

CAREERS IN CULTURE

Lights Up!

A TEACHERS' ACTIVITY GUIDE
FOR CAREERS IN CULTURE



Cultural
Human Resources
Council

Conseil
des ressources humaines
du secteur culturel



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LIGHTS UP!

A TEACHERS' GUIDE AND ACTIVITIES KIT FOR CAREERS IN CULTURE

The Cultural Human Resources Council (CHRC) is a national association that represents arts/cultural organizations, artists and other cultural workers across Canada. The purpose of CHRC's career awareness initiative is to help young people research, plan and achieve their career goals in the cultural sector. To this end, CHRC has created the *Careers in Culture* series of career information tools.

Find these booklets online at

www.culturalhrc.ca/careersinculture

The Art of Storytelling – Careers in Heritage

From Shortwave to Widescreen – Careers in Film and Broadcasting

The Interactive Zone – Careers in Digital Media

The Mind's Eye – Careers in Visual Arts and Crafts

Now Hear This! – Careers in Music and Sound Recording

A Passion for the Arts, A Mind for Organization – Careers in Cultural Management

The Spotlight's On – Careers in the Live Performing Arts

Words on the Move – Careers in Writing and Publishing

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INTRODUCTION

THE PURPOSE OF THIS KIT

Welcome to *Lights Up! A Teacher's Activity Kit for Careers in Culture*. This Kit is one of a family of career awareness products developed by the Cultural Human Resources Council (CHRC) to help young people achieve their goals in the cultural workplace. The Kit is designed to:

- provide teachers, guidance and career counsellors, mentors and other individuals with materials to help young people learn more about cultural careers;
- promote creative thinking and skill-building for all young people, whether or not they intend to pursue a cultural career; and
- give youth in the classroom a taste of the cultural work place through research, teamwork, role-playing and problem-solving.

THE ACTIVITIES IN THIS KIT

This Kit is divided into seven Units, each with a variety of Activities that expand on the information on the *Careers in Culture* website.

- Many of the Activities have student handouts.
- Activities are designed for an approximately 50-minute classroom session, but “Time Required” will vary depending on the class and time available.
- Grade Levels are approximate. A Junior-level Activity may provide a good warm-up for a Senior class; likewise, a Senior-level Activity may work well with an enthusiastic Junior class.
- Many of the Activities could be tailored to specific disciplines. For example, if your class is interested primarily in writing and publishing, you could target an exercise such as Unit 1, Activity 5: *Add Creativity and Stir ...* to a writer and his/her “office”.

HOOK YOUTH ON CULTURE

Be a guide – take young people on an arts and culture journey using the *Careers in Culture* website:

Encourage participation at cultural events. Help youth access student discounts and “Pay What You Can” tickets.

Encourage exploration of their community’s cultural world, and available opportunities for youth.

Bring in experts from the professional world to discuss his or her work.

Create a friendly environment by displaying culture-related material.

Solicit arts and culture material from youth, and tips for where to find intriguing blogs, podcasts, online games and interactive websites.

Encourage discussion and sharing of intriguing arts and culture materials, resources and ideas.

Encourage students to envision where their cultural careers could take them.

THE CULTURAL WORKPLACE

Did you know...?

- Over 500,000 Canadians work in the cultural workplace, in cultural occupations outside the cultural sector (e.g., a corporate writer), or in non-cultural occupations in the cultural sector (e.g., an auditor for a dance company).
- The cultural sector adds billions of dollars to Canada's GDP (Gross Domestic Product).
- The cultural sector labour force grew much more quickly than the overall labour force over the last three decades. From 1971 to 2001, the cultural labour force grew by 160%, compared to growth of 81% in the overall labour force.

The cultural workplace offers young people a choice of hundreds of different occupations – from the obvious, such as an actor, to the less obvious, such as a technical copy-editor. There are many niches that can satisfy a variety of aspirations, dreams and goals.

The workplace is diverse, offering young people many options for work settings and conditions. If you think of a theatre, artist's studio or orchestra pit, you've envisioned a cultural workplace. But what about a heritage fair, computer animation studio, or the freelance writer's home office? Wherever a cultural event or product/service is created, performed, displayed or sold is also a cultural workplace.

A cultural career is challenging. For many workers, it provides stimulation, independence and work mobility as well as the chance to learn and work in many different places with many different people. But, the nature of the cultural workplace – the same elements that add to its excitement – also contributes to some formidable challenges which cultural workers must deal with to achieve their desired goals. These include:

- unpredictable income;
- lack of work stability;
- long hours;
- self-employment, and the challenge of self-management;
- tight timelines;
- the necessity of travel; and
- few or no benefits such as pensions, health plans and sick leave.

Despite the challenges, this workplace attracts many Canadians who realized that they gain enormous satisfaction by being part of the arts and culture scene in Canada. They enjoy the constant change, the ability to be creative, the chance to express their individuality and vision, the fun of being with talented co-workers, and the personal satisfaction of meeting high expectations. Most importantly, they love being part of a world that explores the meaning and values of society.

THE CULTURAL CAREER JOURNAL

Career planning is a highly individual process incorporating a person's thoughts, aspirations, dreams, passions, interests, talents and knowledge. And each person's career path – the planning, the choices, the opportunities – will be as unique and personal as that individual.

Activities in this Kit can provide your students with opportunities to personalize the process of considering a career in arts and culture. Students can keep a Cultural Career Journal to record their thoughts, plans and goals. Use the Journal Suggestions found throughout the Activities, or create your own ideas in order to:

- encourage student self-reflection and analysis;
- interest students in keeping relevant notes and contacts;
- help students explore their own interests; and
- have students investigate possible directions and actions for their future.



October 10

Today, I had my first "mentor" meeting with Carole from the dance company. Very cool. She's an athlete as well as a dancer, and we talked a lot about dancers and flexibility. She says she does yoga and pilates, so that's something we have in common. I showed her some of my dance moves and I think I might sign up for an evening dance class. Carole told me that I could email her with questions about post-secondary dance training. I guess I have a mentor!



January 16

I've just volunteered at the Festival Franco-Ontarien. A few other high school students and I had a tent where we could display and potentially sell our drawings and paintings. I sold my first painting! Having to set prices and arrange for delivery was a very good learning experience for me. I also met a local gallery owner who is interested in hosting a student exposition at his gallery.

INVITE ARTISTS AND OTHER CULTURAL WORKERS INTO YOUR CLASSROOM

Students will better understand the opportunities and challenges of the cultural workplace through meeting the experts – creators, performers, behind-the-scenes workers, managers and the many other talented professionals working in cultural milieu. Your students will find the stories of cultural workers inspiring and fascinating.

A successful Guest Speaker Activity allows students to:

- learn about the type and variety of possible careers, and become more familiar with their cultural community;
- actively ask questions, seek answers, create mentoring situations, and learn professional decorum; and
- learn how to run an event from A to Z – from planning, to execution, to follow-up.

How can you find guest speakers? Ask your students for suggestions. Then look at the resources in your own community. If you don't know where to start, check the "Want More Information?" pages on *CiC-Online* which list national arts organizations for each cultural sub-sector. These organizations can often recommend local artists and cultural workers, or may have information about organizations and cultural initiatives in your community.

