork in a core arts discipline that expresses personal response to an issue(s) of people, place, or environment
- 2.2 demonstrate understanding of the steps in the creative process, including risk taking and critical reflection
- 2.3 compile a portfolio that documents all aspects of the creative process, from initial exploration to finished product
- 2.4 operate tools, including hardware, software, and materials, during the creative process

Module 3: The Mini-venture (25–30 hours)

Unifying Concept: Students will be expected to demonstrate an understanding of entrepreneurship as it applies to the creative economy and make connections with entrepreneurs as they plan, implement, and evaluate a cultural mini-venture.

Students will be expected to

- 3.1 investigate dimensions of entrepreneurship, including 21st-century entrepreneurial skills, as they apply to cultural industries
- 3.2 make connections and work with cultural entrepreneurs in an area of personal interest
- 3.3 explore aspects of intellectual property, venture management, advocacy, and marketing as they relate to entrepreneurship in the cultural sector
- 3.4 analyze the multi-faceted role that technology plays in the cultural industries
- 3.5 imagine, plan, implement, and evaluate an innovative cultural mini-venture
- 3.6 assess, individually and in collaboration with others, lessons learned for the future

Module 4: The Arts Entrepreneurship Project (30–40 hours)

Unifying Concept: Students will be expected to plan, implement, and evaluate an arts entrepreneurship project that builds on understandings developed in Modules 1, 2, and 3.

Students will be expected to

- 4.1 develop a plan for an arts entrepreneurship project identifying options, components, resources, risks, and timelines, working with an entrepreneurship mentor
- 4.2 implement the project
- 4.3 demonstrate 21st-century entrepreneurial skills, including critical thinking, problem solving, risk taking, innovation, flexibility, and accountability
- 4.4 evaluate the project, individually and in collaboration with others, identifying lessons learned

Contexts for Learning and Teaching

Principles of Learning

The public school program is based on principles of learning that teachers and administrators should use as the basis of the experiences they plan for their students. These principles include the following:

1. Learning is a process of actively constructing knowledge.

Therefore, teachers and administrators have a responsibility to

- create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
- engage learners in experiences that encourage their personal construction of knowledge (for example, hands-on, minds-on science and math), drama, creative movement, artistic representation, writing and talking to learn
- provide learners with experiences that actively involve them and are personally meaningful

2. Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.

Therefore, teachers and administrators have a responsibility to

- find out what students already know and can do
- create learning environments and plan experiences that build on learners' prior knowledge
- ensure that learners are able to see themselves reflected in the learning materials used in the school
- recognize, value, and use the great diversity of experiences and information students bring to school
- provide learning opportunities that respect and support students' racial, cultural, and social identity
- ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. Learning is enhanced when it takes place in a social and collaborative environment.

Therefore, teachers and administrators have a responsibility to

- ensure that talk, group work, and collaborative ventures are central to class activities
- see that learners have frequent opportunities to learn from and with others
- structure opportunities for learners to engage in diverse social interactions with peers and adults
- help students to see themselves as members of a community of learners

4. Students need to continue to view learning as an integrated whole.

Therefore, teachers and administrators have a responsibility to

- plan opportunities to help students make connections across the curriculum and with the world outside, and structure activities that require students to reflect on those connections
- invite students to apply strategies from across the curriculum to solve problems in real situations

5. Learners must see themselves as capable and successful.

Therefore, teachers and administrators have a responsibility to

- provide activities, resources, and challenges that are developmentally appropriate to each learner
- communicate high expectations for achievement to all students
- encourage risk taking in learning
- ensure that all students experience genuine success on a regular basis
- value experimentation and treat approximation as signs of growth
- provide frequent opportunities for students to reflect on and describe what they know and can do
- provide learning experiences and resources that reflect the diversity of the local and global community
- provide learning opportunities that develop self-esteem

6. Learners have different ways of knowing and representing knowledge.

Therefore, teachers and administrators have a responsibility to

- recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
- plan a wide variety of open-ended experiences and assessment strategies
- recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
- structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. Reflection is an integral part of learning.

Therefore, teachers and administrators have a responsibility to

- challenge their beliefs and practices, based on continuous reflection
- reflect on their own learning processes and experiences
- encourage students to reflect on their learning processes and experiences
- encourage students to acknowledge and articulate their learnings
- help students use reflection to understand themselves as learners, make connections with other learnings, and proceed with learning

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of, and models for, learning. Howard Gardner (2011) identifies broad frames of mind, or intelligences, that include cognitive capacities such as spatial, musical, and interpersonal intelligences. Gardner believes that each learner has a unique combination of strengths and weaknesses in all these areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information they are dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can

- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- identify differences in student learning styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially for those who have a limited range of ways of learning

The Senior High School Learning Environment

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best, and the fact, that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risk taking
- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning (for example, environmental, emotional, sociological, cultural, and physical factors)
- a timeline, appropriate for their individual learning needs, within which to complete their work

Creating Community

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate that they value all learners, illustrating how diversity enhances the learning experiences of all students. For example, teachers can emphasize courtesy in the classroom through greeting students by name, thanking them for answers, and inviting, rather than demanding, participation. Students could also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences. Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building.

The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity and of respecting and valuing each person's contribution, and identifying learners' strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in triads, in pairs, or individually, teachers can

- encourage comments from all students during whole-class discussion, demonstrating confidence in, and respect for, their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, probing but never assuming prior knowledge
- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Building the Climate

The development of a positive and inquiring classroom climate is vital to Arts Entrepreneurship 12. It is essential that teachers spend time during the first few weeks of the course to develop a positive classroom atmosphere that emphasizes respect for the feelings and values of others. A positive classroom environment generates

- **a sense of significance**—students feel that they are significant, that they will be heard and listened to, and that their opinions will be valued by both the teacher and their peers
- **trust**—students perceive an honest and genuine interest in their development on the part of the teacher and their peers
- **comfort**—students feel that they can interact openly with others and that their need for privacy will be respected

Teachers may find the following suggestions helpful as they work toward developing a positive classroom climate.

- **Accentuate the positive.** Teachers openly show concern and respect for students, are supportive, and provide positive feedback.
- **Establish ground rules at the outset and adhere to them.** Invite students to help to develop the expectations for the classroom.
- **Balance the level of student participation.** Ensure that all students have opportunities to participate.
- **Be a good listener and encourage your students to become good listeners.** It is often useful to ask a student to rephrase a question to discover its true intent or meaning. It is also helpful sometimes for the teacher to rephrase the question and ask, Did you mean ...? or Did I understand you correctly to say that ...?
- **Analyze your own level of participation.** Be the organizer, the facilitator, but do not dominate discussion. Give students the responsibility to control their own discussion.
- **Encourage students' input on difficult issues.** Do not attempt to be the authority. Give students time to consider their responses. Values-related matters may not have a right answer.
- **Respect students' rights to privacy.** Information gained about students' personal lives is confidential, and the right to privacy must be respected. Students may choose to share information, but the option to "pass" should be clearly stated.

Confidentiality

The duty to report suspected child abuse and neglect overrides the confidential requirement of all professional relationships. Students must be aware of the teacher's responsibilities in such instances.

Some topics in this course may be considered sensitive or controversial. The degree of sensitivity will vary from community to community and from individual to individual, depending on personal, religious, or ethnic beliefs and values.

Sensitive Issues

Many school boards have developed policies or guidelines that provide direction for teachers who may address sensitive issues in their classrooms. Teachers must avail themselves of such information.

Teachers should avoid taking a one-sided approach when addressing issues of a controversial nature. Students need to explore a variety of perspectives regarding a particular issue to enable them to make appropriate personal decisions. They also need the opportunity to discuss value issues with others, to hear divergent opinions, and to express their own opinions. It is important that students be allowed to clarify their own values in a non-judgmental environment, confident that the teacher's value position on an issue will not be imposed, and assured that no one in the class will be put down or criticized for holding a certain value.

- Stress the students' right to privacy. Encourage students to discuss issues that concern them, but support their right to privacy.
- Be sensitive to values. Values are conveyed as much by what is not said or not done as by what is said or done. At the same time, help students to understand the role of values in decision making and interaction between people.
- Be prepared to discuss all sides of controversial issues so that students can identify their personal feelings on the issues.
- Provide information to all students about school and community agencies and resources available to them if they need help with a problem.
- Assess your own thoughts and feelings about sensitive issues.

Health and Safety

Activities in skilled-trades centres, shops, laboratories, or workplace settings should include an element of safety education. Teachers of Arts Entrepreneurship 12 planning learning experiences should be mindful of health and safety concerns as students complete activities, especially outside the classroom, so that they can encourage students' further acquisition of

- a strong orientation toward both personal and group safety
- better awareness of potential safety hazards at school and in the workplace
- a firmer knowledge of safety procedures and safe work habits
- a confident knowledge of emergency procedures
- the ability to design and maintain safe work areas

Learning in Arts Entrepreneurship 12

Experiential Learning

Learning is an active process. Arts Entrepreneurship 12 engages students in a range of purposeful and challenging experiences that actively involve them and are personally meaningful. Such experiences engage students in hands-on activity—investigating, taking risks, learning from errors, and making new discoveries and connections. Arts Entrepreneurship 12 invites learners to try their hands at real challenges, creating a powerful tool for motivation and for development of 21st-century skills.

Comprehensive Learning

A dynamic, integrated approach to specific ideas and strategies is required for both artists and entrepreneurs. The nature of what they do involves discovering new ideas, making connections, revising strategies, taking new directions, and creating new possibilities in a complex, often chaotic process that is neither linear nor divided into discrete compartments.

Students of Arts Entrepreneurship 12 will develop their personal understanding of this dynamic, comprehensive approach to learning and doing. Learning outcomes will not be addressed sequentially but will be integrated in multi-faceted learning activities.

Ownership of Learning

Students need opportunities to actively engage in independent learning where they can investigate their own interests, pursue their own ideas and hunches, and key into discovered passions. They need to understand that their learning is relevant to their own realities. Students recognize learning as worthwhile when they see some value and application to what they are required to know and be able to do. Arts Entrepreneurship 12 encourages students to take ownership of their own learning and to develop as lifelong learners.

Learners need a voice—determining what they will learn, how they might learn most effectively, and to what extent they can shape their own learning experiences. Arts Entrepreneurship 12 supports individual strengths, unique experiences, and personal growth. It provides opportunities for students to take responsibility for and make decisions about their own learning—to set goals and to define, plan, do, and review.

Inquiry-Based Learning

Asking questions and solving problems are highly powerful learning tools for Arts Entrepreneurship 12 students, and they are essential for success in the 21st-century cultural sector. Inquiry-based learning projects are at the heart of Arts Entrepreneurship 12. These projects provide opportunities for diverse learning styles and are oriented to authentic tasks. They require that students be curious, ask questions, explore possibilities, and embrace risk taking—all of which are part of creativity. They make decisions both collaboratively and individually, use a range of authentic resources, and work toward authentic results. This project-based approach places equal value on process and product and requires that students assess and evaluate their own learning and performance throughout the learning process.

Collaborative Learning

Collaborative strategies and approaches are required for learners and teachers of Arts Entrepreneurship 12. They are also critical for achieving success in the 21st-century workplace, where sharing ideas and building on the ideas of others (a kind of cross-pollination) are key to innovative productivity. Students are encouraged to learn collaboratively—making connections and sharing ideas with peers, teachers, and members of the cultural industries community, both local and online. Through explicit teaching, modelling, and facilitated opportunities, teachers take the lead in guiding students to become effective collaborative learners. Learning is expanded beyond the direct influence of the teacher, recognizing that learning happens through shared experiences that engage the active mind. Arts Entrepreneurship 12 is centred around tasks and projects that require a collaborative approach to problem solving.

Within the school it is important for the teachers of Arts Entrepreneurship 12 to collaborate with dance, drama, music, and visual arts teachers, as well as the Entrepreneurship 12 teacher. As members of the school and classroom learning community, Arts Entrepreneurship 12 teachers model lifelong learning by exploring areas that are new to them as well as the students.

Entrepreneurial Learning

Through individual and collaborative learning experiences, students will learn to appreciate the importance of entrepreneurial spirit and initiative. They will also identify those personal qualities and attributes that characterize successful entrepreneurs. Exploring and engaging in entrepreneurial activity on their own terms will help students develop an optimistic outlook, a positive attitude, and personal qualities such as drive, confidence, initiative, responsibility, and perseverance.

Students of Arts Entrepreneurship 12 will develop understanding of the role of innovation in entrepreneurship and the role that creative thinking plays in developing innovative strategies to reach their goals. Learning experiences will encourage students to be receptive to new ideas and to seek creative solutions to entrepreneurial problems.

Developing Skills for the 21st Century

Learning experiences will involve students in making plans and putting them into action. Designing and participating in a wide range of entrepreneurial activities will enable students to develop and apply both problem-solving and decision-making strategies, and their creative and critical-thinking abilities. As students of Arts Entrepreneurship 12 plan and design individual ventures, they develop as self-starters capable of realizing their goals. In addition, designing and implementing collaborative ventures will help learners develop key teamwork, communication, and negotiation skills.

Teacher as Mentor and Facilitator

The teacher of Arts Entrepreneurship 12 is a trusted mentor throughout the learning process—a “guide on the side” rather than the “sage on the stage.” Therefore, the teacher questions, probes, suggests resources, encourages other approaches, nurtures curiosity and creative thinking, and provides ongoing feedback.

Teachers who do not have extensive skills in a particular discipline should not feel restricted in the activities planned for students. For example, if students are interested in the music recording business and the teacher does not have a background in this field, the teacher can suggest appropriate resources in the local community or on the World Wide Web.

Teachers of Arts Entrepreneurship 12 are also facilitators. They actively involve students in their learning, and they model respectful, tactful, honest attitudes and behaviours throughout the co-operative learning process. They motivate students to develop their ideas, provide pathways to key resources, pose key questions, assist students in making connections, and involve students as partners in the process of evaluating learning success.

Differentiated Teaching

Arts Entrepreneurship 12 students bring to the class a range of backgrounds, abilities, and interests in a wide range of arts disciplines. Teachers of Arts Entrepreneurship 12 acknowledge variations in students’ prior knowledge, readiness, language, learning styles and preferences, and interests. They select from a variety of approaches, strategies, and resources to maximize each student’s growth and individual

success. Teachers choose to differentiate any or all of the following: learning activities, resources, processes (especially grouping options), and requirements for student response.

As a first step, it is important for the Arts Entrepreneurship 12 teacher to develop a class profile describing the interests and abilities of the students. This profile will guide the teacher in constructing learning opportunities that will meet individual student needs and determine expectations for student learning.

Flexible Organization of Instruction

Teachers should explore options for organizing instruction. For example, it is possible to begin discussing Module 4 at the beginning of the course, enabling students to develop this project concurrently with other modules. Say a group of students is planning to present a graphic arts and contemporary music exhibition for its project, it will be necessary to make decisions about theme, dates, and venue long before the event takes place. Also, if the course is scheduled for the first semester, it is possible that the actual project or event will take place after the course has finished.

Moreover, it is not necessary to introduce the modules in a sequential fashion, with students meeting the outcomes for one module before moving on to the next one. Likewise, time allotments can be flexible; some students may require more time to achieve the outcomes for Module 2 (The Artist within Me) in order to develop skills and techniques for creating their artwork.

It is important for school administrators to be aware that certain aspects of the course will be addressed beyond the walls of the classroom. Some learning activities will take place in other parts of the school, while others will require students to make connections in the community. Because Arts Entrepreneurship 12 is characterized by experiential learning, administrators provide key support for teachers and students in a range of purposeful and challenging experiences, both in and out of school.

Engaging All Learners

“No matter how engagement is defined or which dimension is considered, research confirms this truism of education: *The more engaged you are, the more you will learn.*” (Hume 2011, 6)

Student engagement is at the core of learning. Engagement in learning occurs when students are provided with opportunities to become more invested in their learning. This is critical for teachers to take into account when planning and implementing instruction. Effective instruction engages, embraces, and supports all learners through a range of learning experiences that are both age and developmentally appropriate.

This curriculum is designed to provide learning opportunities that are equitable, accessible, and inclusive of the many facets of diversity represented in today's classrooms. When teachers know their students as individual learners and as individual people, their students are more likely to be motivated to learn, persist in challenging situations, and apply reflective practices.

Supportive Learning Environments

A supportive and positive learning environment has a profound effect on students' learning. Students need to feel physically, socially, emotionally, and culturally safe in order to take risks with their learning. In classrooms where students feel a sense of belonging, see their teachers' passion for learning and teaching, are encouraged to actively participate, and are challenged appropriately, they are more likely to be successful.

Teachers recognize that not all students progress at the same pace nor are they equally positioned in terms of their prior knowledge of particular concepts, skills, and learning outcomes. Teachers are able to create more equitable access to learning when

- instruction and assessment are flexible and offer multiple means of representation
- students have options to engage in learning through multiple ways
- students can express their knowledge, skills, and understanding in multiple ways

(Hall, Meyer, and Rose 2012)

In a supportive learning environment, teachers plan learning experiences that support *each* student's ability to achieve curriculum outcomes. Teachers use a variety of effective instructional approaches that help students to succeed, such as

- providing a range of learning opportunities that build on individual strengths and prior knowledge
- providing all students with equitable access to appropriate learning strategies, resources, and technology
- involving students in the creation of criteria for assessment and evaluation
- engaging and challenging students through inquiry-based practices
- verbalizing their own thinking to model comprehension strategies and new learning
- balancing individual, small-group, and whole-class learning experiences
- scaffolding instruction and assignments as needed and giving frequent and meaningful descriptive feedback throughout the learning process
- integrating "blended learning" opportunities by including an online environment that extends learning beyond the physical classroom
- encouraging students to take time and to persevere, when appropriate, in order to achieve a particular learning outcome

Multiple Ways of Learning

"Advances in neuroscience and education research over the past 40 years have reshaped our understanding of the learning brain. One of the clearest and most important revelations stemming from brain research is that there is no such thing as a 'regular student.'" (Hall, Meyer, and Rose 2012, 2) Teachers who know their students well are aware of students' individual learning differences and use this understanding to inform instruction and assessment decisions.

The ways in which students make sense of and demonstrate learning vary widely. Individual students tend to have a natural inclination toward one or a few learning styles. Teachers are often able to detect learning strengths and styles through observation and through conversation with students. Teachers can also get a sense of learning styles through an awareness of students' personal interests and talents. Instruction and assessment practices that are designed to account for multiple learning styles create greater opportunities for all students to succeed.

While multiple learning styles are addressed in the classroom, the three most commonly identified are:

- auditory (such as listening to teacher-modelled think-aloud strategies or participating in peer discussion)
- kinesthetic (such as examining artifacts or problem-solving using tools or manipulatives)
- visual (such as reading print and visual texts or viewing video clips)

For additional information, refer to *Frames of Mind: The Theory of Multiple Intelligences* (Gardner 2007) and *How to Differentiate Instruction in Mixed-Ability Classrooms* (Tomlinson 2001).

A Gender-Inclusive Curriculum and Classroom

It is important that the curriculum and classroom climate respect the experiences and values of all students and that learning resources and instructional practices are not gender-biased. Teachers promote gender equity and inclusion in their classrooms when they

- articulate equally high expectations for all students
- provide equal opportunity for input and response from all students
- model gender-fair language, inclusive practices, and respectful listening in their interactions with students
- identify and openly address societal biases with respect to gender and sexual identity

Valuing Diversity: Teaching with Cultural Proficiency

“Instruction that is embedded in socially meaningful contexts, and tasks that are meaningful and relevant to the lives of students, will engage students in high-level problem-solving and reasoning and enhance students’ engagement (Frankenstein 1995; Gutstein 2003; Ladson-Billings 1997; Tate 1995).” (Herzig 2005)

Teachers appreciate that students have diverse life and cultural experiences and that individual students bring different prior knowledge to their learning. Teachers can build upon their knowledge of their students as individuals, value their prior experiences, and respond by using a variety of culturally-proficient instruction and assessment practices in order to make learning more engaging, relevant, and accessible for all students. For additional information, refer to *Racial Equity Policy* (Nova Scotia Department of Education 2002) and *Racial Equity / Cultural Proficiency Framework* (Nova Scotia Department of Education 2011c).