Regarding Guest Speakers, you could have a Guest Speaker Activity after completing all the Units, or you could choose to have a Guest Speaker Activity after a particular Unit if you wish the speaker to address the specific issues in that Unit, i.e., what it's like to be a freelance worker (Unit 2), or the importance of lifelong learning for arts and culture workers (Unit 5).

Guidelines for a Guest Speaker Activity

Having identified your guest, use the following tips to ensure that the Activity is useful and enriching for your students and is a pleasant experience for your visitor.

1. Have the class decide who will fulfill the following duties:
 - making contact and issuing the invitation to the Guest Speaker, setting the date and confirming the visit, and making arrangements for transportation if necessary;
 - hosting, meeting, introducing, arranging for refreshments;
 - handling note-taking;
 - thanking the visiting expert immediately after the presentation;
 - writing a thank-you note to the guest speaker; and
 - arranging any other follow-up; i.e. – suggestions of additional websites, e-zines, blogs, contacts, co-ordinates, etc.
2. Prepare the class (and the Guest Speaker!) by establishing a set of topics that students would like to explore, such as:
 - background and training;

- making personal choices based on self-knowledge: creative versus managerial, onstage versus backstage, freelance status versus employee status;
 - career expectations: creative fulfillment, financial realities;
 - dreams and how they are achieved;
 - steps in the Guest Speaker’s career path;
 - people and organizations who helped;
 - successes and failures: learning from experience;
 - entrepreneurial history; and
 - practical advice for interested people.
3. Have students create a list of specific questions, and decide who will start the ball rolling by asking the first question.
 4. Discuss what makes a good question, e.g., to the point, non-invasive, open-ended, friendly, polite. (This exercise could lead to further discussion about issues such as attitude, give-and-take, working with people, and developing contacts.)
 5. Ask the students what else they think should happen to make a visitor feel welcome and facilitate discussion.
 6. Ensure that students follow through on all assigned/chosen tasks and responsibilities.

Teacher Tip: Honorarium

Some artists and cultural workers, 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 cut into their “earning” time. If you think this may be a problem for your guest, search out ways to provide the speaker with an honorarium. Does your school have a small fund for special events? Can the class raise the money? Can you arrange to meet during the lunch hour (and provide lunch)? Whatever your choice, always remember that your guest’s time is valuable.

UNIT 1

PASSIONS AND DREAMS – KEYS TO A CULTURAL CAREER

“If you don’t have a wild dream, you’ll never try and you’ll never get and you’ll never achieve.”

– Celia Franca, Canadian ballet director.

“Big dreams cost the same as little dreams. Might as well dream big.”

– Elly Danica, Canadian writer.

TEACHER BACKGROUND INFORMATION

Culture is an area that attracts many people. Why? Because the passion for expression of one’s thoughts, values, ideas, stories and creativity is as old as the human race itself. If you talk to artists and cultural workers, they will tell you that they can’t imagine doing anything else, or that their work is something they “have to do” to be happy and fulfilled.

Research has shown that being passionate about one’s work is key to having a fulfilling and satisfying life. Young people who are strongly drawn to culture have already taken an important step in their career planning. They have a focus for the future that now requires further definition, a better understanding of the cultural workplace and appropriate education/training.

The cultural work force has thousands of occupations, but this variety of possibilities may also be confusing for some students. What occupations would suit them best? How do they get started? This Unit is designed to help students begin their exploration of cultural careers. The Activities will:

- help students investigate their passions and dreams about working in the cultural workplace;
- give them some insights into what cultural work is like;
- introduce them to their own local cultural community; and
- encourage them to volunteer in a cultural workplace so they can find out what they enjoy or dislike, gain valuable experience, and discover new career paths.

HOOK YOUTH ON CULTURE

Many young people are already active volunteers/workers on the cultural scene. Invite them to talk about what they do and why. Their enthusiasm and passion may inspire other students to get involved.

ACTIVITY 1:

EXPLORERS, REBELS AND DREAMERS

Expectations:

- That students consider their own passions and interests as possible career indicators.
- That students match what they know about themselves to the requirements of the cultural workplace.

Suggested Grade Level: Junior

Time Required: 50 minutes

Classroom Resource: Use the *Explorers, Rebels and Dreamers* student handout on page 15

Method: Individual work, class discussion

1. Have students complete the handout.
2. Have students explore the following questions in a class discussion:
 - Do you think cultural workers differ from other workers? If your answer is “yes”, how and why? If “no,” why not?
 - How would you define “passion” in terms of your work life? Can work and passion co-exist? Should they co-exist?
 - What do you see as the satisfactions of being a cultural worker?
 - What do you see as the disadvantages?
 - How important is stability to you in terms of revenue, work schedules and lifestyle?
 - Should one be prepared to make sacrifices in order to work in the cultural field? No? Some? Many? Can you specify which one(s) you might consider?

ACTIVITY 2:

I ONLY WANT TO CHANGE THE WORLD

Expectations:

- That students see the cultural sector as an exciting and challenging place.
- That students see the potential of culture and individual artists to affect society.

Suggested Grade Level: Junior/Senior

Time Required: 50 minutes

Classroom Resource: Use the *I Only Want to Change the World* student handout on page 16

Method: Group work, class discussion

1. Divide students into groups.
2. Give each group a handout, have them brainstorm ideas, and then report to the class.
3. Have students discuss/debate the role of the artist in contemporary society with questions such as:
 - What value do cultural workers bring to society?
 - Should society as a whole listen to artists? Why or why not?
 - What is the role of the arts and the artist in society?
 - Can culture effect change in society? What kind of change?
 - What responsibilities do cultural workers have to the society at large?

CULTURAL CAREER DEBATE TOPIC

Resolved that the Artist/Cultural Worker has a leadership role in saving the environment.

CULTURAL CAREER JOURNAL SUGGESTION

Have students consider their personal goals. Do they want to see change in Canadian society? Do they want to effect change in the global society? If so, what do *they* think needs to be changed? Could a cultural career help them achieve their goals?

ACTIVITY 3:

WHO DOES WHAT WHERE?

Expectations:

- That students learn about cultural work and workplaces.
- That students become familiar with the layout and content of *CiC*.

Suggested Grade Level: Junior

Time Required: 50 minutes

Classroom Resources:

- Use the “Who Does What Where?” Quiz student handout on page 17; answers at right)
- *CiC-Online*
- Students’ current knowledge of their cultural community

Method: Group work – scavenger hunt

1. Divide students into small groups.
2. Give them the handout and allow groups a set time to find the answers (2 points for each correct answer). In some cases there may be additional occupations that match the clue. Give 1 bonus point for each added occupation.
3. Refer students to *CiC*.
4. Encourage students to add information from their own experience of the cultural community.
5. Have students report back on their findings. Tally the scores and declare a *Who Does What Where?* winner.

After the scavenger hunt, ask students: If a cultural workplace is anywhere that arts and cultural products and services are created, performed, collected, managed or sold – where is that? Have the class brainstorm a list of cultural workplaces.