Students with Language, Communication, and Learning Challenges

Today’s classrooms include students who have diverse language backgrounds, abilities, levels of development, and learning challenges. By observing and interacting with students and by conversing with students and/or their families, teachers gain deeper insights into the student as a learner. Teachers can use this awareness to identify and respond to areas where students may need additional support to achieve their learning goals. For students who are experiencing difficulties, it is important that teachers distinguish between those students for whom curriculum content is challenging and those for whom language-based factors are at the root of apparent

academic difficulties. Students who are learning English as an additional language may require individual support, particularly in language-based subject areas, while they become more proficient in their English language skills. Teachers understand that many students who appear to be disengaged may be experiencing difficult life or family circumstances, mental health challenges, or low self-esteem, resulting in a loss of confidence that affects their engagement in learning. A caring, supportive teacher demonstrates belief in the students' abilities to learn and uses the students' strengths to create small successes that help nurture engagement in learning and provide a sense of hope.

Students who Demonstrate Exceptional Talents and Giftedness

Modern conceptions of giftedness recognize diversity, multiple forms of giftedness, and inclusivity. Some talents are easily observable in the classroom because they are already well developed and students have opportunities to express them in the curricular and extracurricular activities commonly offered in schools. Other talents only develop if students are exposed to many and various domains and hands-on experiences. Twenty-first century learning supports the thinking that most students are more engaged when learning activities are problem-centred, inquiry-based, and open-ended. Talented and gifted students usually thrive when such learning activities are present. Learning experiences may be enriched by offering a range of activities and resources that require increased cognitive demand and higher-level thinking with different degrees of complexity and abstraction. Teachers can provide further challenges and enhance learning by adjusting the pace of instruction and the breadth and depth of concepts being explored. For additional information, refer to *Gifted Education and Talent Development* (Nova Scotia Department of Education 2010a).

Meeting the Needs of All Students

Learners require inclusive classrooms where a wide variety of learning experiences ensures that all students have equitable opportunities to reach their potential.

In designing learning experiences, teachers must accommodate the learning needs of individuals and consider the abilities, experiences, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness
- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and use strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths

- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with Arts Entrepreneurship 12 in the classroom, in the community, and in the media.

Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students
- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expands and enriches the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world.

When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the differences in their perspectives and understand how cultural and social diversity enriches their lives and their culture.

The curriculum outcomes designed for Arts Entrepreneurship 12 provide a framework for a range of learning experiences for all students. Teachers must adapt learning contexts—including environment, strategies for learning, and strategies for assessment—to provide support and challenge for all students, using curriculum

outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan is required. For more detailed information, see *Special Education Policy*, Policy 2.6 (Nova Scotia Department of Education 2008b).

A range of learning experiences, teaching and learning strategies, resources, and environments provides expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways by which students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually or with learning partners.

Some students' learning needs may be met by opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives. In these contexts, teachers should work with students to identify and obtain access to appropriate resources.

The Role of Resources and Technologies

The outcomes in Arts Entrepreneurship 12 depend on access to, and the integration of, information and communication technologies to facilitate learning across the curriculum.

Vision for the Integration of Information

The Nova Scotia Department of Education and Early Childhood Development has articulated five strands in the learning outcomes framework for the integration of information and communication technology (ICT) within public school programs:

- **Digital Citizenship (DC)**—Students act ethically and with critical understanding while using information and communication technology in the context of local and global communities.
- **Productivity (PRO)**—Students will be expected to use digital tools to construct knowledge, present learning, and develop innovated products and processes.
- **Communication (COM)**—Through the use of ICT tools and environments, students create, consider, and communicate their ideas for various purposes and audiences.
- **Research, Innovation, Problem Solving, and Decision Making (RIPSD)**—Students use critical-thinking skills with appropriate digital tools and resources to plan and conduct research, manage products, solve problems, and make informed decisions.
- **Technology Operations and Concepts (TOC)**—Students demonstrate an understanding of technology concepts, systems, and operations.

Module 1 : The Culture Business

This module introduces students to arts entrepreneurship and its vital role in a creative economy. It provides students with opportunities to explore and make connections, to awaken interests, and to motivate for future learning. Students explore the cultural sector as a key contributor to the wealth and health of communities. They also investigate Nova Scotia government support for the creative economy. Students are provided with opportunities to consider their own artistic passions and interests as roots from which jobs/careers in the cultural sector might blossom.

As an important aspect of taking ownership for their learning, students take the first key steps in assembling their own formal portfolio and learning journey.

Unifying Concept

Students will be expected to develop an understanding of the dimensions of the cultural industries, both locally and further afield, and to identify personal connections within their areas of interest.

Specific Curriculum Outcomes

Students will be expected to

- 1.1 investigate dimensions of cultural industries in a 21st-century creative economy
- 1.2 demonstrate an understanding of the role of arts and culture as generators of wealth
- 1.3 investigate roles that creativity, innovation, and cultural diversity play in economic development and quality of life and place
- 1.4 investigate the Nova Scotia government support for the creative economy through its cultural policy and commitments to arts, cultural industries, and heritage
- 1.5 inquire critically about the range of governmental and non-governmental funding sources for the cultural industries in urban and rural areas
- 1.6 make personal connections within their area(s) of interest and identify career opportunities

Assessment, Teaching, and Learning

Suggestions for Assessment

Formal portfolio and learning journey: All students will be required to present a formal portfolio at the end of the course. This portfolio will provide evidence of the achievement of each of the course outcomes. Students will make decisions about what they will include and about the portfolio format (electronic or traditional).

In addition, all students will be required to present a learning journal on completion of the course. This will be a reflective journal, in either hard copy or electronic format, that traces, in an informal and personal way, their own thoughts, struggles, successes, and dreams. In it, students will analyze their dreams and aspirations, keep relevant notes, explore their own interests, reflect on where they are and where they would like to go next, and develop action plans for the future.

Students can

- write an editorial discussing the viability of the cultural industries as an alternative to primary resource industries
- debate in class the pros and cons of choosing a career path in the cultural industries
- participate in a round table forum that investigates the contribution that the cultural industries make to quality of life in Nova Scotia communities and identify three key points made during the forum that they would like to explore further
- in groups, analyze a survey that they have designed and circulated to local arts organizations and institutions
 - This survey could yield information about provincial and national organizations with which they liaise and about funding sources for operations and new projects. Students can then identify lessons learned about networking and about government and non-governmental funding for the cultural industries.
- report to the full group about key things they have learned as a result of investigating various aspects of the Nova Scotia government's support for the creative economy
- create a Venn diagram that identifies similarities and differences between funding sources in rural and urban areas, speculate on the reason for identified differences, and suggest implications for the cultural industries in their own local area
- record their observations/conclusions about what new issues emerged and what new perspectives they have gained following the class discussion with member(s) of culturally diverse groups who are involved in the cultural industries
- reflect, in a journal entry, on cultural diversity within the cultural industries and speculate why 21st-century experts on innovation and creativity suggest that diversity is necessary for a vibrant, dynamic community
- include significant learnings about ethnic diversity and the cultural industries in their learning journey
- reflect upon their own personal dreams and aspirations, using their learning journey's to analyze personal dreams and aspirations, keep relevant notes and contacts, explore their own interests, and develop action plans for their future
 - Social media, personal blogs, and texting can be used to share these ideas and receive feedback from others. Refer to Journal Prompts for Student Reflection in Appendix A: Assessment Tools.

- imagine that they are job counsellors who give advice to students about a future in the cultural industries (having first explored the dimensions of the present-day job market)
 - They can present the advice that they would give, basing that advice on economic factors as well as considerations of quality of life and place (including environmental and societal considerations). Assessment should be based on the extent to which they
 - > identify relevant information
 - > identify possible effects of economic, environmental, and societal factors on various opportunities
 - > support positions with factual information
 - > articulate logical conclusions

Teachers can

- initiate, as an important first step, a discussion with students about assessment and evaluation, by displaying all the outcomes for each module on chart paper
 - Once the outcomes have been clarified, students can consider individually how they might achieve the outcomes and then discuss their ideas in pairs or small groups. Alternatively, an online forum might be used for this activity.

Tips for Student Success: A class discussion to get all of the ideas out may be useful, and the teacher can provide additional suggestions. It is important to provide students with time to consider the possibilities. Ask students to record the ways in which they propose to demonstrate their knowledge and abilities for each outcome. This could be included in their formal portfolio and could represent a tentative agreement or contract between each student and the teacher.

Taking ownership of and responsibility for one's own learning is essential for success, both in the cultural sector workplace and in all modules of this course. By identifying the ways in which they will demonstrate achievement of each of the course learning outcomes, students take ownership for assessment of learning as well.

- negotiate with students how the reporting system might be designed
 - Ongoing reporting allows students to reflect on their strengths and weaknesses, to evaluate their own progress, and to learn and grow throughout the process.
- challenge students to identify their areas of interest, transferable skills, and work preferences, and relate them to careers and lifestyle choices
 - Look for evidence that students are able to
 - > be open and honest in their self-assessments
 - > offer specific examples to support their assessments of their skills
 - > recognize relevant strengths and areas for further development
 - > identify possibilities for developing various skills
 - > explain the interrelationship of some of the factors that influence their choices

- have students identify three personal research questions related to job possibilities and career interests
 - For each question, ask students to identify, access, and evaluate relevant sources and record, organize, and summarize the information using a visual organizing tool. Look for evidence that students are able to
 - > compose clear and focused questions that address key aspects of their interests and plans
 - > identify a wide variety of potential sources
 - > make decisions about the reliability and credibility of various sources
 - > demonstrate entrepreneurial skills such as initiative, resourcefulness, and persistence in accessing the information they require
 - > record and summarize clearly their individual explorations
- invite students to research and report on the requirements of specific careers that are of interest
 - Reports should provide evidence of
 - > knowledge of required skills and academic qualifications for the career
 - > use of various information sources (e.g., people in these fields, mentors, career resources and programs, both web-based and print)
 - > conclusions drawn that relate to those interested in these fields

Suggestions for Teaching and Learning

Students can

- do an inventory of cultural entrepreneurs in their community, listing the artists and their art forms
- design a “day in the life” or a profile of a worker in the cultural industries, taking into consideration such questions as
 - What do you think about?
 - How do you organize your ideas?
 - What do you actually do?
 - What tools do you use?
 - What do you care about?
 - What kinds of problems do you have to solve?
 - What do you contribute to your community and beyond it?
- consider how changing technologies have affected human communication and creativity
- create an inventory of people who could be part of their own network, including friends, family, teachers, and acquaintances
- identify people whom they would like to contact but have not for various reasons
- brainstorm strategies with peers for networking
- search online, in groups, for information about innovation in the cultural industries in the 21st century
- explore the dimensions of Nova Scotia’s cultural sector through online investigation
- brainstorm, in groups, the names of cultural innovators in Nova Scotia and their own community
- note key lessons that they learned from their investigations

Tips for Student Success: Profiles of several leaders in Nova Scotia's cultural industries (those featured on the video resource for this course) are in Appendix B: Cultural Entrepreneur Profiles and Case Studies.

- attend cultural events and explore their community's cultural world, including visiting cultural facilities (Many community facilities are not-for-profit organizations whose mandate includes providing facility use to the wider community. Many such organizations would be pleased to offer students tours and other learning experiences within their facilities.)
- review *Explore Your Discipline* booklets (Cultural Human Resources Council website) and *Artists' Stories* (Canada Council for the Arts website) in areas of interest and curiosity and share with the class advice that they think is particularly useful or meaningful
- invite members of culturally diverse groups who are involved in the cultural industries to visit the class
 - In advance, decide on questions that they would like to ask. Questions might be focused on what issues are most important to them and what barriers and opportunities have made the biggest difference to them.
- discuss common concerns within culturally diverse groups regarding their place in the cultural industries

Tips for Student Success: Within the cultural mosaic of Nova Scotia, diverse ethnic groups are taking an increasingly prominent place in the arts and culture sector. It is important to gain an understanding and appreciation for all cultural groups in this province and to recognize the dynamic, rich contributions that each makes to the arts and cultural sector and to its communities.

Teachers can

- select one or two activities from Appendix C: Warm-ups
 - Activities such as Classroom Treasure Hunt can be useful for helping students to explore their own passions and interests.
- have students review *Careers in Culture* and *Explore Your Discipline* booklets available online on the Cultural Human Resources Council website and/or explore online additional possibilities for careers in the cultural sector
 - Remind students to note information that surprised and intrigued them, providing a basis for further investigation.
- ask students to investigate the role that the cultural industries plays in Nova Scotia's wealth and quality of life
 - Suggest starting points such as *Nova Scotia CAN: Building the Creative Economy in Nova Scotia* (Nova Scotia Cultural Action Network 2009); *Creative Economy Literature Review* (Creative Nova Scotia Leadership Council 2012), and *Status of the Artist Act* (Nova Scotia Legislature 2012).
- provide a sample list of various provincial arts organizations, such as the Creative Nova Scotia Leadership Council, the Cultural Federations, and Music Industry of Nova Scotia (MIANS)
- provide a sample list of local arts organizations, such as Centre for Art Tapes, Annapolis Royal Community Arts Council, and Cape Breton Centre for Craft and Design

- provide a sample list of arts institutions in the province, such as Art Gallery of Nova Scotia, Mermaid Theatre, Symphony Nova Scotia, Neptune Theatre, and Centre Bras d'Or
- provide leadership as students explore and understand terms such as **culture, arts entrepreneurship, job, work, occupation, and career**
- initiate a discussion with students concerning their beliefs and ideas about the cultural industries
 - Have students generate a list of ideas and, working in small groups, create and refine a definition of the cultural industries.
- provide resources to facilitate students' understanding of the growth and expanding scope of the cultural industries in the 21st century
 - The Cultural Human Resources Council website is an excellent reference in this regard.
- invite cultural workers into the classroom
 - Face-to-face interaction with experts, creators, performers, innovators, and behind-the-scenes workers will provide students with valuable opportunities to ask questions, find answers, and learn about their own cultural community.
- invite representatives from cultural groups in the community to speak to the students about their particular forms of artistic expression
- invite cultural entrepreneurs representing diverse ethnic backgrounds to present their art to the students

Tips for Student Success: Some entrepreneurs, particularly those who are self-employed, may not be able to afford to visit your class without some remuneration. The time they take to prepare and deliver their presentation will be taken from their working time. That is an important reality. If this is an issue, search for ways to provide the guest with an honorarium. Does your school or school board have a small fund for such purposes? Check with your local arts organizations. They may have access to funding to provide schools with such opportunities. (See descriptions of ArtReach, ArtsSmarts, PAINTS, WITS, Debut Goes to School!, and PERFORM! in Appendix E: Artists in Schools Programs.)

- facilitate an investigation of the role that creativity and innovation play in a 21st-century economic development
 - Steps in the activity might include
 - > briefly introducing the terms **creativity** and **innovation**
 - > asking such questions as Can there be innovation without creativity? What is the difference in the two?
 - > encouraging students to identify people/businesses that are considered leaders in innovation worldwide (e.g., 3M, Google, Apple, Virgin Airways) and identify what these leaders have in common
 - > identifying what we might learn from these leaders
- have students, in groups, create a list of ten things that they feel are required for a community to be a place where they would like to live and work
 - Encourage students to listen to the suggestions of all members of the group and to arrive at consensus on what ten things are most important. In a full-class sharing session, identify the five or six things that appear most often.

- create activities to help students better understand the process of finding a niche in the cultural workplace
 - These activities might include networking with those in the cultural industries, volunteering in the workplace, and identifying work using available technology.
- invite students, in groups of three or four, to research specific Nova Scotian and national government policies and programs that support the cultural industries
 - Each group could research one of the possibilities including, but not limited to,
 - > Nova Scotia’s cultural policy
 - > Creative Nova Scotia Leadership Council programs
 - > Arts Nova Scotia funding grants
 - > Canada Council for the Arts programs
 - > Cultural Human Resources Council programs
 - When students have completed their research, lead a discussion on what they have learned about practical support for arts entrepreneurship in Nova Scotia. Talk about whether more needs to be done and, if so, what that might be.

Resources/Notes



Internet

- *Canada Council for the Arts, “Artist Stories:”* www.canadacouncil.ca/council/artists
- *Cultural Human Resources Council:* www.culturalhrc.ca
“Careers in Culture” and “Explore your Discipline” booklets that are on the Cultural Human Resources website are
 - *Digital Media*
 - *Film and Broadcasting*
 - *Heritage*
 - *Live Performing Arts*
 - *Managing and Mentoring*
 - *Music and Sound Recording*
 - *Visual Arts and Crafts*
 - *Writing and Publishing*
- *Music Nova Scotia (Industry):* www.musicnovascotia.ca
 - News, information about workshops and Nova Scotia Music Week
- *Status of the Artist Act (2012):* nslegislature.ca/legc/bills/61st_4th/1st_read/b001.htm



Print

- *Nova Scotia CAN: Building the Creative Economy in Nova Scotia* (Nova Scotia Cultural Action Network 2009)
- *The Rise of the Creative Class, Revisited* (Richard Florida 2011)

Video

- *Profiles in Cultural Industries* is a video series produced by the Nova Scotia Department of Education (2009). Each video features a discussion with an artist involved in Nova Scotia's cultural industries. Those who tell their stories and provide insights into working in the cultural sector are
 - Carol Beaton
 - Ingram Barss
 - Tom Easley
 - Raven Davis
 - Caley MacLennan
 - Caitlyn Purcell
 - Marko Simmonds

This series is available at <http://dvl.ednet.ns.ca/profiles-cultural-industries>.

Notes

- When planning assessment with students, consider each activity in light of the Specific Curriculum Outcomes for the module. In many cases, a given activity will address more than one outcome in that module and, often, will also address outcomes in one of the other modules in the course. See Appendix A: Assessment Tools for a possible tool for organizing learning and assessment activities. A tool such as this can be very valuable for both teachers and students.
- As students engage in both independent and collaborative learning and assessment activities, continue to challenge, suggest, and encourage, rather than directing the activities.
- The PAINTS program (Professional Artists in the Schools) provides funding so that public schools throughout Nova Scotia can bring visual arts into their classrooms. (See Appendix E for further information.)
- Writers in the Schools (WITS) is a program that subsidizes writers' visits to schools. (See Appendix E for further information.)
- The PERFORM! program provides funding for performing artists to come to the school and work with students for up to 12 hours. (See Appendix E for further information.)
- ArtReach and ArtsSmarts programs are offered by the Art Gallery of Nova Scotia. (See Appendix E for further information.)
- The Debut Goes to School! program of Debut Atlantic provides funding for young classical musicians to visit schools. (See Appendix E for further information.)

Module 2: The Artist within Me

This module provides students with an opportunity for hands-on involvement with the creative process as they create, independently or collaboratively, their own works of art that express a response to a chosen political, social, or environmental issue. It is expected that not all students will be interested in the same arts discipline(s). Therefore, teachers need to facilitate art making in a number of areas and act as mentors throughout the process. This can be done by connecting students to other school staff expertise or to the resources/expertise of the community. Students' choices, based on their own experience or interests, will be accommodated as long as the learning plan is feasible. The process of art making, including a final product, is at the heart of this module, and students will demonstrate this process by creating work(s) of art that will be included in their annotated portfolio. Assessment will also include the process of sharing/reflection with the full group in a celebration of what they have achieved and learned.

Art making refers to the multitude of disciplines of artistic expression and fields of creation explored through visual arts and crafts, film, live performing arts, music, multimedia, and literary arts.

Note: *Foundation for the Atlantic Canada Arts Education Curriculum* (APEF 2001, 52–53) provides an outline of dimensions of the creative process. For convenience, this outline is included in Appendix H. It is highly advisable for teachers and students to refer to this outline and identify implications for their art making during this module.

Unifying Concept

Students will be expected to apply specific techniques and processes, including critical reflection, as they create works of art.

Specific Curriculum Outcomes

Students will be expected to

- 2.1 create artwork in a core arts discipline that expresses personal response to an issue(s) of people, place, or environment
- 2.2 demonstrate understanding of the steps in the creative process, including risk taking and critical reflection
- 2.3 compile a portfolio that documents all aspects of the creative process, from initial exploration to finished product
- 2.4 operate tools, including hardware, software, and materials, during the creative process

Assessment, Teaching, and Learning

Suggestions for Assessment

Tips for Student Success: Assessment is an integral part of the art-making process. As with problem solving or testing any idea, art making cannot happen without ongoing assessment of what progress has been made, whether changes of direction are indicated, and what the next steps will be, always keeping in mind the original intent. Students need to be encouraged to pause, seek input from others, reflect, and plan for the future at regular intervals throughout the process. Notes/sketches made during this reflection should be included in each student's annotated portfolio. In addition, particularly significant/surprising/exciting discoveries should be considered for inclusion in their learning journey.

For further explanation of assessment/reflection during the art-making process, refer to *Foundation for the Atlantic Canada Arts Education Curriculum* (APEF 2001), Application/Assessment/Reflection during the Creative Process, 52–53 (see Appendix H).

Students can

- keep an up-to-date record of progress throughout the art-making process
- take time to reflect, at regular intervals, on their progress toward meeting their art-making goals and addressing the outcomes for the module
- when their art making is independent, consult with peer(s) for feedback about work to date
 - Ask questions such as
 - > What I am trying to do is _____. Is it working? Why or why not?
 - > Is the work in progress addressing my chosen issue effectively?
 - > What speaks most clearly to you when you see/hear/read what I have done?
 - > Is there anything in my work that surprises/troubles/moves you? Why?
 - > What suggestions do you have for me?
- (when working collaboratively) modify appropriately the previous questions for consultation with peers from another working group

Tips for Student Success: Each student's annotated portfolio will contain evidence of the achievement of each of the learning outcomes for the module. Students, in consultation with teachers, will make decisions about what evidence they will include. The portfolios will also supply rich sources of authentic information on strategies used, skill development, best work, and growth as an artist and learner. The process of maintaining records of the art-making process and making selections for the annotated portfolio is a valuable learning activity in and of itself. Students should be encouraged to consider for inclusion in their portfolios such items as

- learning logs (e.g., records of steps taken, lessons learned, and questions that remain unanswered)
- responses to reading and viewing experiences
- a variety of records of information about what the student has been doing (e.g., notes, charts, outlines, concept maps, sketches, summaries)
- explanation of the steps/processes that have been used
- responses to open-ended questions
- works in progress or completed

- share their annotated portfolio with a peer. (Responses can be included as a part of the portfolio when it is submitted for assessment.)
- write a final reflection after the art work has been shared with the full group
 - The reflection might include thoughts/questions such as,
 - > How did your thinking change as a result of this art-making module?
 - > What was most significant for you during the process?
 - > What surprised you about the work of others? About their response to your work?
 - > What was the biggest challenge that you grappled with during the process? How did you solve that problem?
 - > What aspect of your work (and that of your peers) are you most proud of?
 - > What will be your next art-making steps?

Teachers can

- use students' notes, sketches, interviews with students, and other informal evidence to assess the extent to which students have made a personal response to an identified issue relating to people, place, or the environment
- encourage students to refine and enhance their self-assessment strategies throughout the art-making process
 - Students need to reflect on what they already have learned and on what the next steps might be. When they apply criteria for self- and peer assessment, they begin to internalize elements of quality and performance standards that can lead to significant growth in the artistic depth of their creative work. Self-assessment strategies include the use of
 - > questionnaires (e.g., following a collaborative activity or project phase, to determine the effectiveness of the teamwork and the contribution of each student)
 - > their learning journey
 - > periodic reflective writing/sketching or group discussion to identify ways in which students have demonstrated progress in meeting the outcomes for the module
 - > peer feedback during which students learn through a kind of cross-pollination and enrich their own art-making process
 - > student–teacher interviews and conferences
- use student self-assessment to determine growth in students' beliefs about their own progress and achievement of learning goals

Suggestions for Teaching and Learning

INTRODUCTION TO THE ART-MAKING PROJECT

Teachers can

- facilitate a discussion during which students identify issues of people (political, social), place, and environment that are important—for them and for the world (A list might be created from which students can draw for inspiration as they consider a focus for their art-making project.)
- challenge students to identify and share with their peers recorded music, artwork, poetry, or film that they feel effectively addresses an important issue
- take time to listen, with students, to a piece of music such as “Money” (Pink Floyd), view a work of art such as “Guernica” (Picasso), and/or read a poem by Maxine Tynes
 - Talk together about the power of art to address issues and bring about change.
- have students, in groups, create a visual depiction of the steps involved in creating a work of art
 - When groups have completed their work, facilitate sharing of what they have done, noting similarities and differences. Talk together about what the key steps/ aspects are and about whether the process is linear or spiraling. A useful starting point for this activity is the diagram, The Creative Process of Visual Arts, in *Visual Arts 10 and Visual Arts 11, Implementation Draft*, 2010 (Nova Scotia Department of Education 2010b 124).
- share with students the stories that two or three artists (filmmakers, poets, sculptors, composers, etc.) tell about the process of creating one of their most celebrated works of art
 - Ask students to consider what they learned from the stories about the artistic process.
- talk with students about the range of possibilities for independent or collaborative work, including
 - totally independent work
 - consultation with others working in a similar discipline
 - consultation with others working in other disciplines
 - collaboration with others on a single project
- encourage students to select art making in fields based on their previous experience in the arts or related fields in which they are highly interested

Students can

- research the steps that were involved with the creation of a famous work of art in the discipline that they have chosen for their artwork(s)
 - Possible sources could include such things as artist sketches, preliminary drawings, storyboards, and sketches of musical themes.
- find, online, explanations given by current singer/songwriters of how they write their songs or by graphic artists about how they move from initial idea to finished product
- find and share in small groups a work of art from any discipline that touches on an issue that they think is important, identifying why their chosen work is a powerful statement
- use what they have learned about the creative process to plan for their own art making

MAIN BODY OF ART-MAKING PROJECT

Teachers can

- refer students to valuable suggestions for the process of creating/making that are found in Nova Scotia Department of Education arts education documents such as *Drama 10 and Drama 11* (Nova Scotia Department of Education and Culture 1999b), *Dance 11* (1999a), *Explore Music 9: Music and Theatre Workshop I* and *Explore Music 9: Music and Theatre Workshop II*, Implementation Draft (2011b), and *Music 10*, Implementation Draft (2005a).
 - A number of these will be especially helpful when students have decided to work collaboratively in small groups for their art-making project. See Notes in this module for more specific references.
- provide resources (material and human) to encourage investigation and to facilitate the development of skills and techniques in the creation of the artwork(s) in a selected field

Tips for Student Success: Students might sometimes discover and want to use an art-making form that interests them but with which they have little or no prior experience (e.g., a music student might want create a work using mime; a visual arts student might want to work with creative movement). In these cases, it will be especially important for teachers to assist students in making connections with artists/teachers who work in that field and who can share their knowledge with the students.

- challenge students to consider ways in which specific works of art can be used to solve problems and inform public opinion
- allow students time and space to explore the art-making project themselves—testing tools and materials, asking questions, solving problems, persevering, refining their work (In this way, they will take ownership for their own creative work and their own learning.)
- demonstrate how artistic devices such as imagery and contrast evoke a variety of responses (e.g., sympathy, humour, joy, pathos)
- identify and describe aspects of style that are unique to performances and works of art from a variety of cultures and historical periods
- explain how creating, investigating, and valuing artworks enrich the lives of individuals and communities
- provide direction for accessing arts facilities and services
- explain how elements, artistic processes (e.g., imagination and craftsmanship), and organizational devices (e.g., unity and variety, repetition and contrast) are used in various disciplines, and cite examples
- create opportunities for students to talk about challenging aspects of the art-making process, including such challenges as
 - identifying source(s) of inspiration
 - how to overcome being “stuck” during the creative process
 - the importance of listening to intuition

Tips for Student Success: Perhaps the most important role for the teacher throughout this module is that of guiding students throughout the often chaotic, surprising, frustrating, and exhausting process of creating a work of art. Each student or group of students (where the process is collaborative) will be totally unique. Teachers need to ask questions, suggest strategies, encourage reflection and rethinking, and celebrate with students their victories throughout the process. Further considerations regarding the creative process are found in Notes.

Students can

- create a performance or work of art that effectively addresses an idea or theme
- apply technical knowledge and skills to create meaning through a performance or work of art

Tips for Student Success: It is strongly recommended that groups should be no larger than three when students choose to work collaboratively on an art-making project. A main goal for this project is to provide students with an opportunity to work within a creative field about which they are passionate or intrigued. Larger groups would tend to inhibit opportunities for pursuing areas of personal interest. There will be ample opportunity for larger collaborative groups in Modules 3 and 4.

- formulate and answer questions about how choices in the arts affect the communication of ideas
- demonstrate an understanding of how personal experiences influence interpretation in the arts
- create a work of art and revise it over time, articulating the reasons for artistic decisions along the way, and how directions changed as a result of those decisions
- establish a set of criteria and apply it in evaluating their own work and that of others
- analyze and critique the whole or part of a work of art, taking into account the context and suggesting alternative artistic choices
- describe how artistic expression is reflective of and influences time, place, and culture
- describe the dimensions in which engaging in art making affects their own lives

CONCLUSION OF ART-MAKING PROJECT

Teachers and students can

- plan together a full-group sharing/presentation of the art work that has been created
 - This “celebration of learning” might include
 - > full-group sharing of the created work (performances, visual art, spoken word)
 - > student statements about their own work—its intent, the challenges they faced, the lessons they learned
 - > a “debriefing” session during which peers share feedback about the work
 - > reflection on what has been learned about the power of art to move and challenge us

Resources/Notes



Internet

- *Canada Council for the Arts, “Artist Stories:”* www.canadacouncil.ca/council/artists
- *Writers’ Federation of Nova Scotia:* <http://writers.ns.ca>
- *Visual Arts Nova Scotia:* www.visualartsns.ca
- *Theatre Nova Scotia:* www.theatrens.ca



Video

- *Profiles in Cultural Industries* video series (Nova Scotia Department of Education 2009): <http://dvl.ednet.ns.ca/profiles-cultural-industries>



Notes

- Additional considerations for the creative process include the following:
 - When teachers ensure ample opportunities for reflection and critique, students are able to examine the many steps, choices, and decisions that they make in the development of their work, and they grow in understanding and perception in the chosen arts discipline. The process is as important as the final creative product. Students need opportunities to discuss their work in progress with peers and/or mentors, allowing them to step back and see their work through the eyes of others.
 - It is important to remember that the process of art making does not always result in a formal product, that changes in understanding will occur throughout the process, and that students’ making connections between their own artworks and the variety of cultural forms around them is a vital component of the process.
- Teachers are strongly encouraged to consult/collaborate with dance, drama, music, and visual arts teachers in the school to ensure that the art making in this module reflects the elements appropriate for effective expression/communication through the chosen arts discipline.
- It is highly recommended that groups not exceed three or four students when a collaborative art-making process is chosen.
- If some students decide to create a short film or live dramatic work, steps in the process might include
 - brainstorming ideas/issues
 - writing simple script
 - creating a storyboard
 - identifying the intended audience
 - selecting appropriate tools, properties, venue, and software
 - considering elements such as composition, sequencing, lighting, and sound
 - editing
 - planning presentation

- Considerations for the creative process that may be very helpful for students throughout this module are found in Nova Scotia arts education documents. Specific references include, without being limited to, ideas presented in
 - The Creative Process: *Foundation for the Atlantic Canada Arts Education Curriculum* (APEF 2001, 52). See Appendix H: Dimensions of the Creative Process in this guide.
 - the Creative/Productive strand: *Dance 11* (Nova Scotia Department of Education and Culture 1999a, 18–33).
 - Creating, Making, and Presenting strand: *Music 10* (Nova Scotia Department of Education 2005, 28–35).
 - Creating, Making, and Presenting strand: *Visual Arts 10* (Nova Scotia Department of Education 2010, 22–29). This document also contains excellent suggestions in Appendix G: Sample Mini-ventures and Arts Entrepreneurship Projects.
 - Collective Creation Workshop: *Explore Music 9: Music and Theatre Workshop I* and *Explore Music 9: Music and Theatre Workshop II* (Nova Scotia Department of Education 2011b).
 - Drama 11: The Theatre Component: *Drama 10 and Drama 11* (Nova Scotia Department of Education and Culture 1999b, 89–94).
- The above-mentioned arts education documents also contain many assessment forms (self-, peer, and teacher) that could be effectively used/adapted by students and teachers during this module.
- The Canada Council for the Arts website includes numerous artists’ stories, as told by the artists themselves, that might shed valuable light on the processes of making art.

Module 3: The Mini-venture

This module is designed to provide students with activities that develop their understanding of and experience with arts entrepreneurship. It comprises three components: a basic knowledge component, a hands-on cultural mini-venture experience, and a community connection component. The first two components are intended to be of equal value and time allotment (12–15 hours each). The third component—community involvement—is woven throughout both the mini-venture and basic knowledge components.

Mini-ventures provide students with opportunities to put their entrepreneurial ideas into action and to develop entrepreneurial skills that will be required for Module 4. The basic knowledge component (including such topics as business planning, marketing, and legal considerations) is in the context of arts entrepreneurship. It provides a basis for students' mini-ventures. The community involvement includes possibilities for mentorship by cultural entrepreneurs, sponsorship and support, and project volunteers. Throughout, learning and assessment activities are organized to allow students to move through a learning cycle (as described by Bernice McCarthy [2000] in *About Learning*) that includes awakening interests, gathering information, refining and extending what they have learned, and doing and creating.

It is critical that sufficient time be allotted for review and reflection following the mini-venturing experience. Therefore, it is recommended that the hours dedicated to mini-venturing include time for meaningful self- and peer assessment of students' learning experience, especially in terms of lessons learned for the future.

Note: In some cases, it may be effective to organize this module in such a way that the introduction to the mini-venture component occurs simultaneously with the basic knowledge component. Students, with their teachers' guidance, could investigate basic entrepreneurial skills and requirements as they do initial thinking about their mini-venture.

Unifying Concept

Students will be expected to demonstrate an understanding of entrepreneurship as it applies to the creative economy and make connections with entrepreneurs as they plan, implement, and evaluate a cultural mini-venture.

Specific Curriculum Outcomes

Students will be expected to

- 3.1 investigate dimensions of entrepreneurship, including 21st-century entrepreneurial skills, as they apply to cultural industries
- 3.2 make connections and work with cultural entrepreneurs in an area of personal interest
- 3.3 explore aspects of intellectual property, venture management, advocacy, and marketing as they relate to entrepreneurship in the cultural sector
- 3.4 analyze the multi-faceted role that technology plays in the cultural industries
- 3.5 imagine, plan, implement, and evaluate an innovative mini-venture
- 3.6 assess, individually and in collaboration with others, lessons learned for the future

Assessment, Teaching, and Learning

Suggestions for Assessment

Tips for Student Success: The mini-venture component of this module must highlight student self-assessment and peer assessment. An excellent sequential framework of suggested activities is included in Appendix G. The framework describes how to identify intended outcomes for each phase of the mini-venture and how to establish criteria for assessment through collaboration and negotiation. It also includes a reporting strategy to track students' process and progress as the mini-venture unfolds.

At the outset of this module, lead a full-group discussion about how students might demonstrate that they have achieved the outcomes for the module. Following this full-group discussion, teachers should challenge students to make decisions about what evidence they will include in their annotated portfolios to demonstrate this learning and negotiate any modifications that they deem advisable.

Students can

- consider what they have learned about entrepreneurial skills for the 21st century in light of their own strengths and identify skills they need to develop further
- record lessons that they have learned from an entrepreneur in their area of interest and include this record in their annotated portfolios, identifying which of those lessons was the most significant for them
- research and report about the requirements and benefits of obtaining copyright on original work
 - They can also investigate the impact of current worldwide information networks on copyright, considering the practice of some companies who encourage free exchange of innovative ideas. Learning should be assessed based on evidence of
 - > understanding of the meaning of copyright
 - > knowledge of guidelines for establishing a copyright
 - > understanding of the pros and cons of establishing a copyright
- identify what they have learned from analyzing and interpreting results of surveys of participant/audience response to a cultural event

- select, in consultation with peers and the teacher, methods of demonstrating the knowledge that they have gained about various business structures and marketing
- analyze the similarities and differences between advocacy and marketing once they have explored key aspects of advocacy in the cultural industries
- plan an advocacy strategy for the Arts Entrepreneurship 12 course and test its effectiveness with other students, drawing conclusions about which aspects of their strategy were most/least effective
- assess their own cultural mini-venture plan, prior to implementation, in light of what they already know about venture planning, using questions such as
 - Is the idea focused and innovative?
 - Have I/we identified realistic opportunities for implementing the venture?
 - Is the plan doable within the given time frame?
 - Have I/we identified and confirmed a mentor or mentors for the venture?
 - Have we identified clear roles for each member of the group?
 - Have we laid out steps for implementation of the plan?
 - Have we decided how the success of the venture will be determined?
 - Do I/we have an initial plan about how to report the project?
 - Have I/we speculated about what lessons might be learned throughout the implementation process?
- develop assessment criteria and rubrics for the mini-venture, in collaboration with other students
 - Sample rubrics are found in Appendix A. They include rubrics for assessing
 - > the gathering and synthesizing of information
 - > effective communication skills
 - > collaboration and communication (including use of communications technology)
 - > personal development
 - > project planning and development
 - > project implementation
- respond, using guided questions such as those found in Appendix A, to individual and group projects
- assess their role in the group by means of an individual or group assessment (See Appendix A for an example of such a form.)
- take time to review and reflect on their successes and failures once the mini-venture has taken place
 - This assessment should include both peer and self-assessment, using criteria established at the outset as the reference point.
- consider significant lessons that they have learned and include them in their learning journey

Tips for Student Success: Students, with the guidance of the teacher, will make decisions about what they will include in their portfolios to demonstrate that they have achieved each of the outcomes for this module. It will be important to provide time for reflection and guidance regarding this critical aspect of their mini-venture.