Answers to the “Who Does What Where?” Quiz:

1. **Location Manager**, *From Shortwave to Widescreen*
2. **Multimedia scriptwriter**, *Words on the Move*
3. **Sponsorship coordinator**, *The Art of Storytelling*
4. **Curator**, *The Mind’s Eye*
5. **Wardrobe supervisor**, *The Spotlight’s On*
6. **Road manager**, *Now Hear This*
7. **Photographer**, *The Mind’s Eye*
8. **Grip/Gaffer**, *From Shortwave to Widescreen*
9. **Art historian**, *The Mind’s Eye*
10. **Technical terminologist**, *Words on the Move*
11. **Session player**, *Now Hear This!*
12. **Intellectual rights lawyer**, *The Interactive Zone*
13. **Historian**, *The Art of Storytelling*
14. **Potter**, *The Mind’s Eye*
15. **Wrangler**, *From Shortwave to Widescreen*
16. **General Manager**, *A Passion for the Arts, A Mind for Management*
17. **Lyricist**, *Now Hear This!*
18. **Magazine writer**, *Words on the Move*
19. **Illustrator**, *The Mind’s Eye*

ACTIVITY 4:

DO YOU KNOW “CULTURE SPEAK”?

Expectations:

- That students learn cultural workplace vocabulary.
- That students use reference materials to learn about the cultural workplace.

Suggested Grade Level:
Junior

Time Required: 25
minutes

Classroom Resources:

- Use the *Do You Know “Culture Speak”?* student handout on page 18
- *CiC*
- General and specialized dictionaries (musical terms, theatre terms, etc.)

Method: Individual or pair research

1. Give students the handout.
2. Have students define the underlined words and identify the cultural sub-sector where the words are found.

Option: Subject-matter teachers may want to add to this vocabulary exercise.

Answers to the *Do You Know “Culture Speak”?* student handout:

1. **Blocking:** arranging actors’ onstage moves; **prompt book:** master copy of the script with all the actors’ moves and technical cues; **calling the show:** giving of verbal cues to the lighting, sound, fly operators and stage crew during a performance; **show reports:** stage management’s written post-performance report, detailing relevant information and problems.
2. **Literary agent:** paid individual representing an author to publishers; **advance:** money paid in advance of writing; **royalties:** author’s share of the proceeds of a book sale.
3. **Online portfolio:** website allowing prospective buyers to see digital examples of artists’ and craftspeople’s work; **virtual gallery:** website displaying arts, crafts and artifacts.
4. **User-generated content:** online content generated by users and hosted by a third party website, e.g. YouTube; **virtual community web spaces:** specific websites designed for individuals to upload and share video clips; **copyright:** ownership right arising from authorship alone.
5. **Genealogy:** the study and tracing of family pedigrees; **repositories:** facilities such as museums, providing long-term professional curatorial services; **archives:** records in any media created over the course of an individual or organization’s life.
6. **Co-production:** film or television productions resulting from the joint efforts of two or more production companies; **wrangler:** person responsible for the care and control of animals used on a set; **animation:** process of creating the illusion of motion by drawing or photographing individual frames.
7. **Platinum:** A CD selling 100,000+ copies in Canada; **shopped:** when a manager is trying to get an artist a recording deal, it is said that they are “shopping” the artist; **gigs:** performances or jobs.
8. **Genre:** category of writing (e.g. poetry, non-fiction); **mainstream:** book or magazine with wide audience appeal; **editor:** a person who examines a text’s organization, logic, sentence structure, grammar, spelling, etc.
9. **Interactive:** multimedia tool such as a website allowing users to select the order of reading, viewing and listening; **web design:** design and administration of content for the Internet; **new media:** term often used interchangeably with multimedia.
10. **Pre-visualisation:** computerized tools demonstrating lighting/scenic design prior to building; **pre-production:** planning phase of production; **WISIWYG:** What You See Is What You Get – software tool for lighting design pre-visualisation.
11. **Cultural resources:** material, remains or archeological objects comprising a culture’s non-renewable heritage; **historic site:** place that is a particular focus of past human activity; **World Heritage Site:** UNESCO designated, globally significant cultural and national heritage site; **conservation management plan:** document defining site’s heritage significance and suggesting appropriate protective policies and treatments.
12. **Hook:** catchiest part of a song; **chops:** skills, licks; **payola:** illegal payoff made to get radio airplay; **airplay:** when a radio station plays a particular song.

ACTIVITY 5:

ADD CREATIVITY AND STIR ...

Expectations:

- That students explore a cultural worker’s reality.
- That students consider the pros and cons of cultural work situations.

Suggested Grade Level: Junior

Time Required: 50 minutes plus more time for discussion as needed; presentations could take longer.

Classroom Resources: Students’ imaginations and analytical skills

Method: Group discussion, preparation, presentation

1. Divide students into groups.
2. Have each group choose a cultural activity and workplace, and then design a “day in the life” of one of its workers. Have students ask questions such as:
 - Who am I? Where am I? What am I doing?
 - Am I alone or am I part of a team?
 - Am I traveling? Where? Why?
 - Is this a typical day?
 - What are the highlights?
 - What are the low points?

Have each group present to the class. The presentations could take a variety of forms – skits, songs, poems, raps, speeches, “Dear Diary,” etc.

3. After each presentation, ask students:
 - Is this how you imagined the “day”?
 - Are there other events that could happen?
 - What are the pros and cons of this workplace?
 - What challenges does someone in this occupation face?

Teacher Tip: How to Help Students Create Imaginative Presentations

Actors sometimes use the “*What if...?*” question to help get inside the mind of a character. For example: “*What if... the only way to rescue my true love entails risking my life in the tentacles of a ferocious giant squid?*” Writers use the “*What if...?*” question to develop plot lines. For example: “*What if...a street person were to win a \$14 million lottery – how would his/her life change?*”

CULTURAL CAREER JOURNAL SUGGESTION

Have students explore their personal feelings about the different presentations. What did they like about the occupations and cultural workplaces portrayed? What didn't they like? Did they see or hear anything that pointed them in a career direction?

ACTIVITY 6:

GET TO KNOW YOUR CULTURAL COMMUNITY

Expectations:

- That students consider their community as a bank of cultural resources.
- That students research specific organizations and individuals.

Suggested Grade Level: Senior

Time Required: 50 minutes

Classroom Resources:

- *CiC*
- Yellow Pages
- University/college/Cégep catalogues
- Printed material from local arts and heritage organizations
- Local/regional arts and heritage organizations' websites

Method: Class discussion, individual or group work

1. The next column has a list of cultural resources found in many communities. Work through the list with students to make it specific to cultural workers and organizations in your community.
2. Have students do research to fill in any gaps. This work could be done by an individual or a group.

Option: Send students on a Cultural Quest:

- arrange a visit to a cultural workplace
- attend a performance of an art form about which they know little
- conduct a Web exploration of a cultural site
- interview an artist or a cultural worker in an area of specific interest and report their findings in their journal.

Cultural Community Resources (the teacher can modify this list as appropriate)

- In-school resource persons such as guidance/co-op teacher(s), librarian(s), and teachers of drama, music, dance, English/French, history, visual art, new media, Aboriginal studies, foreign languages.
- School programs, e.g., co-op, extracurricular activities.
- University/college/Cégep programs.
- Libraries.
- Private/public training opportunities such as academies, art schools, summer arts programs, arts workshops and seminars.
- Local historic sites.
- Radio stations, e.g., public, private, university/college/Cégep.
- Television stations, e.g., public, private, cable, university/college/Cégep.
- Specialized retail resources such as music stores, film/theatre bookstores, costume/make-up suppliers, art/crafts supply stores, Internet cafés, online sites.
- Festivals, theatres, art galleries, orchestras, musical ensembles, dance companies, opera companies, choirs.
- Professionals, i.e., local potential mentors such as visual artists, craftspeople, actors, musicians, singers, composers, writers, radio commentators, drama/dance/music critics, arts administrators/cultural managers.
- Heritage resources such as organizations, sites, festivals, museums, historical societies
- Personal networks.