Teachers can

- emphasize to students that success is not a given in venturing and that failures provide valuable opportunities to learn new knowledge and skills
- encourage students to reflect on failures and identify lessons learned, changes required, and implications for their next steps
- check for student understanding of the implications that issues of intellectual property and copyright have for cultural ventures in general and for their own mini-venture in particular
- have students research and report on the impact of technology on the cultural sector
 - In their reports (either written or oral), look for evidence that they are developing understanding of the multi-faceted role played by technology with regard to arts entrepreneurship.
- discuss with students the importance of having a policy that protects artists when they expose their creative work on the Internet
 - As a class, develop a short policy statement that addresses this issue. Look for evidence that students understand the risks and benefits associated with e-commerce.
- hold informal conferences with students to identify what students have learned from the connections that they have made with local cultural entrepreneurs in an area of interest
- guide students as they plan, implement, and evaluate their mini-venture
 - Section A in Appendix G provides a framework for evaluating a cultural venture, along with suggested student activities and supporting student material.
- encourage students to keep records of the mini-venture process as they go
 - These records will be required for assessment at the conclusion of the project and for evaluation of their annotated portfolios.

Suggestions for Teaching and Learning**Students can**

- investigate episodes of CBC's *Dragons' Den* to discover insights about the importance of planning and innovation in today's entrepreneurial world
- watch together Steven Johnson's (2010a) TED Talk presentation, "Where Good Ideas Come From" and discuss its key points about innovation and entrepreneurship
- compile, in groups, in order of importance, a list of six to eight skills that they think are critical for artist entrepreneurs
 - Have a full-group discussion and arrive, through consensus, at a final list. Invite local artist entrepreneur(s) to the class to talk about what skills that person thinks are essential, and have students modify their original list in light of what they have learned. Alternatively, the skills list that students have created could be shared with the entrepreneur in their area of interest with whom they have connected. Note that, though face-to-face consultation with entrepreneurs often results in the most meaningful learning, email and social media could be used for this dialogue.
- discuss, in small groups, the fact that many entrepreneurs—not only those in arts entrepreneurship—stress that attitude and passion are at the heart of successful entrepreneurship
 - Identify implications that this has for the cultural mini-venture that they will plan and implement.

- research intellectual property laws and discuss whether worldwide information networks make these laws unenforceable or out-of-date
- invite local artist entrepreneurs to participate in a discussion of business structures and the legal aspects of running a business
- attend a meeting of a board of a local arts organization or institution to discover how the board carries out advocacy activities
- discuss the role of the media in advocacy for the arts and culture sector
- volunteer to help advocate for a particular activity of a local arts organization or institution
- collect promotional materials from a number of sources, choose those that they think are the best, create their own personal promotional materials related to a potential role in the cultural sector, get feedback from peers about their work, assess the effectiveness of their promotional material, and demonstrate how this is both marketing their goods or services and advocating for their place in the cultural industries
- discuss the following list—which many people would provide as facts about entrepreneurship—and make decisions about which of the facts are, in fact, myths
 - A good way to make money right away
 - If it is a good idea, people will buy it
 - It is as much about collaborating with others as about independent work
 - Good entrepreneurs are born, not developed
 - It provides a lifestyle that gives ample free time
 - Governments provide lots of funding for entrepreneurs
 - It gets easier as you go
 - It is really all about the bottom line
- collect information on cases involving copyright disputes in the popular music business or recent copyright challenges
- research agencies such as SOCAN (Society of Composers, Authors, and Music Publishers of Canada), Access Canada, and CIPO (Canadian Intellectual Property Office) and discuss whether their policies have implications for the students' mini-venture
- design and implement their own survey and critique the survey, identifying both strengths and weaknesses, and consider implications for assessing their mini-venture

Tips for Student Success: The mini-venture is action based. It provides students with opportunities to put their entrepreneurial ideas into action and to take ownership of their learning—to what they hope to achieve through their experiences in venture creation, to shape their learning experiences, and to negotiate how their learning will be assessed. Students decide whether they will engage in venturing individually or in small groups. The mini-venturing is intended to be a brief experience, running from an hour to a half-day or, if possible, a full day. It is important to identify where the venturing begins and where it ends. Appendix G: Ideas for Mini-ventures and Arts Entrepreneurship Projects contains a few sample learning experiences that could be used as a reference for students when they are generating ideas and planning for their mini-venture.

- ensure that the processes of creating and executing their venture—whether they participate in an individual, small-group, or large-group mini-venture—involve the following:
 - generating ideas
 - identifying opportunities
 - planning the venture (includes planning for individual students to achieve learning outcomes)
 - implementing the plan
 - reporting
 - evaluating the venture
- identify and profile local people from the arts and culture community and create a list of possible connections/mentors in an area of interest
- identify “cutting edge” artist entrepreneurs and have informal discussions regarding challenges and opportunities in the cultural sector
- identify artist entrepreneurs as potential mentors who might provide advice on their mini-ventures
- connect with local artists and create a map for potential use in promoting local artists for the tourism business
- analyze promotional materials and create materials related to a cultural event or the promotion of cultural products, identifying learnings for their own mini-venture
- investigate promotional material on the Internet for student art, a local artist’s work, or a local cultural event and identify learnings that will be relevant for their own venture
- design a brochure, using appropriate software, promoting a cultural event or artist in the local school community
 - In small groups, critique the designs and record what they have learned that might apply to marketing for their own venture.
- research all the steps required to produce an artistic/cultural product for sale to the public

Teachers can

- contact Nova Scotia Community College re its Applied Communication and Media Arts program
 - The program is exploratory and hands-on, intended to prepare students for careers in the cultural sector. It might be possible to arrange to visit the campus, watch classes in progress, and talk with students and instructors (who are practising professionals themselves). It might also be possible to arrange for one of the instructors or students to visit the Arts Entrepreneurship 12 class to talk with students about careers in the cultural sector and about requirements for acceptance into the NSCC program.

Tips for Student Success: The Cultural Human Resources Council website provides detailed, easy-to-access information about contemporary careers in culture. Exploring the website will give students an excellent sense of a broad range of opportunities in the cultural sector and might well spark ideas for their cultural mini-venture.

- initiate group activities regarding intellectual property
- encourage discussion on the pros and cons of venture-management structure (sole proprietorship, partnership, corporation, co-operative, franchise)
- stage a mock trial to defend copyright or settle a partnership disagreement
- have students work in groups and present an idea for a trademark for a venture in arts entrepreneurship
- invite representatives from community arts organizations and institutions to the class to discuss with students their advocacy activities—strategies, successes, challenges, etc.
- encourage students, individually or in small groups, to investigate *Managing Your Career* on the CHRC website
 - The site provides considerations for business planning, self-promotion, marketing, keeping track, etc.

Tips for Student Success: Contact between students who are curious about being entrepreneurs and people who are local entrepreneurs is highly effective for providing motivation and direction. Access to role models and mentors has been shown to be essential in sparking new ideas, igniting enthusiasm, identifying reality checks (because it is not for everyone), and developing a real “feel” for the world of the cultural entrepreneur.

- lead a class discussion on what skills/competencies/attitudes are most important for 21st-century entrepreneurs
 - These skills include, without being limited to,
 - > perseverance
 - > communications technology savvy
 - > collaborative skills
 - > creativity
 - > curiosity
 - > problem solving
 - > risk taking
 - > initiative
 - > passion
 - > global awareness
- plan for regular meetings with mini-venture groups to review what they have learned to date, provide guidance for time management and direction/focus, identify evidence of developing entrepreneurial skills, provide advice for planned next steps, etc.
- lead a full-group sharing of successes and challenges, encouraging critical and helpful responses from students to the ongoing work of their fellow students
 - This sharing of ideas across disciplines is especially effective during the planning stages of the mini-venture.

Resources/Notes



Internet

- *Canadian Intellectual Property Office*: www.cipo.ic.gc.ca
- *Cultural Human Resources Council*: www.culturalhrc.ca
 - Careers in Culture
 - The Art of Managing Your Career (inc. online modules and teacher's guide)
 - Explore Your Discipline
- *Industry Canada*: www.ic.gc.ca
Information about intellectual property and copyright
- *Atlantic Canada Opportunities Agency*: www.acoa-apec.ca
Information about starting a business, including tools required
- *Copyright Board of Canada*: www.cb-cda.gc.ca
Information about recent policy/challenges, etc.
- *TED Talks*, "Steven Johnson: Where Good Ideas Come From" (2010a): www.ted.com/talks/steven_johnson_where_good_ideas_come_from

Community

- Consider using a variety of community resources, including professional artists, entrepreneurs, arts organizations, arts facilities, and Open for Business offices. These resources can provide a wealth of experience and expertise to guide students as they develop their mini-venture.



Video

- The *Profiles in Cultural Industries* video series (Nova Scotia Department of Education 2009) that accompanies this document provides interviews with Nova Scotian cultural entrepreneurs, during which they discuss key issues for them as cultural entrepreneurs. These interviews are an excellent resource for students and teachers. (<http://dvl.ednet.ns.ca/profiles-cultural-industries>)
- *Making a Living in the Music Industry* (DVD 58 min.) (Nova Scotia Department of Education and Culture 1998; LRTS #: V2267)
This DVD contains a panel discussion involving Nova Scotians involved in various aspects of the music industry. Though the video is dated, many points are still relevant for the music industry today.



Notes

- Nova Scotia's *Entrepreneurship 12* (2003) curriculum document may prove a useful resource for students and teachers.
- Teachers may find *21st-Century Skills: Learning for Life in Our Times* (Trilling and Fadel 2012) very helpful as students consider skills in relation to cultural entrepreneurship.
- *Where Good Ideas Come From* (Johnson 2010b) contains a thought-provoking perspective on innovation in the 21st century. See also the video of his TED talk on YouTube.

- Appendix G: Ideas for Mini-ventures and Arts Entrepreneurship Projects provides valuable guidance for teachers and students about their mini-ventures.
- If students require further guidance in deciding the dimensions of their mini-venture, they might be provided with a sample list of possibilities, such as
 - selling a craft product at a school event or community craft or farmers’ market
 - organizing a lunch-hour concert in the school cafeteria or foyer or local shopping mall
 - marketing art on the Internet (See Appendix I.)
 - creating a brochure promoting a cultural event or artist in the local school community
 - organizing a performance spot on the program of a community ceilidh
 - organizing a reading of student poetry at a local coffee shop or seniors’ residence
 - composing a jingle for a cultural product, recording and testing it, and getting feedback from potential customers
 - developing and presenting a mime workshop for a class in a local elementary school

Module 4:

The Arts Entrepreneurship Project

This module provides students with an opportunity to extend, apply, and explore in-depth ideas, skills, and issues introduced in the previous three modules. As such, the module is both cumulative and celebratory. Students will work individually or collaboratively on an innovative arts entrepreneurship project that reflects their area(s) of interest. They will generate ideas, research, plan, implement, and evaluate the project in light of agreed-upon expectations and their own learning in relation to the given curriculum outcomes.

On completion of this module, students will present their annotated portfolio for the course. This will provide documented evidence of achievement of learning outcomes and will be the centrepiece for teachers' evaluation of each student's learning.

Unifying Concept

Students will be expected to plan, implement, and evaluate an arts entrepreneurship project that builds on understandings developed in Modules 1, 2, and 3.

Specific Curriculum Outcomes

Students will be expected to

- 4.1 develop a plan for an arts entrepreneurship project identifying options, components, resources, risks, and timelines, working with an entrepreneurship mentor
- 4.2 implement the project
- 4.3 demonstrate 21st-century entrepreneurial skills, including critical thinking, problem solving, risk taking, innovation, flexibility, and accountability
- 4.4 evaluate the project, individually and in collaboration with others, identifying lessons learned

Tips for Student Success: The arts entrepreneurship project involves the following four phases:

- Getting started (generating ideas, identifying opportunities, defining criteria for project evaluation, and doing initial research)
- Planning and refining (includes ongoing review)
- Implementation
- Wrap-up (assessment of successes, challenges, and lessons learned)

The process is not a completely linear one. For example, review and reflection throughout the planning stage may well lead to new ideas, further research, and revised strategies.

Reference to the phases of the project will assist students and teachers as they identify expectations for each phase and establish, collaboratively, criteria for assessment and evaluation throughout.

Assessment, Teaching and Learning

Suggestions for Assessment

Students and teachers can

- engage in discussion on the intended outcomes of the various activities involved in the project and, once they are completed, discussion about their value in light of “the big picture”
- develop a framework for evaluating the cultural project
 - This will involve developing rubrics to be used in assessing outcomes achieved during the planning and implementation phases as well as the completion of the event/project. (See sample rubrics in Appendix A.)
- ensure that the following are included in the assessment process
 - Project implementation
 - Demonstration of 21st-century entrepreneurial skills, including problem solving, risk taking, and decision making
 - Demonstration of development of arts-related abilities and skills
 - Plan for monitoring progress
- discuss what has been accomplished in relation to the expectations established for the arts entrepreneurship project, using evidence collected
- discuss their arts entrepreneurship project in terms of actions and attitudes that would provide evidence of 21st-century skills, including critical thinking, problem solving, risk taking, innovation, flexibility, and accountability
 - Collaboratively develop rubrics that will be used to assess evidence of development of these skills.

Students can

- assess their own learning using agreed-upon criteria
 - Self-assessment is critical for successful entrepreneurship, and it encourages students to assume responsibility for their own learning and to develop as lifelong learners.
- during the “getting started” phase, reflect individually or with a trusted peer about which of the 21st-century skills are their strongest and which will pose the biggest challenge
 - Each student can record this preliminary information in their learning journey and refer to it when assessing outcomes during the final phase of the project.
- use self-assessment tools that involve reflective writing (e.g., questionnaires, project journal, log) throughout the development of their projects

- This writing will help students focus on goals they have achieved and what they have learned during the various phases of the cultural event/project.
- record, in writing, agreements reached with the teacher/mentor on expectations for various stages of project development
 - This will provide the teacher an opportunity to monitor progress and provide timely feedback.
- engage in face-to-face discussions about the projects of other students and provide ideas for improvement
- use interactive social media to consult with other students and persons in the cultural industries community with whom they have made connections
 - This communication will involve exchange of ideas about progress to date, challenges, new discoveries, etc. This exchange of ideas is especially critical for the planning and implementation phases. Students might set up a blog or write a “Twitter-a-Day” as they proceed through the phases of the project.
- critique project designs at regular intervals throughout the process, generating feedback from teachers, parents, other students, and resource people / mentors with whom they have made connections
- meet regularly with teachers and others in their group to share ideas, resources, observations, and suggestions
- include calendars in their project folders for recording day-to-day progress
 - If using project-management software, students should include copies of the up-to-date schedule in their project folders.
- keep a journal (written or audio) that records day-to-day progress/events/plans and minutes or notes from meetings

Tips for Student Success: Once the presentations, full-group critical reflection, and assessment forms have been completed, students consider all the records that they have kept throughout the process and presentation and select those that provide the most compelling evidence that they have achieved the learning outcomes. Students include this evidence in their annotated portfolio, which will be used to evaluate their learning. In addition, a brief explanation for why each piece of evidence was selected should also be included.

Teachers can

- foster opportunities for students to reflect on and assess a variety of possibilities in mounting a cultural event or undertaking another creative project
- use rubrics that have been agreed upon as a basis for negotiating expectations for project work with students
- monitor student progress and provide feedback or appropriate directions at regular intervals
- hold “company meetings” at regular intervals to assess progress to date, identify problems to be solved, generate new ideas, and refine the next steps (including responsibilities for everyone involved)

Company meetings: As with any innovative process, there will be discoveries, new ideas, adjustments to the plan, etc. Company meetings provide a key opportunity to assess where things are, to determine what changes/refinements are necessary and who will take responsibility for implementing them, and to review the project timeline. The teacher's complex role will be to guide, inspire, encourage thinking "outside the box," and ensure that students have a clear sense of where their team is headed and what their own contribution needs to be.

- work with individual students to prepare a range of assessment materials for those who need to develop specific skills or understandings throughout the process
- monitor student progress and success in meeting agreed-upon timelines by examining and responding to project logs frequently
- provide critical feedback and suggestions to students who may be falling behind with their schedules
 - In some cases, project goals may have to be modified as the project proceeds. The ability of students to embrace necessary changes could form part of the teacher's evaluation.
- provide a range of opportunities for students to engage in conversations with other students who are working on another project or another aspect of the same project about the progress of their own project work
 - This "cross-pollination" (consultation with those working in other disciplines, regions, etc.) is a key aspect of entrepreneurship in the 21st century. Appendix A contains a list of guided questions for student response to individual and group projects.

Tips for Student Success: *Drama 10 and Drama 11* (Nova Scotia Department of Education and Culture 1999b) contains many excellent suggestions about assessment throughout the production process that could be effectively adapted for this course. See Notes at the end of the module for more specific references to various checklists and rubrics for self- and peer assessment.

Suggestions for Teaching and Learning

Students can

- brainstorm lists of cultural events that they have attended or would like to attend as part of the process for deciding on a project
 - Discuss key features that make some events more enjoyable than others. In addition, investigate online and brainstorm a wide range of possible arts entrepreneurship projects in areas such as visual arts (including graphic design, clothing design, sculpture, and performance art), film, theatre, dance, and multimedia projects. Let the sky be the limit during this initial phase of the project.
- develop, refine, and present suggestions for projects they want to undertake

Tips for Student Success: Teachers should advise students if a project exceeds their ability to complete it and suggest ways to help them choose a project that is feasible. However, students must also be given an opportunity to undertake projects that may lead to mixed results. Such risk taking on the part of the student involves important learning, and the process of problem solving teaches valuable lessons.

- make a personal commitment to the arts entrepreneurship project, and record in their logs what the dimensions of that commitment will be and what personal benefit they hope to get through participation in it
- generate lists of websites and print resources they have investigated and include assessments of the value to their projects of the information contained in them
- negotiate with the teacher to agree upon a list of arts abilities and skills that the project will help them develop
 - For example, a student may need to learn how to use a computer graphics software application in order to produce promotional materials for a cultural event.
- learn to use a project-management tool, such as Microsoft Project or Basecamp (37signals 2013) to create a plan for project completion

Tips for Student Success: Students need to be reminded that, throughout the project, all records (including photographs, sketches, lists of information sources and contacts, informal notes, emails) about steps taken, decisions made, problems solved, guidance received, etc., are kept in their portfolios. Once the project is completed, they will review these records and make decisions about which provide the strongest evidence that they have achieved the outcomes of the module.

- present their projects in one of several ways, including but not limited to,
 - written presentation (e.g., report, annotated text, collection of folklore, stories, poetry, music, book)
 - oral class presentation
 - audio/video presentation
 - visual arts display
 - computer-generated show
 - demonstration
 - showcase for a museum
 - performance or public celebration
 - dramatic representation
 - combinations of the above

Tips for Student Success: Remember that for each class, this arts entrepreneurship project will have unique shape and dimension. In one class, the full group may decide to mount a cultural event (e.g., a dinner theatre), and individual students will contribute according to their own skills/interests. In another class, several groups of students might decide to do a range of creative projects, such as producing a music video, mounting an online art exhibition, or creating and marketing a new line of recyclable clothing designs. In every case, students, in collaboration with other students, teachers, and community resource persons, will shape the project. **Only rarely will project groups include fewer than five or six students.** This will enable teachers to provide timely guidance to each project group and assist with monitoring project plans.