CULTURAL CAREER JOURNAL SUGGESTION

Have students identify their specific fields of interest in the world of arts and culture and the resources that are available to them in the community.

ACTIVITY 7:

INDULGE YOUR PASSION

Expectations:

- That students learn ways to identify their personal areas of interest.
- That students are encouraged to volunteer in their areas of interest to test their passion, gain knowledge, broaden their experience, make contacts, and increase their chances of finding work in the future.

Suggested Grade Level: Junior

Time Required: 50 minutes

Classroom Resources: CiC

Method: Individual work, class discussion

1. Have students find and read the “Hands-on experience” checklist for the discipline that interest them most.
2. Have students write down the activities that intrigue them and ask themselves the following questions:
 - How could I do this activity?
 - Where can I do it?
 - Whom do I need to talk to?
 - What's my time commitment?
 - How will this help me?
 - How will this help others?
3. Have a class discussion about the pros and cons, and benefits and responsibilities, of volunteering.

Teacher Tip: About Volunteering

When discussing volunteering with students, stress:

- opportunity to turn volunteer work into paid work
- need for commitment to the assignment, i.e., a volunteer assignment is a job
- possibility of a letter of reference, or a written acknowledgement of work, for a future work search
- importance of attitude, i.e., enthusiasm, eagerness to take on other work, notion of “becoming essential”
- opportunity to observe workers’ interpersonal skills
- creative possibilities for students, i.e., use of their ideas, input, suggestions in the actual workplace
- chance of rejection and criticism, and the need to learn from mistakes
- opportunity to learn from someone else’s expertise
- possibility of finding mentors and helpful contacts

CULTURAL CAREER DISCUSSION TOPIC

Invite students to report on their volunteer situations. Invite them to talk about the ups and the downs. This is a good entry to themes like interpersonal relations, attitudes at work, observations about professionalism, manners and decorum, etc.

CULTURAL CAREER JOURNAL SUGGESTION

Have students outline their next steps in terms of research for volunteer placement, based on their answers to the questions posed in this Activity and the class discussion.

Have students write a short fictional description of their “ideal” volunteer placement as an incentive. (In class, discuss how that hypothetical placement might interest a hypothetical potential employer, and how realistic that “ideal” might be.)

Once students have secured a volunteer position, have them make diary entries in their journals that track their experiences.

STUDENT HANDOUT (UNIT 1, ACTIVITY 1)

EXPLORERS, REBELS AND DREAMERS

Are people who work in arts and culture different from other types of workers? Cultural workers say “Yes”: that they often feel they “walk to a different beat” in the way they think, judge situations, define success, see other people, and perceive the world. Many also say that the most important aspect of their career is the great feeling of satisfaction they get from being an artist or being connected to the world of culture.

Are you one of these people? Do you have a passion for arts and culture? Yes? (Tell about any previous study, love of reading, singing experience, etc.)_____

Not sure? Want to know more? Check off the statements below that apply to you and find out.

I have a passion for the world of arts and culture or a specific aspect of it. I would love to work in the area of _____.

I need excitement and variety in my working life.

I crave challenge.

I welcome responsibility, realizing that either success or failure could depend on my efforts.

I can work with defined goals, deadlines and the resulting stress.

I’m an independent thinker and don’t follow anybody’s crowd.

I love being creative and work to improve my creativity.

I welcome the prospect of self-employment, being my own boss and working independently.

I’m prepared for financial uncertainty.

I’m prepared to travel to where the work is, and to organize my life around that reality.

I believe that personal satisfaction is more important than a stable revenue.

I enjoy researching my field of interest.

I am self-motivated and can work alone.

I don’t give up easily.

I can devote many hours to work on, or to practice, activities in which I want to excel.

I have enough self-confidence to keep rejection and failure in perspective.

I can give and take constructive criticism.

I’m a reliable person and will give 100% to whatever I undertake.

I seek out new skills and techniques.

I strive for excellence in my performance.

How did you do? If you checked off many of these statements, a career in arts and culture may be what you’re looking for.

STUDENT HANDOUT (UNIT 1, ACTIVITY 2)

I ONLY WANT TO CHANGE THE WORLD

The Situation:

A local high school rebel writes an explosive novel about life as an urban Aboriginal youth at the beginning of the 21st century. The writing is beautiful and contemporary. The insights are highly controversial. There is a sense that this novel could change society's views on youth, race, education, and the future. Publishing houses, movie studios, television companies clamor for rights. Agents rush to represent this emerging talent. Musicians, performers of all kinds, illustrators, and new media software designers see themselves as part of the action. Museum curators are already planning exhibits documenting the life of minority youth in this century.

The Challenge:

This exciting novel could create spin-off activities for many people in the cultural sector. With your group:

- Brainstorm the works, activities and services that could surround the production of this novel.
- Brainstorm the challenges that this young author might encounter in light of sudden fame.
- Make a list of as many artists and cultural workers as possible who could be part of the action.
- Consider the value of the spin-off activities to our society. Are they as valuable as the novel itself? If so, why? If not, why not?
- Present your findings to the class.

CULTURAL CAREER JOURNAL SUGGESTION

What personality traits are missing from this checklist that you think are necessary for someone entering the field of culture? Put them in your Cultural Career Journal.

STUDENT HANDOUT (UNIT 1, ACTIVITY 3)

“WHO DOES WHAT WHERE?” QUIZ

The cultural workplace has thousands of occupations. This quiz will help you find out about a few of them. Your group has _____ minutes to find the occupations that match the clues. For every correct answer, you get 2 points. If you find more than one occupation per clue, you'll gain 1 bonus point per additional occupation.

Who might...

1. visit a glacier in Northern Alberta to check on ice conditions for a film shoot?
2. write a script for a computer game set on a medieval battlefield where two city-states are engaged in tactical skirmishes?
3. look for a corporate sponsor to help fund a “Toys Through the Ages” heritage exhibit?
4. select individual paintings to showcase an emerging artist at a prestigious downtown gallery?
5. know where to find a size 12 Tosca costume in an opera company’s wardrobe department?
6. tour Atlantic Canada with a jazz ensemble, making sure that things on the road and on the stage run smoothly?
7. create and provide photo stills for the website of a local municipality?
8. rig and dismantle sets for a television shoot?
9. teach a college course on the role of new media as applied to the evolution of 20th/21st century Canadian art?
10. check terms for a technical manual?
11. perform background music for radio advertising jingles?
12. do legal work to help a new media company acquire rights to material being used on a pod cast?
13. provide historical background for a heritage collection of traditional music?
14. create one-of-a-kind art works in clay?
15. coax a hungry lioness to roar for the camera?
16. create the budget for a season of three new Canadian plays to be presented by a small professional theatre company.
17. write the words to be sung in a groundbreaking new Canadian musical?
18. visit car races across the country, researching a magazine article on the psychology of speed as applied to racers and fans?
19. use drawing skills to create illustrations for a new children’s book?
20. use technology to catalogue and maintain publications at a university?

STUDENT HANDOUT (UNIT 1, ACTIVITY 4)

DO YOU KNOW “CULTURE SPEAK”?

Most cultural career areas have a language of their own. The people who work in those areas use words and phrases that may be so “in” that no one outside understands them. Here’s your chance to find out how much of the arts and cultural lingo you already know.

The Challenge:

Using dictionaries, CiC and your knowledge, define each bolded word and identify the specific discipline, i.e., music and sound recording, heritage, new media, etc.

1. The Stage Manager must be a “detail” person as she is responsible for recording the **blocking** during rehearsals, maintaining the **prompt book**, **calling the show** and producing **show reports**.
2. My **literary agent** called to see if my **advance on royalties** cheque had arrived in the mail.
3. The **online portfolio** is an invaluable tool for visual artists, as is the **virtual gallery**, especially for those who are just emerging onto the scene.
4. The provision of **user-generated content** and the use of **virtual community web spaces** provide inexpensive ways for talented newcomers in film to show their creative projects, however **copyright** issues can arise.
5. The study of **genealogy** can take you to a church cemetery, to your “family tree” computer software and to many other **repositories** of historical information like museums and **archives**.
6. That Canadian/Australian film **co-production** about a family of grizzly bears definitely won’t need a **wrangler**, because it’s **animation**!
7. The young artist’s dream of “**going Platinum**” took a huge first step when her agent **shopped** her to a major label. This should help her get **gigs**.
8. A writer may be writing in a particular **genre** like poetry or drama, or be appealing to the **mainstream**, however a good **editor** plays a huge role in his success.
9. Any **interactive** technology offers the inquiring and creative brain a multiplicity of fascinating jobs like **web design** or creating art for **new media** projects.
10. During the **pre-visualisation session** early in September, as a kick-off to **pre-production**, we’ll be using tools like **WISIWYG** to get a sense of how our initial design ideas might look.
11. Any country with many **cultural resources** and **historic sites** (especially **World Heritage Sites**) must develop comprehensive **conservation management plans**.
12. If a song has a great **hook**, and the band has their **chops** down, their song should get **airplay**.

UNIT 2

WORKING WITHOUT A NET – SELF-EMPLOYMENT IN THE WORLD OF CULTURE

“Freelance: A medieval soldier who sold his services (his lance) to any state or cause.”

– Funk and Wagnalls Standard College Dictionary

TEACHER BACKGROUND INFORMATION

While many cultural workers are part- or full-time employees of businesses and organizations, many are self-employed professionals marketing their own works or services. They have to depend on their talent, experience and reputation to get the next contract or make the next sale.

The ongoing realities for freelance cultural workers include contract and temporary work, lack of financial stability and security, few or no benefits and, often, low wages. In addition, many cultural workers face periods of no work in their field, an inability to market their work, or the necessity of travel in order to find work.

Being your own boss has many attractions such as independence, freedom from others’ schedules, and choices of work setting. However, it is also a work situation that requires special skills and attitudes such as discipline, persistence, business skills and marketing know-how.

*Teacher Tip: About Especially
Creative Students*

Do you have students who know they might want to create content, make films, compose music, write books, poem, plays, scripts for other media, choreograph, act, or make their career in some other exciting discipline? If these students choose the career path of a creator, they face special challenges. Not only do they have to create new and unique works, they must also create a demand for them. There are no purchasers for the works of new creators until they have been 1) completed, and 2) brought to the public’s attention.

Novice artists usually create without pay and then have to sell their works in a highly competitive marketplace. These individuals require incredible persistence and confidence in their vision and themselves. The more they know about the **entrepreneurial skills** they will need, the better their chances of finding a satisfying and successful career path.

HOOK YOUTH ON CULTURE

Invite a freelance artist/cultural worker and a financial planner as co-panelists. Have them discuss the pros and cons of “being your own boss” as well as creative solutions to the challenges of self-employment.

ACTIVITY 1:

PLAYING THE ROLE (IS THE FREELANCE LIFE FOR ME?)

Expectation: That students explore the pros and cons of self-employment in general, and the cultural workplace in particular.

Suggested Grade Level: Junior/Senior

Time Required: 50 minutes plus additional time for class discussion

Classroom Resource: Use the *Playing the Role (Is the Freelance Life for Me?)* student handout on page 23

Method: Class discussion, individual work

1. Discuss issues involved in self-employment including:
 - Freedom/flexibility vs. institutional structure
 - satisfaction/fun of creativity
 - stress/excitement
 - time and financial management/paperwork
 - financial opportunity/risk
 - personal development
 - role of technology
 - lack of pension/benefits/revenue
 - success and how it's defined
2. Have students complete the handout and report to the class.

ACTIVITY 2:

WHAT DOES IT TAKE TO FREELANCE?

Expectations:

- That students understand “being your own boss” may mean freedom and flexibility, but it requires preparation and acquiring important personal skills.
- That students identify skills and attitudes necessary for successful self-employment.

Suggested Grade Level: Junior

Time Required: 20-30 minutes plus additional time for discussion

Classroom Resources: *CiC*

Method: Group work, class discussion

1. Divide students into small groups of 2-3, each group having access to a computer.
2. Have students find 6 key words or phrases that describe skills and attitudes needed for successful self-employment.
3. Have the class create a list of 6 to 10 other skills or attitudes that contribute to success as a cultural entrepreneur.
4. Have the class discuss their findings.

CULTURAL CAREER JOURNAL SUGGESTION

1. Have each student rate his/her personal strengths in terms of each skill or attitude discussed in class, using a scale from 1 (low) to 5 (high).
2. Ask them: Do you ...
 - see yourself as being self-employed in the future? Why?
 - have all the entrepreneurial know-how that you'll need? If not, what's missing?
 - know what steps you can take to develop your entrepreneurial skills and attitudes?

ACTIVITY 3:

WHO CAN HELP ME?

Expectation: That students explore cultural workplace resources to answer their career questions.

Suggested Grade Level: Junior

Time Required: 50 minutes

Classroom Resources:

- Use the *Who Can Help Me?* student handout on page 24
- Check out the “Want More Information?” sections of *CiC-Online*

Method: Individual work, class discussion

1. Give students the handout.
2. Refer them to CiC-Online: “Want More Information?”
3. Have students report their findings.

CULTURAL CAREER JOURNAL SUGGESTION

1. Have students list URLs and contacts that might be helpful to them as they consider their possible cultural career.
2. Have students create a request for information to one organization that reflects where they are currently and is specific to their interests.

STUDENT HANDOUT (UNIT 2, ACTIVITY 1)

PLAYING THE ROLE (IS A FREELANCE LIFE FOR ME?)

Part A: Pick and define your character – This is a reality check!

The next 6 statements will allow you to choose a career for your character and determine his/her lifestyle. Circle your choices and then continue to Part B.

1. I am a self-employed: digital media content creator/musician/songwriter/television actor/guitar maker/sculptor, or _____.
2. I am male/female.
3. I am married/not married.
My spouse has a high-paying job/works at a low-paying job/is unemployed.
4. I have no children/one teenager/two young children.
5. My personal career goals are to make a decent living/explore my passion/become famous/enjoy work every day/be creative/meet interesting people/ follow my dream. (You may choose more than one answer)

Part B: Explore your character's life

Assume that you must look for contracts or commissions that will bring in money. To get these contracts, you often have to travel out of town, or work long hours or weekends. What is your life like in terms of:

- finances – do you earn enough to support a family, to save money for periods of no work or illness, to put money away for a pension?
- clients' expectations – what are your work responsibilities; what happens if you don't perform well?
- family responsibilities – are you responsible for child care/household chores, etc.?
- co-workers – do you work with other people (or have employees) who make demands on your time, or work alone and have to find ways to network?
- daily challenges – what must you do every day to promote your work or services; do you have to keep daily records; do you have deadlines?
- reasons for satisfaction – what do you enjoy about your life and work?
- reasons for irritation – what annoys you?
- worries – what are your concerns now and for the future?
- rewards – what do you particularly enjoy about life and work?