Teachers can

- lead a brainstorming session to create a list of cultural events and creative projects that might be undertaken
 - Guide a process during which the list is refined so that there are two or three options for their cultural event project(s).
- work with students to ensure that their suggestions for a project are within the scope of Arts Entrepreneurship 12
- encourage students, as they make decisions about what their project will be, to take into account such factors as
 - their own strengths
 - community resources available
 - potential market for the event
 - viability of the idea in light of time restrictions
 - enthusiasm for the project
- help students find a project focus by making available sample project topics (See Appendix G.)
- challenge students to decide on what their project will be (whether it is a full-group event or several smaller-group projects) and move forward to the planning phase
- ensure that students are personally invested in the project
- identify a community resource person to assist in mounting a cultural event
- refer to Unit 6: Music Video Project (*Explore Music 8: Superstars of the 70s and 80s*, Nova Scotia Department of Education 2011a) for assistance with organizing a range of cultural events
- make project-management software available to students if possible
- encourage students to visit websites that deal specifically with time management
- encourage students to build strong community ties into their project work
- engage students in reflective dialogue, both during the planning and implementation phases and on completion, regarding the learning that has taken place; examine journal entries and pose questions to elicit suggestions for future project work

Tips for Student Success: During the planning and implementation phases, it will be natural that students have new ideas and imagine new project dimensions as they talk with other students and resource people and explore possibilities during project work. This generation of new ideas is a natural and desirable aspect of creative and entrepreneurial thinking. An important role for the teacher is to guide students to maintain focus, direction, and manageability of the project while encouraging exploration that results in expanded possibilities.

- invite other students, staff members, parents, and community members (especially representatives of the cultural industries) to observe presentations and provide feedback to assist in the assessment process
- guide students during a full-group critical reflection following the formal presentations of their arts entrepreneurship project
 - This full-group learning and assessment activity might include
 - > a brief time for individual reflection—making personal notes about successes, challenges, lessons learned, etc., from their own presentation

- > consideration of feedback received from audience members
- > full-group sharing about reasons to celebrate what they have achieved together, their biggest surprises, their overall impressions, etc.
- Following this critical reflection by the full group, students will be ready to complete a range of assessment forms for individual and group performance.

Resources/Notes



Internet

- *Nova Scotia Learning Resources and Technology*: <http://lrt.ednet.ns.ca>
- *Cultural Human Resources Council*: www.culturalhrc.ca
- *Canada Council for the Arts*: www.canadacouncil.ca

Community

- The Nova Scotia Community College Applied Media and Communication Arts program is intended for students who want to explore careers in the cultural sector. Information about this program might be very helpful for students and teachers. As has been mentioned previously, communication with the instructors/students of this program might lead to school visits, a visit to NSCC to see teachers and students in action, and valuable dialogue about preparing for a career in the cultural industries.
- A number of Nova Scotian cultural organizations might provide valuable resources for the cultural venture, including advice, guidance, and links to potential resource persons in the community. These include
 - Visual Arts Nova Scotia: www.visualartsns.ca
 - Theatre Nova Scotia: www.theatrens.ca
 - Writers' Federation of Nova Scotia: <http://writers.ns.ca>
 - Atlantic Filmmakers Cooperative: www.afcoop.ca
 - Centre for Art Tapes: <http://centreforarttapes.ca>
 - Music Nova Scotia (Industry): www.musicnovascotia.ca
 - East Coast Music Awards: www.ecma.ca
 - Nova Scotia Designer Craft Council: www.nsdcc.ns.ca
 - Creative Nova Scotia Leadership Council: <http://creative.novascotia.ca>



Video

- *Profiles in Cultural Industries* video series (Nova Scotia Department of Education 2009): <http://dvl.ednet.ns.ca/profiles-cultural-industries>



Notes

- Appendix G: Ideas for Mini-ventures and Arts Entrepreneurship Projects provides a planning model complete with student activities for planning, implementing, and evaluating a cultural venture. Teachers are encouraged to review this cultural venture section and to adapt it as necessary to meet students' needs.

- If the teacher has no experience in mounting a cultural event (e.g., dinner theatre, multimedia show) a community resource person should be identified to come to the class to respond to questions and give information about detailed planning and implementation. When possible, this resource person should also be a mentor during student group work.
- *Explore Music 9: Music and Theatre Workshop I* and *Explore Music 9: Music and Theatre Workshop II* (Nova Scotia Department of Education 2011b) contain many suggestions for organizing a cultural event—in this case a music and theatre collective. Though not all of the suggestions will be appropriate for cultural event projects during this module, teachers may find this a highly useful reference for such things as
 - introducing the project
 - establishing criteria and student expectations
 - exploring possibilities
 - project management
 - company meetings
 - refining and rehearsing
 - formal presentation
 - wrap-up (including reflection, portfolio completion)
- *Drama 10 and Drama 11* (Nova Scotia Department of Education and Culture 1999) contains excellent suggestions for a collaborative theatre project in the Collective Creation (p. 147). Teachers may find many of these suggestions very helpful as they guide students throughout their creative project, especially projects that involve live performance. The guide also includes a range of assessment forms that could be adapted for this module. These include
 - checklists or rating scales for single outcomes (pp. 102–107)
 - Anecdotal Record Keeping Form and Rating Scale (p. 108)
 - Sample student Self-Evaluation Form for Drama (p. 109)
 - Assessment of Group Processes within Production Process (p. 113)
- *Tools for Powerful Student Evaluation* (Farrell 1997) contains a sample Chamber Music Night Organization tool (pp. 80–81) for a group chamber music project that might be helpful for students whose project involves group live performance. In addition, this resource contains open-ended assessment tools, such as Individual Responsibilities List (p. 69) and “What I Learned in This Project” (pp. 78–79), that might be effectively adapted for project work.
- There are many project-management software programs available, ranging in value from shareware to very expensive program suites designed for corporate use. Some examples are
 - Microsoft Project
 - Merlin from ProjectWizards: www.projectwizards.net/en/merlin
 - Huddle project-management software by Venturebeat: <http://venturebeat.com/company/huddle>
 - Basecamp (37signals 2014): <https://basecamp.com>

Teachers should be reasonably familiar with the software in order to give students appropriate support. Teachers and students could also use spreadsheet programs such as Microsoft Excel to track time use.

Appendices

Appendix A: Assessment Tools

The assessment tools in this appendix are intended to provide teachers with a starting point in creating assessment tools with their students. Teachers and students may alter criteria and ratings depending on the specific requirements of the assignment. However, two points are important:

- All criteria in the assessment tools must be discussed with students when assignments are introduced so that they fully understand how their work will be assessed.
- These assessment tools are primarily intended to help students understand what they are doing well and where they need to improve.

Plan for Demonstration of Learning Outcomes

Note: A chart such as this should be completed by every student, in collaboration with the teacher, at the beginning of each module. Collaborative review of the chart at the completion of each module forms a key aspect of student assessment. The completed plan should be included in each student's portfolio and provide the basis for evaluation of learning.

	Outcome	How will you demonstrate this?	End-of-Module Review
Students will be expected to			
1.1	investigate dimensions of cultural industries in a 21st-century creative economy		
1.2	demonstrate an understanding of the role of arts and culture as generators of wealth		
1.3	investigate roles that creativity, innovation, and cultural diversity play in economic development and quality of life and place		
1.4	investigate the Nova Scotia government support for the creative economy through its cultural policy and commitments to arts, cultural industries, and heritage		
1.5	inquire critically about the range of governmental and non-governmental funding sources for the cultural industries in urban and rural areas		
1.6	make personal connections within their area(s) of interest and identify career opportunities		
2.1	create artwork in a core arts discipline that expresses personal response to an issue(s) of people, place, or environment		
2.2	demonstrate understanding of the steps in the creative process, including risk taking and critical reflection		
2.3	compile a portfolio that documents all aspects of the creative process, from initial exploration to finished product		
2.4	operate tools, including hardware, software, and materials, during the creative process		

	Outcome	How will you demonstrate this?	End-of-Module Review
Students will be expected to			
3.1	investigate dimensions of entrepreneurship, including 21st-century entrepreneurial skills, as they apply to cultural industries		
3.2	make connections and work with cultural entrepreneurs in an area of personal interest		
3.3	explore aspects of intellectual property, venture management, advocacy, and marketing as they relate to entrepreneurship in the cultural sector		
3.4	analyze the multi-faceted role that technology plays in the cultural industries		
3.5	imagine, plan, implement, and evaluate an innovative cultural mini-venture		
3.6	assess, individually and in collaboration with others, lessons learned for the future		
4.1	develop a plan for an arts entrepreneurship project identifying options, components, resources, risks, and timelines, working with an entrepreneurship mentor		
4.2	implement the project		
4.3	demonstrate 21st-century skills, including critical thinking, problem solving, risk taking, innovation, flexibility, and accountability		
4.4	evaluate the project, individually and in collaboration with others, identifying lessons learned		

Portfolio Table of Contents

Note: A table of contents such as the one below should be included in each student's portfolio.

Name: _____

Date	Document Title	Outcomes Addressed	Description of Work Involved	Teacher's Signature

Group Discussion Participation

Criterion	Exceeds Expectations	Meets Expectations	Expectations Not Yet Met
Listened attentively to other speakers.			
Did not interrupt other speakers.			
Acknowledged and showed respect for differences of opinion.			
Used non-confrontational tone and language.			
Made a contribution to the discussion.			
Stayed on topic.			
Used body language that respected all participants.			
Gave and accepted criticism appropriately.			
Comments			

Note: This assessment tool is adapted from *Workplace Health and Safety 11* (Nova Scotia Department of Education 2012). Teachers are advised to refer to Assessment Tools (pp. 71–79) in that curriculum document for other assessment rubrics that could easily be adapted for use in Arts Entrepreneurship 12.

Guided Questions for Student Response to Individual and Group Projects

1. Were you able to complete what you proposed? If not, why not?
2. What were some of the challenges you encountered? How did you overcome them?
3. Did you meet the criteria for your project as established at the outset?
4. What did you feel was the most successful aspect of your project? Least successful? Why?
5. What would you change if you did the project again?
6. What was your source of inspiration in creating this project?
7. How would you assess your achievement in each of the following areas of your project: organization, technical skill, community outreach? Provide a rationale for your assessment in each area:
 - a) Organization (logistics, time management, roles and responsibilities, monitoring progress)
 - b) Technical Skill (use of materials, technology, media)
 - c) Community outreach (mentorships, partnerships, sponsorship, community involvement)
8. How does your project relate to in-class learning experiences?
9. What did you discover about your personal strengths and weaknesses during this project?
10. If a group project, how did individual group members contribute to overall planning and implementation?
11. Where else might you use the skills you acquired during the planning and implementation of this project?
12. What strategies did you use for problem solving throughout?
13. How did this project help you put yourself in the place of a worker in the cultural sector?
14. Did you discover potential career possibilities in the cultural sector through this project? If so, which ones?
15. What cultural resources did you discover in your community while developing this project?
16. If your project was a cultural event, describe how product, price, promotion, and place affected its success or failure.
17. Identify risks that you had to take in implementing this project.
18. What creative arts activities were involved in developing your project?
19. If you were able to redo one thing, what would it be? How would you change it?

Journal Prompts for Student Reflection

This project is designed to ...

The best part of planning this project is ...

It is hard for me to figure out ...

If I did this again I would ...

Something new that I now know is ...

Something I wonder about is ...

I had some difficulty with ... , but I solved it by ...

I realize now that I need to do more research on ...

I discovered that I have a special talent in ...

When I think about my project, I am concerned about ...

I wish that I had more time to ...

The biggest challenge in implementing my plan is (was) ...

Next time I will ...

Rubric for Assessing the Gathering and Synthesizing of Information

Effectively uses a variety of techniques and resources to gather information about arts entrepreneurship.

- 4 Uses a variety of techniques and resources to gather information, including unique techniques and little-known information sources.
- 3 Uses well-known techniques and resources to gather information necessary to complete the task.
- 2 Fails to use some significant techniques and resources to gather information to complete the task.
- 1 Fails to use the most important techniques and resources to gather information to complete the task.

Effectively interprets and synthesizes information about arts entrepreneurship.

- 4 Interprets information accurately and uses it in insightful ways.
- 3 Interprets information accurately and synthesizes it concisely.
- 2 Interprets information, but does not synthesize it effectively.
- 1 Interprets information inaccurately.

Recognizes how additional information would benefit arts entrepreneurship projects.

- 4 Demonstrates insight in determining and accessing the information necessary to complete a task.
- 3 Determines the kind of information needed to complete a task and understands how to access the information.
- 2 Does not accurately determine the types of information needed for a task.
- 1 Shows no initiative in determining whether additional information is needed to complete a task.

Rubric for Assessing Effective Communication Skills

Expresses ideas clearly.
4 Clearly and effectively communicates ideas, providing rich and relevant detail.
3 Clearly communicates ideas and provides suitable details.
2 Communicates important information without any detail.
1 Does not communicate important information.
Communicates effectively for a variety of audiences.
4 Demonstrates an understanding of an audience's level of interest and knowledge, and uses this information to communicate effectively.
3 Understands that an audience's level of interest and knowledge affects a presentation, but does not demonstrate this understanding clearly.
2 Does not present information appropriately for the audience's level of interest or knowledge.
1 Does not present information appropriately for the audience's level of interest and understanding.
Communicates effectively in a variety of ways.
4 Uses a range of methods of communication and applies them imaginatively.
3 Uses a range of methods of communication and applies them in conventional ways.
2 Uses a range of methods of communication, but does not apply them effectively.
1 Uses only one method of communication.

Rubric for Assessing Collaboration and Co-operation

Works toward the achievement of group goals.
4 Helps to identify group goals and works hard to achieve them.
3 Demonstrates a commitment to group goals and carries out assigned roles.
2 Demonstrates a commitment to group goals, but does not carry out assigned roles.
1 Does not try to achieve group goals.
Demonstrates effective interpersonal skills.
4 Promotes effective group interaction and values the ideas and opinions of others by demonstrating sensitivity and understanding.
3 Participates in group interaction willingly and values the ideas of others.
2 Participates in group interaction willingly, but does not show sensitivity and respect for others.
1 Does not participate in group interaction.
Effectively performs a range of roles within a group.
4 Takes a leadership role in the group, and assumes various responsibilities in achieving group goals.
3 Assumes a variety of roles and responsibilities in achieving group goals.
2 Assumes a role within the group and carries out responsibilities to achieve group goals.
1 Blocks changes in the group process or refuses to carry out necessary changes.

Rubric for Assessing Personal Development

Demonstrates confidence in expressing personal thoughts, feelings, and opinions.
4 Expresses personal thoughts and opinions confidently in a group situation, and willingly offers analysis of how those feelings helped shape an activity, project, or performance. 3 Expresses personal thoughts, opinions, and feelings confidently. 2 Expresses personal thoughts, opinions, and feelings when solicited. 1 Reluctantly (if ever) expresses thoughts, opinions, and feelings.
Responds sensitively and positively to feedback.
4 Takes initiative in seeking advice and feedback from a variety of sources and, after review, responds in a positive and productive way to advice and feedback. 3 Seeks advice and feedback when encouraged and responds in a positive way to advice and feedback. 2 Responds in a positive and productive way when advice and feedback are given. 1 Ignores advice and feedback or reacts negatively toward them.
Demonstrates an ability to be open-minded in all situations.
4 Seeks out and examines all points of view and considers a variety of solutions to problems in a positive and productive manner. 3 Examines all points of view when presented and considers a variety of solutions to problems in a positive and productive manner. 2 Considers the points of view of others but demonstrates a reluctance to change personal perspective. 1 Ignores others' points of view and pursues a personal agenda.
Demonstrates respect for others' feelings and abilities.
4 Demonstrates an understanding of others' feelings, abilities, and personal needs and takes a leadership role in fostering respect for individual differences. 3 Demonstrates an understanding of others' feelings and abilities and is sensitive toward individual differences. 2 Demonstrates an understanding of others' feelings and abilities. 1 Shows little respect for others' feelings and abilities.
Pays attention to detail and strives for accuracy.
4 Is conscientious when paying attention to detail, relies on a variety of sources, and modifies plans to improve accuracy. 3 Pays sufficient attention to detail and seeks out resources to improve accuracy. 2 Attempts to be accurate, but overlooks detail and fails to improve accuracy. 1 Is not accurate due to overlooking important details.
Takes risks by challenging personal abilities.
4 Is aware of personal limitations, but is keen to overcome them by taking risks and developing new skills and abilities. 3 Is aware of personal limitations and takes risks when encouraged by others. 2 Is aware of personal limitations and reluctantly takes risks when required. 1 Is unaware of personal limitations and seldom takes risks.

Rubric for Assessing Project Planning and Development

Creates effective plans.	
4	Sets goals and timelines and adheres to details in planning, developing, and implementing a mini-venture or project.
3	Sets goals and timelines and adheres to them in planning, developing, and implementing a mini-venture or project.
2	Sets goals and timelines and makes some attempt to adhere to them in planning, developing, and implementing a mini-venture or project.
1	Sets goals and timelines but does not adhere to them.
Seeks a variety of resources to plan, develop, and implement a mini-venture or project.	
4	Makes a comprehensive list of potential resources needed for a mini-venture or project and reviews and assesses them prior to developing a plan, keeping in mind that additional resources may be needed.
3	Identifies resources needed for a mini-venture or project and reviews and assesses them to determine if they are suitable.
2	Considers resources needed for a mini-venture or project but does not demonstrate insight into determining if they are available or needed.
1	Does not consider all resources for a mini-venture or project but uses only those that are easily available.
Demonstrates high standards, maintaining them throughout the plan.	
4	Identifies personal standards for the plan and strives to improve the quality of work through to its completion.
3	Identifies personal standards for the plan and is fairly consistent in maintaining them throughout the development of the plan.
2	Identifies personal standards, but does not maintain them throughout the development of the plan.
1	Does not set personal standards and minimally achieves the goals of the plan.

Rubric for Assessing Project Implementation

Demonstrates confidence in implementing the mini-venture or project plan.	
4	Attends to all details in implementing the mini-venture or project and articulates the need for constant review and reflection in ensuring that aspects are working as planned.
3	Attends to all details in implementing the mini-venture or project and does not get derailed when things don't go as planned.
2	Follows the mini-venture or project plan carefully, but shows a lack of preparedness and flexibility when things do not go as planned.
1	Does not follow the project plan carefully and, as a result, jeopardizes the success of the mini-venture or project.
Strives to develop a team spirit when implementing the mini-venture or project .	
4	Identifies roles and responsibilities for all those involved in the implementation of the mini-venture or project and develops collegiality and co-operation among them to ensure its success.
3	Identifies roles and responsibilities for all those involved in the implementation, but does not develop an effective and respectful working relationship with them.
2	Identifies some roles and responsibilities, but leaves many aspects of the mini-venture or project to chance.
1	Does not perceive a need to identify roles and responsibilities for implementing the mini-venture or project.
Establishes criteria to judge the success of the mini-venture or project.	
4	Demonstrates a thorough understanding of the goals of the mini-venture or project and identifies standards for judging its success.
3	Understands the goals of the mini-venture or project, but does not establish standards for judging its success.
2	Does not make connections between success of the mini-venture or project and achievement of the goals.
1	Does not achieve the goals of the mini-venture or project at a satisfactory level.

Rubric for Assessing Student Self-Evaluation

Evaluates the effectiveness of personal actions.

- 4 Incorporates review and reflection activities consistently during the implementation of the mini-venture or project and evaluates for immediate and long-term impact.
- 3 Incorporates review and reflection activities occasionally during the implementation of the mini-venture or project and evaluates for short-term impact only.
- 2 Incorporates review and reflection activities sporadically throughout the implementation process.
- 1 Rarely incorporates review and reflection activities during the implementation process.

Discovers new learnings from both successes and failures.

- 4 Articulates lessons learned from both successes and failures and incorporates these during the implementation process by modifying the mini-venture or project plan.
- 3 Articulates lessons learned from both successes and failures throughout the implementation process.
- 2 Discovers what works well during the implementation process, but does not learn from mistakes.
- 1 Demonstrates little interest in learning from successes and failures.

Provides a comprehensive self-evaluation for the mini-venture or project.

- 4 Provides a comprehensive self-evaluation for the mini-venture or project based on a number of assessment tools and articulates how personal growth took place during the project.
- 3 Provides a comprehensive self-evaluation for the mini-venture or project based on a number of assessment tools.
- 2 Provides a self-evaluation for the mini-venture or project based on a limited number of assessment tools.
- 1 Provides an incomplete self-evaluation for the mini-venture or project.

Appendix B: Cultural Entrepreneur Profiles and Case Studies

One factor that helps to nourish entrepreneurship is contact between potential entrepreneurs and existing local entrepreneurs. Access to role models has been shown to be essential in developing entrepreneurship in new areas. In a community with a strong entrepreneurial climate, the chances of more people starting entrepreneurial ventures increase. In this context, the role models are those entrepreneurs in the community who are successful and who realize their essential role of encouraging potential entrepreneurs.

This appendix is intended to facilitate and promote learning about local, regional, and provincial entrepreneurs. It consists of a series of artist profiles and case studies in a variety of media—art, craft, music, film—and community ventures. Teachers can use one or two of these as examples of people who have made their living from the cultural industries. The examples chosen should be the ones with the greatest significance to the class in terms of their geography and subject area.

To support Arts Entrepreneurship 12, a video series of several artists practicing their craft, entitled *Profiles in Cultural Industries*, has been created (<http://dvl.ednet.ns.ca/profiles-cultural-industries>). The profiles of these artists are in this appendix and can be used simultaneously with viewing the videos to allow students greater insight into the lives of these entrepreneurs.

Teachers might use examples of arts entrepreneurs to promote discussion or as a starting point for further research. For example, teachers might encourage students to identify local artists and ventures similar to those in the profiles, to conduct on-site or in-class interviews, and to prepare new profiles of local cultural entrepreneurs.

Using the Profiles

There are many ways to use the profiles and case studies in this appendix. For example, if a student is interested in a specific area of arts entrepreneurship, giving that student one of the profiles corresponding to that interest may provide some insight. In addition, the profiles can be used for class discussion on issues related to making a living in the cultural industries. They can also be used to discuss particular points in the arts or in entrepreneurship, or they can serve as a starting point for further exploration. Below is an example of how to use the profiles—in this case, to discuss entrepreneurial traits.

CHALLENGE

To explore the profiles and case studies to learn about successful entrepreneurs.

SUGGESTED TIME

50 minutes

LEARNING OBJECTIVE

Students will be expected to demonstrate an understanding of entrepreneurship as it applies to the creative economy and to make connections with entrepreneurs as they plan, implement, and evaluate a cultural mini-venture.

Procedures

- In groups of three, have students choose one of the following profiles or case studies and discuss examples of the basic traits of successful entrepreneurs; for example, an ability to apply creative ideas, take informed risks, use resources effectively, and produce goods or services profitably.
- Have each group present its findings to the class in a concise format within a time frame determined by the class.

Extension

- As an extension, students may wish to reflect on the profiles and to make an entry in their journals.

Variation

- As a class, view and discuss one or more of the video profiles to enrich students' awareness and understanding of arts entrepreneurship.

Video Profiles

Entrepreneur	Medium	Location
Ingram Barss	Photography	Halifax
Carol Beaton	Arts Administration	Sydney
Raven Davis	Visual Arts	Sydney
Tom Easley	Music	Halifax
Caley MacLennan	Film and Video	Halifax
Caitlyn Purcell	Craft	Sydney and Halifax
Marko Simmonds	Music/Production	Halifax

Case Studies

Entrepreneur	Enterprise	Location
John Little	East Dover Ironworks	East Dover
Alan Syliboy	Red Crane Enterprises	Millbrook

Video Profiles

Ingram Barss

Ingram Barss was born into a family of artists, and many of his closest relatives are visual artists in their own right. He always had a darkroom in his house, and was given limitless opportunities to learn, ask questions, or just experiment. Being surrounded by creativity was a normal way of life for Ingram, and he remembers discovering that this was not the norm for most of his friends. He attributes his success to growing up in a creative and encouraging environment.

Ingram studied music in university, but later returned to school to “fill in the gaps” in what he had learned from his father, who was also a professional photographer. For this part of his training he attended the Nova Scotia Community College (NSCC), and this experience brought the commercial aspect of the industry into his world. He writes, “I had never enjoyed or done so well in school, and really felt that I got a lot out of the experience.”

After graduation, Ingram worked in a small studio in Halifax for a few years, which proved to be an additional learning experience, as he shared the space with another photographer. In the cultural industries, sharing resources and knowledge is critical for success, and Ingram, being collaborative by nature, learned as much as he could.

From that Halifax studio he took a huge risk and moved to Los Angeles to assist and shoot—yet another learning experience. He knew that he would always return to Nova Scotia, but he also knew that this was a very good opportunity to work in a larger industry and gain experience that would not be available to him in Nova Scotia. Three years later he moved to Toronto as a much more advanced photographer. He spent four years there working in the industry, and finally settled back in his home province to teach at the NSCC.

Ingram describes each stage of his progress as a photographer as preparation for the next stage of his career: creative home environment, courses in photography at NSCC, shooting and assisting in three major cities, and finally teaching while still practising his craft. He has no idea what the next stage of his career will be, but for now he still shoots both for fun and commercially. He has a passion for photography, and loves it, feeling that he is learning every day.

Carol Beaton

Carol Beaton earned a Bachelor of Education degree from Acadia University and taught for several years before venturing into the world of entrepreneurship as an owner/operator of a craft business for 13 years. Following that, she joined the Department of Extension and Community Affairs at Cape Breton University. Carol then made a decision of the heart and followed her passion for the craft sector, taking on the responsibilities of executive director of the Cape Breton Centre for Craft and Design (CBCCD) in 1999.

Having served on the boards of artsCapeBreton, Nova Scotia Cultural Network, Craft Alliance, Alliance métiers d’arts, Destination Cape Breton Association, and Celtic Heart of North America co-operative, and on several advisory boards related to arts and culture, Carol enhanced her knowledge and honed her skills in the development of the craft sector.

As an arts administrator, Carol oversees the day-to-day operations of the Centre for Craft and Design as well as many projects and initiatives designed to assist the Island craft sector in growing their business capacity and developing new markets for their creative work. After five years of operation in the CBCCD's new facility, Carol has yet to lose the smile on her face or the enthusiasm for the growing opportunities that the Centre's new home provides for the ongoing development of the Cape Breton craft sector.

Inspired every day by the talent and genius of Cape Breton craftspeople and by the beauty of Cape Breton, Carol nurtures her own creative soul by engaging in quilting and rug-hooking projects.

Raven Davis

Raven Davis is an aboriginal woman whose heritage includes Scottish and Irish blood attributed to her father. She is a mixed-media artist, traditional dancer, and drummer. Recently her preferred visual art mediums have been gouache, soft body acrylic, photography, and natural materials. Trained as a new-media/graphic designer, which is often reflected in her work, Raven's inspiration comes from traditional aboriginal folk art, craft, wildlife, history and artifacts, topography, cultural studies, and people. She dedicates her time to being an artist, and in her spare time she is a consultant in art and design and cultural tourism.

Throughout the past 15 years, Raven has worked as an independent contracted designer for mainstream businesses and for profit and not-for-profit organizations. She has volunteered on many boards of directors that support the growth of art, crafts, and cultural awareness, and has assisted many aboriginal artists in marketing and management of their artwork. Raven has been a jury member of the Nova Scotia Art Bank, and in 2009 she was the recipient of the first-ever industry-voted award for an Aboriginal Tourism product in the cruise ship industry of Atlantic Canada. She has also been nominated for the Aboriginal Women in Business award for the Cape Breton Partnership.

Raven's passion for art and design developed early in her childhood and is attributed to her talented mother, who is also an artist. Throughout her career, Raven has worked as a designer for companies such as Aboriginal Achievement Foundation, Toronto Design Exchange, Toronto Olympic bid, CIBC, Ikea, and Membertou First Nation.

Raven's artwork has been published by *Every Woman's Almanac*, *Now Magazine*, and other regional and national print media. One of her recent paintings was donated to Feed Nova Scotia, in partnership with CBC Radio, and auctioned for \$15,000. Her work can be found in the private collections of the Bouman Group in Germany, and Chris de Burgh in the UK, and in corporate offices across Canada.

Raven has exhibited her art in a variety of venues such as Queens Quay Art Gallery, Ryerson University, Toronto Board of Education, Elliot Lake Civic Centre, and Huntsville Art Society. A recent project involves beading a pair of vamps for a large aboriginal art collaborative in Canadian history entitled "Walking with Our Sisters." In this project, more than 600 moccasin tops are created as a commemorative art installation for the missing and murdered indigenous women in Canada. The exhibit toured Canada in 2013.

In addition to her training in marketing and graphic design, Raven has also studied fine arts, photography, and interior design, as well as traditional arts and crafts in many institutions across Ontario. Raven is known to be an expressive, talented, and unique artist. Her continual involvement within the arts and crafts industries and the aboriginal communities illustrates her commitment, the significance of her culture, and her perseverance as an artist, designer, and supporter of the arts.

Tom Easley

Bassist, composer, and educator, Tom Easley has earned a reputation as one of Eastern Canada's finest jazz bassists. Tom has co-led the musical group Hot Toddy for the past decade, and he has won two East Coast Music Awards, a Maple Blues Award, and multiple nominations for various others. With Hot Toddy he has co-produced and released seven CDs while performing at major jazz and blues festivals across Canada, the United States, and Europe.

Over the past 20 years, Tom has toured throughout Europe, Asia, and South America with many diverse musical projects that range from musical theatre to jazz quartets. He has performed, produced, and recorded on many projects in all genres, including many that were nominated for East Coast Music Awards, such as a recent release called "Nine Ships," a collaboration with Bill Stevenson and Geoff Arsenault.

Tom is originally from Fredericton, New Brunswick, and holds a degree from St. Francis Xavier University, graduating with a BA Honours in Jazz Performance. He currently is based in Halifax and is on the faculty of the Nova Scotia Community College's Music Arts program. Tom's recent projects include "A Tribute to Charlie Mingus" and the formation of the Harvest Jazz Orchestra.

Caley MacLennan

Caley MacLennan is a native Nova Scotian who grew up knowing what he was good at, but never quite believing that he could turn it into a career. In his younger days, he saw himself in many unique job markets, and while working with a carpenter, came to the realization that the film industry was in his cards. This was not an easy time, especially raising his two sons and working manual-labour jobs. While in his twenties, Caley spent his days renovating Halifax homes and writing short stories and freelance articles for publications such as *The Coast* and *Chart Magazine*.

In 2008, Caley saw the film industry shifting toward the new digital format and quickly realized that an opportunity existed for him. He explored and took specialized training in processing and editing the new video files that were emerging from the latest technologies. During the next five years he worked as an editor or assistant editor on more than 15 feature films and television series, including *Hobo with a Shotgun*, *Call Me Fitz*, and Tom Fitzgerald's TV series *Sex and Violence*.

By using the knowledge and connections gained in the editing suites of these big-budget productions, Caley was able to successfully produce many of his own films and other video projects. Since 2008 he has produced and/or directed eight films and over a dozen music videos. He works on international projects in a number of editing capacities, while living in Halifax with his wife and two sons.

Caitlyn Purcell

Caitlyn Purcell is a young jeweller whose roots are in Cape Breton, where she operates a seasonal studio and shop on the Cabot Trail. During the off-season, she shares a studio in the Annex of Pier 21 in Halifax. Like so many cultural entrepreneurs, she comes from a long line of artists—primarily metalsmiths—and holds that lineage sacred as she enters the studio.

Caitlyn earned a degree in jewellery design and metalsmithing from the Nova Scotia College of Art and Design (NSCAD University) in 2009. She also studied at the Fashion Institute of Technology in New York; however, the metal that flows through the core of her veins remains the core of her craft.

For Caitlyn, simple compositions come together using harvested crystals, cast crustacean claws, large cabochons, gold, silver, and bronze. In her work she attempts to create a sort of harmony—a balance between heavy and extreme light. Large circular moonstones, labradorite, or amazonite create mood-ring-like cocktail rings, reminiscent of her mother's past designs. The work evokes the feeling of being washed over by late-summer waves, with an open heart, and a tainted thought.

Caitlyn has exhibited at a range of spaces, including local galleries, gallery shops, public spaces, and even a chaucuterie. She sells her creations in local fairs and craft markets, and even online, where she has developed a diverse following. She is often commissioned to create a special piece, and puts her heart and soul into that work after extensive collaboration with the client.

Caitlyn was the first Artist in Residence in the new Cape Breton Centre for Craft and Design, and during that experience she not only developed an eclectic following but was exposed to a range of business and entrepreneurial skills. Like so many other artists, Caitlyn thrives on collaboration, and she enjoys working with other visual artists and musicians from a range of genres.

Marko Simmonds

Music director, composer, producer, singer/songwriter, event planner, and entrepreneur Marko Simmonds, aka Marko, has established himself as a major player with the Nova Scotia music industry. An alumnus of Berklee College of Music, Marko has created shows for historical figures such as Dr. Rosa Parks, Martin Luther King, and former Lieutenant Governor Mayann Francis. Marko continues to seek new opportunities in the music, film, and entertainment industry.

Marko has experience directing and arranging music for a number of shows on Bravo Canada, Corporate events, and CBC Television. In addition, he has been the music arranger for many theatre shows, including Alderney Landing Theatre's production of *Dreamgirls*. He has hosted several productions for Music Nova Scotia. His music has been able to cross many genres and styles, including gospel, rock, rhythm and blues, classical, jazz, and country. His music arranging and songwriting style is soulful and exciting. It speaks of love and life, with musical influences from Stevie Wonder, John Legend, Ne-Yo, and Michael Jackson.

Marko has performed in numerous venues throughout Canada and the United States, including the Atlantic Jazz Festival and the *East Coast Music Awards* show. He has nominations and awards such as Rising Star Award from the African Nova Scotia Association (winner), and nominations for two Music Nova Scotia Awards and two for the East Coast Music Awards.

Marko was selected to travel to Singapore, Malaysia, and Brunei through the Rotary International Foundation Group Study Exchange. As songwriter and music arranger, he connected with other industry professional in the pursuit of learning and developing new methods of excellence in music creation, planning, and performance.

Case Studies

John Little

EAST DOVER IRONWORKS EAST DOVER, NOVA SCOTIA

After commuting to work each day for a year and a half from his picturesque seaside home in East Dover to Halifax, Nova Scotia, John Little decided it was time to try something different. Disillusioned with his post-graduate work in psychology, he set out to find a way to make a modest living in the country.

Then came an unexplained coincidence. “I had an anvil, I don’t know why,” he says, still puzzled. “It occurred to me, maybe I could do this.” Despite having none of the right tools and absolutely no knowledge of blacksmithing, Little embarked on a self-taught career as a blacksmith and metal sculptor.

Learning it all on his own was difficult, and Little nearly gave up. “When I look back, I just can’t believe how foolish that was,” he says. “It cost me a lot of time and a lot of frustration.” A fifth-generation Austrian blacksmith living elsewhere in Nova Scotia inspired Little to continue with blacksmithing and with the lifestyle he had embraced.

With his wife, Nancy, Little had to find ways to minimize living costs so that he could learn his trade and explore artistic possibilities without constantly worrying about making profits. The Littles lived without electricity or a phone for seven years, keeping goats, chickens, and a vegetable garden to save money.

Little says that self-sufficiency allowed him to branch out into more experimental styles and methods. As he nears the end of his career, in fact, Little says he is most interested in creative design work and would gladly give up the bread-and-butter industrial jobs he has had to rely on in the past. But he says he has known right from his first day at the forge that he was doing what he wanted to do. “It felt good,” he says simply. “It just felt good to make this metal move and do something.”

Alan Syliboy

RED CRANE ENTERPRISES MILLBROOK FIRST NATION, NOVA SCOTIA

Note: Visit the Red Crane Studio website to learn more about this cultural entrepreneur. (www.alansyliboy.com)

The story of the development of Red Crane Enterprises is a truly exciting one, but no more exciting than the metamorphosis of the young man who, with help from a great many people, initiated a business that is internationally recognized.

Alan Syliboy, now a well-known Mi'kmaq artist and businessman, was born in Truro, Nova Scotia, and grew up on the Millbrook reserve in the town. He did not look forward to beginning school. To him, school was almost like being in a foreign country. He spoke Mi'kmaq, the language he had learned from his parents, and knew very few English words. His father died when Alan was only five, so he remembers very little about his dad.

Alan's story tugs on one's heartstrings—a little boy who had to repeat grade primary because he did not understand the language of the school. It is not hard, then, to understand why he now says that he did not feel welcome at his school. Some teachers were kind to him, but school was not a good experience. He did not do his homework and was scolded when he brought home negative reports. His strategy was to get through school quickly and without getting into too much trouble.

There were no regular art classes at the school; Alan remembers two art lessons in all his years there. On his own, he drew many, many pictures during those years. Little attention was given to his work, so he believed they were not very good and hid them in his desk. His half-brother also liked to draw, and his drawings drew more attention than Alan's. As a consequence, it never occurred to Alan that his drawing ability would be of much use to him. He left school in 1970 after grade 9 and went to work in his uncle's cabinet shop.

Then, one day, a dramatic day that Alan clearly remembers, a day after which Alan's life would never be quite the same, a visitor came to the community. Shirley Bear, from New Hampshire, was giving workshops on reserves and giving young aboriginal people opportunities for a ventures program. Alan accepted her invitation to join the group; he left the province for the first time in his life and the reserve for only the second time. He felt honoured to have been chosen, and his life began to change.

In New Hampshire, Alan met Peter Clair, with whom he shared living quarters. The two young men were the only two who completed the program, learning a great deal about drawing and painting from Shirley and about new skills such as silkscreening techniques, wood carving, and pottery. Unfortunately, the program was discontinued, so Alan returned to the cabinet shop and later experienced unemployment and welfare.

A bit later, he gained a place as a student at the Nova Scotia College of Art and Design. He recalls this time as an expanding of his experience, a broadening of his horizons. Still, he had a poor self-image and was not anxious to show his work. Alan's big break came when he began to explore the petroglyphs (rock drawings) in Nova Scotia after having learned about them at the Nova Scotia Museum. Although they inspired him, he chose not to copy them but to use elements of them in his drawings, interpreting them in his own way.

Alan gradually became more interested in the history of his people and learned that some of his ancestors had been painters. He kept in touch with Shirley Bear and learned from her something of the wisdom of the elders and the ways it may have been passed down through the generations. He learned about the Mi'kmaq legends and decided in 1985 to make use of his new knowledge and skills by co-operating with his maternal aunt in a business venture first known as Red Crane Silk-Screen Crafts.

There were many enterprise skills to be learned. His aunt taught him how to handle money and how to budget so that the profits could go back into the business. He learned the process for obtaining loans and the importance of paying back the borrowed money. He realized that with each loan, he must have something to show for that money and that he must use it wisely. He learned the meaning of accountability. When his aunt dropped out of the business venture, he went ahead on his own, grateful for her wisdom, advice, and support, and launched Red Crane Enterprises. His early designs included the red crane symbol from some of the petroglyphs. Using red ochre, he painted the red crane on T-shirts. According to native legends, the bird represents help and was believed to help people cross rivers. Alan says that the crane is a bird that sticks its neck out as an entrepreneur has to do. He also used the butterfly, which has many interpretations, but the red crane became the logo for his products. For a time, he used three red cranes. Some of the clothing also displays eight-pointed stars or a moose, both of which are symbolic emblems for First Nations bands and other groups.

Alan Syliboy, this little boy who once spoke only Mi'kmaq, has talked business with Japanese and Italian agents and agents all across Canada. Not bad for a boy who hated school and who was, as he says, "pushed through all the way."