Part C: Report to the class

Report to the class on the pros and cons of your character's work and life as a self-employed professional in the cultural workplace.

STUDENT HANDOUT (UNIT 2, ACTIVITY 3)

WHO CAN HELP ME?

You have a small contract to do research for the Cultural Human Resources Council, focusing on Careers in Culture. As part of your job, you field telephone calls, answer questions, and provide helpful information. Below the name of each booklet, you'll find 3 statements or questions from individuals requesting information. Using the "Want More Information?" section at the end of the designated discipline, provide the advice that the person requires.

Now Hear This!

1. *I'm a freelance disc jockey preparing for an interview with a record company in Vancouver. My specialty is jazz and blues. I need a website for information on the Vancouver scene.*
2. *I'm a young freelance cellist and need to learn how to audition for orchestra work. Where do I look?*
3. *I live in Manitoba and want to work in sound for film and video. I need a contact.*

The Spotlight's On

1. *I'm starting a freelance career as a modern dancer and want to find out more about professional dance in Canada.*
2. *I'm a filmmaker in Halifax, and I'm looking for an Aboriginal scriptwriter for my new project.*
3. *How do I find training to choreograph convincing (but safe) stage fighting?*

The Art of Storytelling

1. *I'm a freelance writer interested in collecting oral histories of Canada's Acadian community. Who can help me?*
2. *I'm getting into the heritage field as a researcher and I need directories of museums and organizations.*
3. *I know that some museums hire actors and performers. Who can tell me more?*

From Shortwave to Widescreen

1. *I'm an independent filmmaker moving to Calgary, and I don't know the scene there. Can you give me a contact?*
2. *I'm a young female composer, I'd like to find out more about Canadian women composers.*
3. *I need support for travel to help me research a television project documenting Canadian dancers working outside of Canada. Any tips?*

A Passion for the Arts, A Mind for Organization

(Hint: Check out the “Who’s Who in Cultural Management” section.)

- 1. I’m an Aboriginal woman looking for information on working in arts management for my community.*
- 2. My B.A. is in Business with a minor in New Media. Where can I do an MA in arts management?*
- 3. I’d like to take some post-secondary education in arts management. What are my options?*

The Interactive Zone

- 1. I’m a writer who’s trying to break into the multimedia scene. I need contacts and a way to find out what’s happening.*
- 2. I need to sharpen my technology skills if I want a career in music and new media. Give me a fun website that will also teach me something about technology.*
- 3. I’m looking for European multimedia contacts. Where do I go?*

The Mind’s Eye

- 1. I love to sew, have a great eye for colour and shape, and enjoy making traditional objects. I want to be a fabric artist. Who can help me?*
- 2. I’m a visual artist and have just moved to Saskatoon. How do I make job contacts?*
- 3. I love helping artist friends get their work to buyers. Is there a career there for me?*

Words on the Move

- 1. I want to write fantasy novels. How do I get started? Is there a website?*
- 2. I’m a Canadian bookseller and I want to export Canadian books to Asia. Who can help?*
- 3. I want to research and write about a Canadian personality, but must travel and need support money for travel expenses. Who would have this information?*

UNIT 3

“IT’S A SMALL, SMALL WORLD” – CULTURAL CAREERS IN THE GLOBAL COMMUNITY

TEACHER BACKGROUND INFORMATION

Canada is a big country with a vibrant cultural life and a small population. We look outward as well as at home for audiences and markets. Canadian authors are known world-wide. Our circus artists define the “cutting edge” in that genre. Our orchestras, dance companies, theatre artists, musicians, designers, visual artists, and filmmakers play, perform and show their work on the international scene to great acclaim. Canadian content touches every corner of the world via digital media. We need to be out there delivering our best ideas in order to show Canada to the world, and, paradoxically, in order to survive at home. Competition is fierce, and kudos from elsewhere count with Canadian audiences – the people who ensure the long-term survival of Canadian performers and creators. It’s a complex and exciting market that stretches from our own backyard, to as far as we can reach with our talent and innovation. And it offers an infinite number of opportunities for creative brains and bodies.

That same rich market poses challenges and questions, none more pressing perhaps than the threats of climate change and global political instability. If travel becomes increasingly difficult, and environmentally damaging, how do we continue to speak to the world? Digital media will provide many of the answers, but that question and the spin-off questions become increasingly vital:

- what is the content that we are sending out to the rest of the world?
- who provides it?
- to whom are we speaking?
- what are we saying and how are we saying it?

Just as we send information out, we are bombarded with inputs from elsewhere. More questions arise:

- how do those inputs affect who we are?
- influence what we think and feel?
- impact on our future actions as individuals and as a country?

Cultural workers today need to consider Canadian culture as every changing and existing within a global framework. The Activities in this Unit should get students to start thinking about:

- the need to gain proficiency in other languages;
- the many job opportunities in the global marketplace;
- the importance of technology in promoting culture globally;
- the need for sensitivity to other cultures, and a strong curiosity about cultural diversity;
- the importance of noting current events and their effect on all cultures and societies;
- their own place and responsibility in the world as Canadians and as humans; and
- their own talents and potential;
- the global cultural marketplace and opportunities to present Canadian culture internationally.

ACTIVITY 1:

WHAT'S MY (GLOBAL) COMMUNITY?

Expectation: That students look at their school and community as resources for learning about other cultures.

Suggested Grade Level: Junior (also a warm-up Activity for Seniors)

Time Required: 30 minutes

Classroom Resources: Students' imagination and experiences

Method: Class discussion

1. Have students brainstorm and record the opportunities for learning about other cultures that exist in the school and in the larger community such as:
 - food stores and markets
 - language classes
 - international associations
 - festivals
 - concerts
 - dance events
 - foreign films
 - folklore associations
 - places of worship
 - art galleries
 - choirs
 - online
2. Have students discuss:
 - festivals, language, food, customs, times of worship, etc. that need to be considered when approaching individuals belonging to other cultures for the purpose of research or business; and
 - personal international experiences and/or ongoing contacts with other countries (actual or virtual pen-pals, family members living abroad, travel, etc).

HOOK YOUTH ON CULTURE

Have students view a film/DVD from another country and consider how the topic would be handled differently by a Canadian filmmaker.

Have students view one or more Canadian films/DVDs for insights into what we say about ourselves as Canadians the world.

ACTIVITY 2:

WHAT, ME GLOBAL?

Expectation: That students consider the impact of globalization on their daily lives.