Appendix C: Warm-ups

The following activities focus on core skills for Arts Entrepreneurship 12: communicating, decision making, problem solving, managing, negotiating, and evaluating. They are intended to develop students' confidence in themselves and in their communities as well as to increase their levels of initiative, responsibility, and perseverance.

As the title suggests, these are warm-ups, and teachers are encouraged to choose one or two activities from this section that are most appropriate for their students' needs and interests, with a view to preparing learners for their project work and enabling them to make a connection between the skills and attitudes they possess and those needed in entrepreneurship.

Student activities in this section include the following:

- Classroom Treasure Hunt
- Community Artists
- Sweet Sensations
- The Culture Company

Classroom Treasure Hunt

CHALLENGE

To find class members who have experiences or special abilities in live performance, visual arts, production crafts, design, and other cultural activities.

SUGGESTED TIME

40–50 minutes

MATERIALS

Classroom Treasure Hunt Activity Sheet and Classroom Treasure Hunt Reflection Prompts

LEARNING OBJECTIVE

Students will increase their understanding of the range of activities that constitute arts entrepreneurship and of the many skills and arts abilities that fellow learners bring to the classroom.

PROCEDURE

- The teacher provides each student with a copy of the Classroom Treasure Hunt Activity Sheet, explaining that each square has a cultural activity and that the object is to find people in the class who have participated in those activities.
- Students write in each square the name of the person who has participated in the activity and the answer to the question provided. Each sheet may contain the name of the same classmate not more than twice.
- Teachers choose one of two options: (a) give students 20 minutes to fill in as many squares as possible or (b) simulate a Bingo game and indicate that the first person with a full card wins (or two full lines, or another variation).

REVIEW AND REFLECTION

Students complete the Classroom Treasure Hunt Review and Reflection Prompts before sharing responses with the full group.

Classroom Treasure Hunt Activity Sheet

Find someone who has

1. _____ acted in a play. Where?	2. _____ sung in a choir. Where?	3. _____ played in a band. Which one?	4. _____ sung or played at a wedding. When?	5. _____ worked as a performer during the summer. Where?
6. _____ sold a craft at a fair. What?	7. _____ worked with fabric to create a product. What?	8. _____ worked with wood to create a product? What?	9. _____ created a product with clay? What?	10. _____ created a group mural. Of what?
11. _____ worked with pastels to produce something. What?	12. _____ exhibited work in an art show. Where?	13. _____ designed a web page. What?	14. _____ designed an article of clothing. What?	15. _____ designed a logo. For what?
16. _____ designed a room or an entire house. Where?	17. _____ used multimedia for a special project. Where?	18. _____ worked with a video camera. Where?	19. _____ made a recording or CD. Of what?	20. _____ worked on a sound stage. When?
21. _____ Photoshopped photographs. What for?	22. _____ appeared in a movie. When?	23. _____ been a member of a dance company. When?	24. _____ organized a talent show. When?	25. _____ written poetry or fiction for a collection (in print or online). What?

Classroom Treasure Hunt Reflection Prompts

1. There are many innovative ways to create business opportunities in the arts. What might some of them be?
2. What artistic abilities did you discover about yourself and your classmates during this activity?
3. What entrepreneurial characteristics have you identified about yourself and your class members?
4. What single thing did you discover that surprised you the most?

Community Artists Challenge

CHALLENGE

To identify and profile local people from the arts and culture community.

SUGGESTED TIME

60–80 minutes

MATERIALS

Community Artists Reflection Prompts; access to information about local artists

LEARNING OBJECTIVE

Students will discover a number of artists who are cultural entrepreneurs in a variety of fields, recognize entrepreneurial attributes of people in the cultural industries, and learn about the range of human resources available to them within their local community.

PROCEDURE

- In groups of four or five, students identify and research local artists in a variety of fields: live performance, visual arts, production crafts, writing, design, new media.
- Groups brainstorm about their presentation.
 - What are the key points we want to bring out?
 - What will be the most effective way to present?
 - What type of presentation will best reflect the artist?
- Each group presents its artists to the class.

REVIEW AND REFLECTION

- Students discuss the effectiveness of this activity in developing entrepreneurial skills and attributes.
- Students complete the Community Artists Reflection Prompts. They should have sufficient time to complete this questionnaire before sharing their responses with the class.

Community Artists Reflection Prompts

1. What skills did you need to undertake this challenge?
2. What personal qualities did you focus on by participating in this challenge?
3. What components of entrepreneurship are demonstrated through this challenge?
4. Does this challenge link with what you are learning in your arts/ entrepreneurship studies?
5. What partnerships with the community could be developed as a follow-up to this challenge?
6. What are some possible cultural entrepreneurship projects that might spring from this challenge? (Use your knowledge and imagination; don't be afraid to think outside the box.)

Sweet Sensations

CHALLENGE

To create an artistic rendering of a dessert for the class in a group presentation combining music, dance, movement, and/or drama.

SUGGESTED TIME

60–80 minutes

MATERIALS

a variety of colouring materials and paper; Sweet Sensations Reflections Prompts

LEARNING OBJECTIVE

Students will recognize the strengths and talents of their group as they create and market an artistic product. They will see the value of creativity in product development and marketing.

PROCEDURE

- In groups of four or five, each student writes down the name of their favourite dessert and one of its most delicious ingredients. (1 minute)
- Students share this information with their group. (1 minute)
- With materials they have chosen from those provided, plus materials of their own, students create a new dessert using each of the ingredients suggested by their group members. Each group member must have a hand in creating the new dessert. (15 minutes)
- Students give the dessert a new name. (5–10 minutes)
- Students enhance their visual display with a creative presentation that incorporates music, dance, movement, and/or drama. They weave into their presentation a special guest and/or occasion for their new dessert.
- Students make a presentation to the class. (2 minutes)

REVIEW AND REFLECTION

- Students complete the Sweet Sensations Reflection Prompts activity sheet. They should have sufficient time to complete this form before sharing their responses with the class.

Sweet Sensations Reflection Prompts

1. What skills did you need to undertake this activity?
2. What personal qualities did you focus on by participating in this activity?
3. What components of entrepreneurship are demonstrated through this activity?
4. Does this activity link with what you are learning in your arts/ entrepreneurship studies?
5. What partnerships with the community could be developed as a follow-up to this activity?
6. What are some possible cultural entrepreneurship projects that might spring from this activity? (Use your knowledge and imagination; don't be afraid to think outside the box.)

The Culture Company

CHALLENGE

To form a company that builds on the interests and abilities of all group members and that will provide a product or service in the cultural sector.

SUGGESTED TIME

50 minutes (Timing is a key feature of this activity.)

LEARNING OUTCOMES

Students will appreciate that they all have abilities to contribute to the success of a project. As in any venture, participants benefit from the interests, abilities, and talents of others. Students will also appreciate that companies successful in today's creative economy are those that value the richness and diversity that individuals bring to the table.

PROCEDURE

- The teacher creates groups by having all students number themselves from one through five or six.
- Each student has two minutes to jot down their talents, current hobbies, and former hobbies to identify skills and talents among the students in the class.
- Within the groups, students share what they have written. Total sharing time should not exceed eight minutes.
- In the 10 minutes allotted, each group forms a company that uses all of the talents in the group to develop a product or provide a community service within the cultural sector. Within the same 10 minutes, each group also finalizes
 - the name of its company
 - its target group
 - its marketing plan
 - its company slogan
 - each person's position in the company
- Each group presents its company to the class. (two to three minutes for each presentation)

REVIEW AND REFLECTION

- Students complete The Culture Company Reflection Prompts. They should have sufficient time to complete this form before sharing their responses in small groups or with the class.

The Culture Company Reflection Prompts

1. What talents/skills did you discover in your fellow group members during this activity?
2. What did you discover about yourself by participating in this activity?
3. How did this activity help you develop your own entrepreneurial skills?
4. What are some of the ways that an entrepreneurial venture in the arts might be launched?

Appendix D: Arts Contacts

Regional Nova Scotia Community Arts Councils

ANNAPOLIS REGION COMMUNITY ARTS COUNCIL

Annapolis Royal, Nova Scotia

Region: South

arcac@ns.aliantzinc.ca

Contact: Grace Butland

ANTIGONISH CULTURE ALIVE (FORMERLY GUYSBOROUGH, ANTIGONISH, PICTOU ARTS & CULTURAL COUNCIL [GAPACC])

Antigonish, Nova Scotia

Region: North

info@antigonishculturealive.ca

Contact: Ruth Young

CHESTER ART CENTRE

Chester, Nova Scotia

Region: South

www.chesterartcentre.ca

Contact: Karen Hooper

COBEQUID ARTS COUNCIL (MARIGOLD CENTRE)

Truro, Nova Scotia

Region: North

ross@marigoldcentre.ca

Contact: Ross Thompson

CONSEIL DES ARTS DE CHETICAMP

Cheticamp, Nova Scotia

Region: Cape Breton

direction@artscheticamp.org

Contact: Daniel Aucoin

LE CONSEIL DES ARTS DE LA BAIE

Church Point, Nova Scotia

Region: South

cab@usaintanne.ca

Contact: Rolande Comeau

INVERNESS COUNTY CENTRE FOR THE ARTS

Inverness, Nova Scotia

Region: Cape Breton

manager@invernessarts.ca

Contact: Kay Robertson

SHELBURNE COUNTY ARTS COUNCIL

Shelburne, Nova Scotia
 Region: South
darcyrhyno@eastlink.ca
 Contact: Darcy Rhyno

YARMOUTH ARTS REGIONAL COUNCIL

Yarmouth, Nova Scotia
 Region: South
theyarc@eastlink.ca
 Contact: Sandy Fevens

Other Nova Scotia Community Arts Councils

ALLIANCE OF KINGS ARTISTS

Kings County, Nova Scotia
 Region: South
www.allianceofkingsartists.blogspot.ca

CONSEIL DES ARTS DE PAR-EN-BAS

Tusket, Nova Scotia
 Region: South
www.capeb.ca

HANTS COUNTY ARTS COUNCIL

Hants County, Nova Scotia
 Region: South
www.hantscountyartscouncil.ca

NORTHUMBERLAND ARTS COUNCIL (FRASER CULTURAL CENTRE)

Tatamagouche, Nova Scotia
 Region: North
<http://www.novascotia.com/see-do/attractions/northumberland-arts-council-fraser-cultural-centre/1359>

TRURO ART SOCIETY

Truro, Nova Scotia
 Region: North
www.truroartsociety.ca

YARMOUTH ART SOCIETY

Yarmouth, Nova Scotia
 Region: South
www.yarmouthartsociety.com

Appendix E:

Artists in Schools Programs

Note: Funding for Artists in Schools programs is provided by the Nova Scotia Department of Education and Early Childhood Development and The Department of Communities, Culture, and Heritage.

Art Gallery of Nova Scotia, ArtReach

ArtReach is an integral part of the Art Gallery of Nova Scotia's (AGNS) education programs. It combines travelling exhibitions of prints with tours and workshops for teachers and students across the province. Students who may not otherwise have access to original art have opportunities to examine these artworks and learn about the techniques employed through hands-on printmaking.

Other features of the ArtReach program include the development of online curriculum links between gallery works and school programs, and a variety of arts sessions that encourage teachers to create dynamic learning experiences for their students.

Information on the ArtReach program, as well as regular bulletins, is available at http://artgalleryofnovascotia.ca/en/AGNS_Halifax/learn/artreach/default.aspx.

Art Gallery of Nova Scotia, ArtsSmarts Nova Scotia

The Art Gallery of Nova Scotia provides support to educators and artists of all disciplines to collaborate with students on creative projects that are linked to curriculum outcomes. Using the ArtsSmarts program model in conjunction with AGNS exhibitions, permanent collections, programs, and online resources, educators will have an opportunity to engage students in their learning.

Schools are invited to submit letters of interest, describing their project idea, and are required to contribute 30 percent of the total cost of the project.

Information on the ArtsSmarts program is available at www.artssmartsnovascotia.ca.

Debut Atlantic, Debut Goes to School!

Debut Goes to School! is a Debut Atlantic program that offers Nova Scotian students direct access to outstanding classical musicians and educators in the country. Through this program, students are provided the opportunity to participate in concerts and other educational events directed at various age groups and levels of ability. Musicians and students share music, thoughts, and concepts on a variety of themes. Depending on the audience, subjects range from the basics on the artists' instruments, to careers in the music industry, to the creativity and work behind composing.

Debut Goes to School! covers all artist fees as well as travel and production costs. There is no cost to the school.

For more information about this program, contact the Debut Atlantic website at www.debutatlantic.ca/education.

PAINTS

PAINTS (Professional Artists in the Schools) is a program that helps schools throughout Nova Scotia to bring professional artists (in both visual arts and fine crafts) into their classrooms. Participating artists must be members of Visual Arts Nova Scotia (VANS) or the Nova Scotia Designer Crafts Council (NSDCC).

The school pays \$20 per hour for the artist's time. PAINTS makes up the other 50 percent and provides some support for travel and materials costs.

PAINTS projects make links between the professional artists' own work and the workshops that they lead with the students. Projects range from 3 to 12 hours, may involve students in grades primary to 12, and can involve artists working in any discipline.

For more information, visit the PAINTS website at www.paintsns.ca.

PERFORM!

Through PERFORM!, students and teachers have the opportunity to work with professional actors, playwrights, dancers, directors, singers, and choral musicians. Schools can book a performer to teach or bring a theatre or dance group in to perform for their students. Since 1999, PERFORM! has helped students learn many different presentation skills and styles; public speaking, improvisation, puppetry, dance, and many more. All PERFORM! programs are subsidized.

To book a performance or performer to come to your school, visit the PERFORM! website at www.performns.ca.

WITS

WITS (Writers in the Schools) provides a unique learning opportunity for students in Nova Scotia. WITS inspires a love of reading in students, while also exploring writing as a creative process and career. WITS has more than 90 professional writers and illustrators participating in the program, with some offering visits in French as well as English. Schools are required to contribute half the cost of hosting a writer at their school.

For more information, visit the WITS website at www.writers.ns.ca/programs/writers-schools-wits.html.

Appendix F: Status of the Artist

[The following is excerpted from the Department of Communities, Culture and Heritage (2014) website: <http://cch.novascotia.ca/status-artist>.]

Through imagination and innovation, Nova Scotian artists add vibrancy to the cultural, educational, social, and economic fabric of communities across the province.

Recognizing the ways in which this role adds to the quality of life in Nova Scotia, the provincial government recently introduced legislation that defines support for the arts and culture sector and honours the creative contributions of artists working in all mediums.

Developed with input from the Creative Nova Scotia Leadership Council, Status of the Artist legislation allows artists' associations to set pay levels for works created and services rendered; outlines government's roles and responsibilities to artists and encourages fair treatment; ensures that Nova Scotians have access to artistic training and education; acknowledges the working conditions of artists; and ensures government has the necessary tools to support Nova Scotia's artists and their unique needs.

A major step forward in terms of recognizing artists within Nova Scotian society, the legislation is an affirmation to the rest of the country that the province is dedicated to the arts, culture, and the talented individuals who share their inspiring work.

Visit the Nova Scotia Legislature's website to view the Status of the Artist bill online [http://nslegislature.ca/legc/bills/61st_4th/1st_read/b001.htm].

To learn more about the Creative Nova Scotia Leadership Council and their efforts to support creative arts in this province, visit the Council's website. [<http://creative.novascotia.ca>]

Appendix G: Ideas for Mini-ventures and Arts Entrepreneurship Projects

The suggestions in this appendix are meant to provide a springboard for the development of mini-ventures and arts entrepreneurship projects in Modules 3 and 4. Important guidelines for the process of planning, implementing, and assessing this project-based learning are located in the modules themselves. It is understood that each group of students is unique, as is the community in which they are working and learning. Successful, innovative projects will grow from a framework that these process guidelines provide. Within this framework, students will imagine and shape their learning projects, according to their own interests, passions, and abilities.

Section A below contains a variety of general tools that are intended to assist during the various phases of the projects, particularly during the initial search for ideas and community resources. Section B contains several sample mini-ventures and arts entrepreneurship projects, with the intention that these samples might provide useful reference for teachers and students.

Section A: Tools for Shaping Projects

Community Treasure Hunt

The objective of this activity is for students to discover the diversity of talented individuals within the local cultural industries with whom they might make connections.

SUGGESTED TIME

3 days

PROCEDURE

Over three days, students find people from the community who have performed the tasks and activities listed on the Community Treasure Hunt Activity Sheet.

Students should try to collect business cards of the individuals listed on their activity sheet. If no business card is available, students should try to collect the relevant information or produce a business card for that individual. They should also make a note of one key point about each person.

- Students should try, in the time allotted, to assign individual names to all tasks and activities.
- Students may work in pairs or teams.
- Students should be challenged to present their work on an innovative way.
- Students respond to the following reflection questions, either in writing or in a full-group class discussion:
 - What artistic abilities did you discover about individuals in your community?
 - What did you discover about individuals in your community that would be useful in starting a business?
 - What are some ways to create business opportunities in the arts?
 - What personal qualities should someone have if setting up a business?

Community Treasure Hunt Activity Sheet

Find someone who has

- acted in a play (where?)
- sung in a choir (where?)
- worked in a band (which one?)
- sung or played at a wedding (when?)
- spent a summer performing (where?)
- sold a craft at a fair (what?)
- worked with fabric/wood/clay to create a product (what?)
- created a group mural (for what purpose?)
- helped sponsor a visual artist (who?)
- exhibited work in an art show (where?)
- commissioned a work of art (where?)
- designed a web page (for what?)
- designed an article of clothing (what?)
- earned money in landscape design (where?)
- designed a room or an entire house (where?)
- used multimedia for a special project (where?)
- sold creations online (what?)
- worked on a sound stage (when?)
- created a photographic display (where?)
- written fiction for a magazine or other publication (what?)

Students might well discover persons in the community who have involvement in arts entrepreneurship other than those listed above.

Maps for Finding Local Artists

This activity will enable students to learn more about local community artists and to develop creative thinking and presentation skills as they prepare and present a “map.”

CHALLENGE

To create a map for potential use in promoting local artists for the tourist market.

SUGGESTED TIME

1 week

PROCEDURE

- In groups of two to five, students select different geographic parts of the community and identify local artists who work there, creating brief descriptions of their artwork.
- Each group creates a “map” to locate the artists they have identified, using a creative interpretation of what a map is.
- Each group presents its map to the class for feedback and comments. Feedback could be provided via Twitter or other social media.
- Students reflect on the relationship of local artists to the tourist trade and on how effective collaboration was within the class during this activity.

Note: This activity could be developed into a mini-venture (Module 3). For example, a group might produce a promotional product for tourists.

Problem Solving

This activity might be useful as students plan and revise their mini-ventures and arts entrepreneurship projects. It could facilitate identifying strengths within their group and exploring potential roles and responsibilities for each group member in implementing the plan.

CHALLENGE

To examine and find solutions to a need in the arts and cultural sector.

SUGGESTED TIME

50 minutes

MATERIALS

SWOIC Analysis Sheet; Decision-Making/Problem-Solving Plan

PROCEDURE

- In groups of 8–10, students brainstorm a list of problems or needs (from their perspective) specific to the cultural sector.
- Each group selects one problem/need to work on in detail.
- Students create a plan to resolve their identified problem/need, complete with implementation roles and responsibilities for each member.
- Students present the action plan to the class for feedback.
- Students reflect on the way the problem was identified, the problem-solving techniques the group used, and the group decision-making process.

Note: Students may wish to implement their plan as a mini-venture.

Student SWOIC Analysis Sheet

Note: SWOIC (Strengths, Weaknesses, Opportunities, Issues, and Challenges) is an effective method of identifying strengths and weaknesses of a product, service, or idea, and of looking at needs and problems. It helps students to examine opportunities, challenges, and issues. Often, carrying out an analysis using this framework will be enough to reveal changes you need to make.

To carry out a SWOIC analysis, students record or discuss answers to the following questions, keeping in mind the problem or need on which they are focusing.

Strengths

- What are the advantages? What can be done well?
- Consider these questions from your own point of view and from that of others involved. Don't be modest; be realistic.

Weaknesses

- What could be improved? What is poorly done? What should be avoided?
- Consider these questions from an internal and external basis. Do other people perceive weaknesses that you don't see? Do your competitors do better? The sooner a weakness is identified, the sooner it can be addressed.

Opportunities

- What are the good chances available? What are the interesting trends?
- Note that useful opportunities can come from such things as changes in technology and markets, changes in government policy related to your field, changes in social patterns, population profiles, lifestyle changes, and local events.

Issues and Challenges

- What obstacles are there?
- What is the competition doing?
- Are the requirements for the products or services changing?
- Is changing technology a particular issue or challenge?

Student Decision-Making/Problem-Solving Plan:

- Identify the problem or issue.
- List possible solutions.
- Select criteria for evaluating the solutions.
- Select the best solution using chosen criteria.
- Using point form, identify how you would implement the solution?

Generating Ideas

CHALLENGE

The objective of this activity is for students to generate a list of ideas for mini-ventures or arts entrepreneurship projects without evaluating their viability and to narrow the list to three ideas that students will investigate as potential projects.

SUGGESTED TIME

50 minutes

MATERIALS

SWOIC Analysis Sheet; Decision-Making/Problem-Solving Plan

PROCEDURE

- Explain that the main idea of this activity is the “dreaming” stage of the process. Students think outside the box; think about their own strengths, skills, and passions; and identify their goals.

Note: See The Dreamer and Ways to Generate Ideas below to assist students with this stage.

- In groups, students brainstorm a list of 21 ideas for an arts entrepreneurship venture and record them.
- Students use a three-way rotation to get feedback from others. First each group trades brainstorming lists with another group, which narrows the list to its top ten choices—ideas they would rate highly for a possible project. In the next rotation, the group passes the list to yet another group, which narrows it down to the top three choices.
- Each group gives the list back to the original group. Students note whether they are comfortable with the ideas chosen, whether they would have chosen others and why, and which idea they would personally choose for a venture?

The Dreamer

- The child within us.
- The possibilities, not the problems.
- No idea is a bad idea.
- A step outside the box.

Ways to Generate Ideas

- Reframe or extend an idea.
- Combine: look at two unrelated things and link them in an innovative way.
- Solve problems: try to come at a problem from an entirely new perspective.
- Build on skills and interests.
- Recycle.
- Travel and look for ideas.

Teacher
Information

- Brainstorm; relax, have fun, and clown around. Humour and fun allow the mind to travel new paths.
- Talk and listen; ask lots of questions and listen to the answers.
- Make lists. Write all your ideas down; don't let them get away.
- Find new ways; practice thinking up new ideas for problems or challenges that you meet.
- Improve something; ask yourself how you can turn a negative into a positive.
- Daydream; let your mind wander.
- Do the "if onlys."

Identifying Opportunities

CHALLENGE

The objective of this activity is for students to discover whether an idea for a mini-venture or arts entrepreneurship project is a good opportunity.

SUGGESTED TIME

1–2 classes

PROCEDURE

- The teacher leads a class discussion on what makes a good idea for a mini-venture or arts entrepreneurship project, encouraging students to focus on how they will evaluate their ideas.
- Teacher and students review each of the following points and add any that are missing:
 - What do others think of the idea?
 - Has the idea been tried before? If not, why? If so, what successes did it have? Can you improve on that?
 - What information was used to generate the idea? Was it accurate, dependable, reliable, and sufficient?
 - How confident do you feel about the idea?
 - What are the associated risks? Are they controllable?
 - Is the idea directly related to an opportunity? Which one, specifically?
 - Is there a user market for the idea? Define.
 - Will there be resistance to the idea? Why? Can it be overcome?
 - Is funding necessary? How much? What are possible sources?
 - Have you made any questionable assumptions in formulating your idea?
 - Is there a better idea?
- Teacher and students discuss the process of assessing opportunities, keeping in mind questions such as
 - Is the idea really an opportunity?
 - Has the opportunity been noticed by others? If so, have they chosen to act on it?
 - How long will the opportunity last?
 - Are you satisfied that you have accurate and sufficient information?
 - Have you specifically defined the opportunity?
 - Do or will many people care?
 - Do you really know what you are doing in this field?
 - Is it the best opportunity you can see?
- Students, in groups, create their own checklist for their idea and apply it.
- Students select an idea that will be the basis for their mini-venture or arts entrepreneurship project.

Planning the Venture

It is intended that this planning tool might be used/adapted by students as they structure their mini-venture of an arts entrepreneurship project.

PROJECT PLANNING

Name of proposed venture:

Venture idea:

Resources:

Location:

Tasks that will help initiate the venture:

Assessment and evaluation (identifying learning outcomes for each phase and establishing assessment criteria):

Section B: Sample Mini-venture and Arts Entrepreneurship Projects

Note: As mentioned previously, the examples provided here are not intended to be duplicated. It is hoped that they might provide ideas from which students and teachers can imagine and implement their own mini-ventures and arts entrepreneurship projects. Refer to Modules 3 and 4 for suggested time frames for the projects.

Arts Entrepreneurship Luncheon Mini-Venture

ART-MAKING CONNECTIONS

Dance, drama, music, visual arts

KEY CONCEPTS AND SKILLS

- Organizational skills (establishing a plan with timelines and budget)
- Management skills (ensuring all aspects are achieved)
- Communication skills (artistic representations, promoting the event)
- Entrepreneurial skills (problem solving, decision making, collaboration, marketing)
- Technical skills (sound, lighting, graphics)

ANTICIPATED OUTCOMES

Students are expected to

- get to know one another in order to take learning risks, make decisions about their learning, and build a base for peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning
- plan and implement a business luncheon, including designing and sending invitations, organizing the food, setting up and cleaning up the venue
- assess the mini-venture for lessons learned
- consider the project in light of course learning outcomes
- establish a network of community cultural workers and supporters
- generate press coverage for Arts Entrepreneurship 12
- plan future directions for the course

CONTEXT OF THE PROJECT

This project is envisioned as the first collaborative project for students enrolled in Arts Entrepreneurship 12. Students have an opportunity to discover their own strengths and to know one another while building a team. They design the project to inform the public about the course and to build a network of students and cultural workers and supporters in the community.

Following a skills and interests inventory of all students, roles and responsibilities are established. Some students work individually while others work in small groups, depending on the task. Specific tasks include compiling a database of cultural sector workers, designing and sending invitations using traditional methods as well as social media, planning the entertainment (which consists of student performances), planning the menu and organizing the food, and set-up and cleanup.

Teacher
Information

Potential venues are explored and agreements regarding cost and conditions are negotiated by the students. Students also organize press coverage, including radio and local newspapers.

Following the mini-venture event, students reflect on its success and plan strategies for applying the newly acquired knowledge and skills to Module 4. Students negotiate with the teacher expectations for documentation in their learning portfolios that demonstrates achievement of learning outcomes for the module.

Dance Extravaganza Project

ART-MAKING CONNECTIONS

Dance, music, visual arts

KEY CONCEPTS AND SKILLS

- Organizational skills (establishing a plan with timelines and budget)
- Management skills (ensuring that focus is maintained and tasks are completed in a timely fashion; ensuring all aspects are achieved)
- Communication skills (promoting the event, planning collaboratively)
- Technical skills (sound and lighting, sound and visual recording and editing)
- Entrepreneurial skills (problem solving, decision making, networking, creative thinking)

ANTICIPATED OUTCOMES

Students are expected to

- develop a network of people who work or volunteer in the local dance community
- prepare and implement a project plan, demonstrating problem-solving and decision-making skills
- describe potential risks and propose a contingency plan
- identify strategies for securing resources and support
- set deadlines and present a work plan to manage time and resources
- negotiate assessment of the arts entrepreneurship project

CONTEXT OF THE PROJECT

Students involved in this project are dance students from two or three dance studios in the community. This project provides an opportunity to bring together local dance schools in a public performance that is non-competitive. Students decide on the venue and develop their project plan, which includes a timeline, budget, roles and responsibilities, contingency plan, and resources. During the planning, students consult with their teachers as well as local cultural workers. The dance presentation includes presentations from the various dance studios (ballet, jazz, tap, Highland, hip-hop), as well as the Dance 11 class in the school. Students choreograph their own movement piece that involves all students in the Arts Entrepreneurship 12 course.

The project gives students first-hand experience with communication, human relations (organizing students to sell and collect tickets at the door, control the lights and sound, act as runners for the various acts, liaise with school administration and dance studios), problem solving, and decision making. Students also gain experience with the essential components of learning for enterprise: active experiential learning, teamwork, ownership of the project, and ongoing review, revision, and reflection.

Documents included in students' learning portfolios include such items as a written report, their daily journal, meeting notes, recorded interviews, a survey designed by the students and completed by teachers in local dance studios, and visual and sound recordings of the performance.

Children's Story Media Project

ART-MAKING CONNECTIONS

Music, mixed media, visual arts, writing

KEY CONCEPTS AND SKILLS

- Organizational skills (establishing a plan with timelines)
- Communication skills (writing, illustration, background music)
- Technical skills (desktop publishing, graphic design)
- Entrepreneurial skills (promotion, risk taking, networking, collaboration, problem solving)

ANTICIPATED OUTCOMES

Students are expected to

- plan, create, produce, and promote a children's story, setting timelines
- acquire the technical skills necessary for developing and producing the project
- review and reflect upon their learning experiences
- negotiate assessment and evaluation of the arts entrepreneurship project

CONTEXT OF THE PROJECT

Students in this project have a keen interest in writing. They decide to write a fictional story for children and to produce it using a media format of their choice, deciding what jobs each will do and whom they will approach for additional assistance.

Once the story is written and illustrated, students choose background music to enhance the story. Using their chosen media, students produce their story. Classmates provide feedback once they have viewed the project.

When the project is completed, students might present it to a class at a local elementary school.

Community Music Scene (School Magazine)

ART-MAKING CONNECTIONS

Design, visual arts, writing

KEY CONCEPTS AND SKILLS

- Organizational skills (establishing and maintaining a plan, including a budget)
- Communication skills (writing, illustration)
- Technical skills (computer applications)
- Entrepreneurial skills (marketing, risk taking, networking, collaboration, problem solving)

ANTICIPATED OUTCOMES

Students are expected to

- plan and produce a school magazine that focuses on the school and community music scene
- liaise with community musicians
- establish a budget and identify funding sources
- review and reflect upon their learning experiences
- negotiate assessment and evaluation of the arts entrepreneurship project

CONTEXT OF THE PROJECT

Students, in groups of four to six, have several pre-production meetings before compiling the information. They need to establish criteria for the selection of material to be included. For example, criteria could include the following:

- The magazine should show the range of music in the local area (not just one genre).
- Youth in the community should have something significant to read and think about.

Students then need to make decisions about the size of the magazine, feature articles, writers, interviews, schedules, etc. Students also create a budget, indicating per-copy costs, estimated revenue, sponsorship and fundraising required, and incidental expenses and revenue.

Students might sell the magazine for a toonie and donate any profit to a local charity. There is the potential for this to become an annual project for the school.

Life at Our High School (Movie Project)**ART-MAKING CONNECTIONS**

Design, writing, film and video, music

KEY CONCEPTS AND SKILLS

- Organizational skills
- Communication skills
- Technical skills
- Entrepreneurial skills (risk taking, networking in community, collaboration, problem solving)

ANTICIPATED OUTCOMES

Students are expected to

- plan and produce a video describing life at the school, both past and present
- acquire technical skills necessary to complete the project
- establish a budget and timeline, including production schedule
- review and reflect upon learning experiences
- collaboratively assess their cultural-industries project

Students involved in the project might have a parent or relative who has attended the school in the past. They could view the video as an opportunity to show how things have changed over the past decades at the school. After conducting interviews with present and former students, students prepare a draft script that evolves throughout the duration of the project. For example, an initial plan for a historical overview might develop into a retrospective of activities at the school over the past three decades.

Prior to the filming, roles/tasks must be assigned, locations established for filming, actors selected, and other aspects of the project developed. Students decide on the format for the video, choosing the most appropriate editing software.

An initial screening might be for the Arts Entrepreneurship 12 class, with a wider distribution as interest builds in the school and community. It could be preserved in the school archives and marketed to former students.

Appendix H:

Dimensions of the Creative Process

Note: The following provides valuable considerations for teachers as they guide students during Arts Entrepreneurship 12, not only during Module 2: The Artist within Me, but throughout the course as students are required to be innovative and creative learners.

The Creative Process

All children have the ability to be creative. Education in the arts builds upon this capacity and deepens their abilities for artistic expression. Making art responds to those subtle inner processes that dwell on feelings, emotions, thoughts, and ideas. Inspiration and innovative thinking spring from these sources and provide us with new answers and solutions. The creation and presentation of artworks provide opportunities for the individual to communicate those creative thoughts as metaphor and symbol.

The creative person engages in assimilation and integration of new thinking with existing knowledge. Sometimes the process is more about asking the right questions than it is about finding the right answer. It is both spontaneous and deliberate, a paradox that leads to the arrival of something new.

Creativity does not occur in a vacuum. Art making is a process built on creativity and skill and is cultivated through setting the conditions that encourage and promote its development. There are no rules or guidelines to define such an environment.

Openness of Thinking and Doing

Creative thinking requires an openness to new ideas and encouragement to step outside existing mind sets. New solutions are often not found until the old solutions are set aside.

An environment that fosters open-ended experimentation lends itself to innovative applications of existing materials and media. Students are encouraged to seek out new and different methods and materials.

Stimulating Surroundings

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for the senses, mind, and body to rest and reflect, and that presents many different pieces of information, is one that stimulates creative thinking.

Exploration of Ideas

When students are encouraged to generate new ideas, they are challenged to think beyond ideas and knowledge they have previously encountered. No idea should be rejected until students have explored its possibilities and made a decision as to its worth. Risk taking is an integral part of creating.

Opportunities to Express and Do

Ideas resulting from original and divergent thinking need a means through which they can be tested. Whether the student is exploring how someone else arrived at a solution or is attempting to see a cause and effect relationship in a particular process or technique, there must be the opportunity to attempt, express, and do.

Access to Technologies of Production

Arts programs are built on access to diverse technologies. In order to try out new ideas and creative solutions, students need access to appropriate technologies. An idea may work in one medium but fail in another. This can only be determined through application, and application can only occur with the availability of tools and processes.

Application/Assessment/Reflection

Inherent in the testing of any idea is a process of trying it out, evaluating its effectiveness, and reflecting on its appropriateness. This is the dialogue of making art. Once the process has begun, the artist is continually assessing what is happening, making adjustments, and changing to accommodate new directions.

Once an idea has been expressed in an artwork, it can be perceived and responded to by an audience. Feedback from peers, teachers, and others becomes a valuable part of self-assessment for the learner, providing opportunity to revise, rework, abandon, or complete the piece.

The art-making process parallels the many models of creative thinking that have been put forward over the years. This is not a coincidence, since the very essence of art is a process of examining the world using many ways of perceiving and knowing. It is a process built upon creativity.

Appendix I: Marketing

To be successful in arts entrepreneurship, careful consideration must be paid to the development of a marketing strategy, whether for a product, a presentation, or a venture. Artists are quick to point out that they practise their craft because of a passion for their art, whether in visual arts, film, photography, graphic design, music, sound recording, theatre, or performing arts. If professional artists are supporting themselves through their artistic pursuits, they must realize the importance of consumers who are willing to pay a price for the finished product or presentation. There is no doubt that marketing has come to play an increasingly important role in arts entrepreneurship, especially with the realization that it is crucial to the economic vitality of communities small and large.

The Marketing Plan

The first step in marketing any product requires the producer to identify a target market, analyze the needs of those included in that market, and create a clear plan that includes a variety of strategies used to market and sell the product. This plan must identify the four Ps of marketing: a description of the *product*, the *price* consumers will be charged, the *place* where it will be sold, and the steps to be taken in its promotion. This plan may appear slightly different from those in other industries where a company and its management team control much of the marketing plan. In arts entrepreneurship, it is often an individual—the artist—working alone, so as the product is created the artist must be aware of the variables necessary for its promotion.

Often in arts entrepreneurship, individuals have their own marketing strategy. Then when a product comes together, there is an overall marketing plan to bring the product to the consumer. Take an example in the music industry. A successful album depends on several individuals who contribute their skill and expertise: songwriters, performers, their managers, music reviewers, radio directors, and website managers. Each works independently of the other, but with the same goal in mind: to sell the recording. In effect, they become a *marketing coalition*, and this is typical of doing business through strategic alliances within arts entrepreneurship. The marketing of cultural products is unique in that it requires a coordinated strategy that includes activities designed to create an environment of acceptance of the product.

Meeting the Interests of Consumers

Artist entrepreneurs need to be aware of the needs and interests of consumers, which requires monitoring of the marketplace, as well as rigorous advertising to attract new consumers. This applies not only to individual artists who run their sole operations, but also to organizations, production companies, and co-operatives in arts entrepreneurship. Whatever the product or the producers, consumer research is critical for the success of a marketing plan that meets the interests of consumers, both returning customers and new ones. An understanding of consumer research and of available sources of marketing data is essential for successful implementation of the marketing plan.

Advertising and Promotion

Research will reveal general guides for developing and implementing an advertising and promotion campaign. In arts entrepreneurship, however, there are a number of factors that play a very important role in the promotion stage, and this is often more important than the actual advertising itself. Artists and cultural producers need to determine whether all types of publicity, including negative publicity, are necessarily useful. Cultural products can often generate media controversy, which historically has proven highly effective in creating awareness of items that might otherwise have attracted only a niche audience. The plan for advertising and promotion is a difficult task to undertake but, nevertheless, extremely important. Artists need to ascertain the response to the advertising and promotion of a product and judge the steps in this aspect of the marketing plan that are required for the successful outcome of product distribution.

Social Networking and Marketing

The World Wide Web offers entrepreneurs opportunities to publish interesting content regarding their products. Blogs, Facebook, Twitter, and other social media networks are excellent opportunities for entrepreneurs to spread the word about new or emerging products that are only available from themselves, the producers.

Marketing through social media is important for gaining website traffic, which in turn often translates into new consumers of the product. Social media marketing programs usually centre on efforts to create content that attracts attention and encourages readers to share it with their social networks. A specific message spreads from user to user and resonates because it appears to come from a trusted third-party source, as opposed to directly from the brand or company itself. Hence, this form of marketing is driven by word-of-mouth, meaning that it results in earned media rather than paid media.

Social media is a platform accessible to anyone with Internet access, creating increased awareness for individual and organization brands, which may lead to improved customer response. Moreover, social media allows a producer to expand their market beyond local and regional markets, often with minimal input. This can often be achieved by creating networks of colleagues who are also interested in the product.

Trying out the Marketing Ideas

For the ventures described in this curriculum, students are encouraged to create a marketing plan for a finished product, whether an individual or a collaborative venture. Consider the four Ps to effective marketing—product, price, place, and promotion—and devise the marketing plan that best meets the requirements for your product. It is important to include at least one specific reference to social media. Following the venture, evaluate the marketing plan to ensure that every possible avenue was tapped and that the acceptable results from a sales point of view were achieved.

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