Suggested Grade Level: Junior

Time Required: 30 minutes

Classroom Resources: Students' imagination and experiences

Method: Class discussion

1. Have students brainstorm their day, listing what they read, listen to, watch, wear, eat that has international content.
2. Have students list language references, quotes, and commonly used words that are not English, but have found their way into the language.
3. Have students discuss how Canada has been/ is strengthened by the arrival of other cultures through immigration and technology.
4. Have students discuss what they have learned from international travel, or exposure to individuals from other cultures.
5. Invite students to design a "Canadian" costume that reflects our multicultural reality.
6. Other related topics:
 - Discuss Canadian images: what do we think of when we try to describe the country?
 - What is a Canadian meal? Play? Poem? Song?
 - What is Canadian humour?
 - Is "Canadian" a style?
 - If you were invited to a world fair and had to bring one Canadian cultural artifact, what would you choose? Why?

ACTIVITY 3:

GLOBE-TROTTING

Expectations:

- That students understand the impact (opportunities and challenges) of globalization on Canadian culture.
- That students explore the necessary skills to work in a global marketplace.

Suggested Grade Level: Senior

Time Required: 50 minutes plus additional time for class discussion

Classroom Resource: Use the *Globe-Trotting* student handout on page 32

Method: Group work, class discussion

1. Divide students into groups.
2. Assign each group a specific cultural profile. (Examples: dance company, circus troupe, publishing house, filmmaker co-op, art gallery, museum of photography, musical group, graphic design company, multimedia production company.)
3. Tell the groups that, as cultural organizations, each must be active in the global marketplace to survive. What project could they undertake to meet this challenge? Have each group write a brief project description. (Example: To raise excitement, a museum wants to bring in a multimedia exhibit about urban living, so they put out a request for proposals.)
4. Give students the handout. Have the groups list the opportunities and challenges facing their projects. Have them brainstorm important global survival skills. (Examples: language skills, tolerance, technology know-how, organizational / touring skills.)
5. Have students discuss their findings with the class.

ACTIVITY 4:

THE GLOBAL “IDEAS” CHALLENGE

Expectation: That students understand the challenges and implications of dealing globally.

Suggested Grade Level: Senior

Time Required: 50 minutes plus additional time for classroom discussion

Classroom Resources:

- Use the *The Global “Ideas” Challenge* student handout on page 33
- *CiC*

Method: Group work, class discussion

1. Divide students into groups of 3-5, and give each group the handout and access to *CiC*. Each group should choose or be assigned one specific discipline.
2. Have the groups research, discuss and solve one of the challenges.
3. Have the groups report to the class.

CULTURAL CAREER JOURNAL SUGGESTION

Have students list their personal pros and cons with regard to international travel as an important aspect of a career in culture.

ACTIVITY 5:

MY EDUCATION CAN TAKE ME PLACES

Expectation: That students have an opportunity to consider the many global possibilities open to cultural workers.

Suggested Grade Level: Junior/Senior

Time Required: 50 minutes

Classroom Resource: *CiC*

Method: Small group research, then class discussion

1. Divide students into small groups of 3-5.
2. Have each group, using *Careers in Culture*, and their own experience/imaginings, brainstorm cultural careers that could have an international component. Note: merely living abroad and working, i.e., creating a sculpture in Paris is not an international cultural career. In this Activity, students should find ways that a Canadian artists and cultural worker would interact professionally with others in another country. (Examples: a heritage festival organizer helping set up a fair in Japan; or a curatorial assistant working for a museum in Argentina showing Canadian art.)
3. Have groups report to the class, sharing possibilities.
4. Discussion could include:
 - opportunities for professional development;
 - challenges for the individual working in a different environment;
 - opportunities for personal growth; and
 - international contacts and what this means for professional mobility.

CULTURAL CAREER JOURNAL SUGGESTION

1. Have students explore their feelings about the possibility of being global cultural workers. Have them ask themselves:
 - Do I want to travel?
 - What parts of the world would I like to see?
 - What problems might I encounter in those parts of the world?
 - How do I prepare myself for possible problems?
 - What other cultures interest me?
 - How can I learn about these cultures now?
 - Is there someone in my school or community who could help me find out about this culture?
2. Have students list their own skills and experiences that offer insight into, and contacts with, other cultures. Remind them not to forget language, friends, cultural exchanges, travel, pen-pals, chat rooms, blogs, pod casts.

STUDENT HANDOUT (UNIT 3, ACTIVITY 3)

GLOBE-TROTTING

Many cultural workers and organizations find that they are affected by globalization in different ways. Your group is developing a special project with international aspects. Read the informational paragraphs at the bottom of the page. What could this information mean for your project?

Describe your project:

As a result of reading these paragraphs, we see the following opportunities:

But we also see the following challenges:

5 skills we'll need to have to make our project successful are:

Global Jukebox

Did you know that the Grammy awards started in 1959 with 28 categories? There are now more than 100. As our global village gets smaller and our population grows more ethnically diverse, niche musical forms such as contemporary world music, Aboriginal, Latin rock, and rap gospel, are finding a larger audience.

Entertain Canada and the World

Canada has a small population, and our artists and performance companies have to develop international audiences to survive financially. Canadian dance companies, music groups and circuses market themselves around the globe. Canadian television and film producers sell their productions for broadcast in other countries.

STUDENT HANDOUT (UNIT 3, ACTIVITY 4)

THE GLOBAL “IDEAS” CHALLENGE

The big challenge for artists and cultural workers in a global world is to come up with ideas – new ways of using technology to reach global markets, new types of art to export new ideas for international exchanges and collaborations.

Who Are You? *Your group is a company that generates and exports Canadian art/cultural products and services - performance, crafts, new media, music, heritage, visual art, dance, etc.*

What Do You Have To Do? *You’ve been asked to submit a proposal to create the Canadian arts and cultural component for an international world’s fair to be held in New Delhi, India.(Substitute another destination as appropriate.)*

How Will You Accomplish Your Task? *Choose what kind of product/service you would find or create in one of the following areas (choose A, B, C, D, E, F or G, depending on the discipline you’ve been assigned, and then prepare your “pitch” so that your company can get the contract.*

- A** *(The Interactive Zone) An interactive computer game that would introduce Canada to India. How would the game work and what would it teach?*
- B** *(Now Hear This!) A selection of music – CDs, videos, live performers and groups – that will represent the entire country. What music would you choose and why?*
- C** *(The Art of Storytelling) A way of introducing Canada’s heritage to India (architecture, stories, history, music etc.). What would you include and why?*
- D** *(Words on the Move) A selection of Canadian literature (fiction, non-fiction, poetry, magazines) and suggestions for ways of exhibiting it. What selection would you make and why?*
- E** *(The Mind’s Eye) A visual arts/crafts exhibit called “See Canada First!” What items would you choose and why?*
- F** *(The Spotlight’s On) An evening of theatre/film/video (drama, comedy, stand-up, improvisational) that would reflect a current Canadian social issue. What issue would you choose and how would you present it?*
- G** *(From Shortwave to Widescreen) A mini-festival of short films that highlight Canada. What aspects of youth culture would you include?*

Clue: *You may use real groups, products or artists, or create the ones you wish existed.*

UNIT 4

HIGH-WIRED ACTS – TECHNO-SAVY IN CULTURAL CAREERS

TEACHER BACKGROUND INFORMATION

Human skills, talent, imagination and creativity are, and always will be, the cornerstones of the cultural workplace. But today's cultural workers are increasingly harnessing technology to help them create, display and promote their vision and abilities. Here are some examples.

1. Advances in technology are creating new ways to work:
 - Visual artists working in fabric are able to mix media as seemingly diverse as digital photography and quilting.
 - Musicians use digital technology for composition and performance.
 - Theatre lighting designers create their lighting plots on virtual “stages,” and demonstrate effects on their lap-tops.
2. The Internet is creating new opportunities for performance and display:
 - Curators can now create virtual reality museum exhibits and art tours.
 - Musicians can give away samples of their music on their websites.
 - Internet connections allow artists many miles apart to come together electronically to compose, dance, play music, and create visual art.

What does this mean for students who are interested in a career in culture? They appreciate that **computers and electronic communications are increasingly important tools** in the creation and delivery of arts and culture products and services.

The Activities in this Unit are designed to help students explore how computers are changing the cultural workplace. They will also gain an appreciation of how their current computer skills (skills which they may take for granted) can be transferred and built upon in the many cultural careers they will be considering.

HOOK YOUTH ON CULTURE

- Invite a composer who creates on his or her computer, and discuss what’s next in terms of technology for that artist;
- Invite an set designer for theatre or film who uses WYSIWYG to pre-visualize the end result; or
- Invite someone from the world of computer animation/games development to discuss the content creation process.

ACTIVITY 1:

LIFE BEFORE TECHNOLOGY/LIFE WITH TECHNOLOGY

Expectations:

- That students consider how technological change has affected human communication and creativity.
- That students identify their personal skills and relationship to technology.

Suggested Grade Level: Junior (also a warm-up Activity for Seniors)

Time Required: 30 minutes

Classroom Resources: Students' imaginations, experience and analytical skills

Method: Class discussion

1. Have the class list pre-computer tools that promoted communication, business transactions and artistic expression, beginning as far back in time as possible. For example:
 - the human voice for storytelling
 - hollow log drums used for long-distance communication
 - beans used for counting
 - the human body using movement and/or dance for stories and narratives
 - scratches and painting on rock
2. Have students describe current technologies that now facilitate, or take the place of, the above items.
3. Ask your students:
 - Has technology changed the pace of human activities? If so, what is the social and/or psychological impact?
 - How have computers affected the different ways we express ourselves?
 - How do you feel about new technology? What words or phrases best describe your response to a "wired world"?
 - How many different ways do you use computer technology?
 - What are your personal computer skills?
 - What are the pros and cons of new technologies? How do we deal with the cons?
 - How will *you* use technology in the future?

CULTURAL CAREER JOURNAL SUGGESTION

Ask students to be visionary, and "invent" a new use for existing technology. Ex: five years ago, we didn't use our cell-phones to take photos or view films. Now we can. What does five years down the road look like?

ACTIVITY 2:

NEW WORK FOR PLUGGED-IN PEOPLE

Expectations:

- That students understand the impact of technology on the cultural sector.
- That students learn that technology creates new occupations and eliminate others.

Suggested Grade Level: Junior (also a warm-up Activity for Seniors)

Time Required: 50 minutes plus additional time for reports if necessary

Classroom Resources:

- *CiC-Online* (The Interactive Zone: Careers in Digital Media)
- Use the *New Work for Plugged-In People* student handout on page 41
- Personal experience

Method: Group work, class discussion

1. Divide students into small discussion/research groups.
2. Challenge the groups to define the main messages found in *The Interactive Zone*, and report back to the class. They can look for overarching themes like:
 - attitude needed to work in the sector
 - skills needed
 - types of work available
 - potential for growth/change
 - excitement factor
 - previously unknown jobs/opportunities
3. Follow-up Activity: see the *New Work for Plugged-In People* student handout on page 39.
4. Have the students complete the handout and report to the class.

*Teacher Tip:
Handout Answers*

The handout is open-ended with many possible answers. For example, “an interest in lighting” may refer to the lighting designer working on a computerized lighting board or a museum administrator working with staff to install a new lighting system.

ACTIVITY 3:

MEET SOME HIGH-WIRE WALKERS

Expectations:

- That students find a connection between their dreams, interests and skills and those of the experts.
- That students find helpful information about the use of technology in cultural careers.

Suggested Grade Level: Junior

Time Required: 25 minutes plus reporting time

Classroom Resource: Use the *Meet Some High-Wire Walkers* student handout on page 42

Method: Individual work

1. Give students the handout, and have them fill it out.
2. Have students report to the class.

CULTURAL CAREER JOURNAL SUGGESTION

Ask students: How plugged-in are you? Then, have them list their current techno-skills, from most proficient to areas that need work. Ask them: What are your next steps in terms of upgrading those less-than-perfect skills?

ACTIVITY 4:

WANTED: THE BEST!

Expectations:

- That students examine technology in the cultural workplace in general and the new media workplace in particular.
- That students are encouraged to see themselves in new media workplaces.

Suggested Grade Level: Junior

Time Required: 45 minutes plus reporting time

Classroom Resource: *CiC*

Method: individual or small group work, class discussion

1. Divide students into small groups (or singly) and have them browse the *CiC* booklets.
2. Have students find and write down the following information:
 - ways that cultural workers use technology (found in each discipline);
 - educational/training choices that would help build technology savvy (found in each discipline);
 - occupations involving technology that they might want to consider for the future (found in each discipline);
 - a list of “good advice” quotes or paraphrased “messages” about technology and cultural careers (found in all disciplines); and
 - words and phrases that best describe people who work in new media (found mainly in *The Interactive Zone – Careers in New Media*; *Words on the Move – Careers in Writing and Publishing*; and *The Mind's Eye – Careers in Visual Arts and Crafts*).
4. Have students report on their findings.

CULTURAL CAREER JOURNAL SUGGESTION

Pose the following statement and challenge to students:

“The field of new media/new technology is explosive, exciting, and always on the move. The world of culture is creative, fast-moving, vibrant, and always changing and growing. Put them together and you’ve described a calling that demands the best from those talented individuals wanting in.

“Challenge: Is that you? Why?”

ACTIVITY 5:

CHECK YOUR RESOURCE INVENTORY!

Expectations:

- That students become aware of and be able to share helpful resources about new technologies.
- That students look at their community as a resource bank for information about new technologies.

Suggested Grade Level: Advanced Junior

Time Required: 50-70 minutes

Classroom Resource: *CiC*

Method: Class discussion

To get students thinking about resources, pose the following questions and suggestions to them.

1. School resources:
 - What does this school have in terms of up-to-date computer equipment, broadband technology and new media support?
 - Are there new media clubs, tutorial opportunities, peer help, library assistance?
2. Students in the know: who in the class routinely:
 - blogs?
 - builds their own websites?
 - creates digital special effects?
 - works in 3-D animation?
 - creates and posts videos online?

Make a list of students who might be available for consultation.

3. Community resources: who in your community might know something about:
 - computer lighting for theatre and dance?
 - computer use in textile design, in creating quilt patterns?
 - creating eye-catching computer-generated graphics for posters and fliers
 - using computers for note-taking, rehearsal scheduling, communication inside a performing arts company?
 - Internet telephone service?
 - how composers use computers?
 - computer animation?
 - how set designers for theatre, film and TV use computers to help them create the world of a performance
 - writing scripts for computer games?

Who else do you know in your community who might be a valuable resource? What would you like to ask them?

4. *CiC- Online:*
 - What organizations/websites might help you learn about new technology in your area of interest?
 - Can you identify educational/training institutions that will help you upgrade your computer skills?

CULTURAL CAREER JOURNAL SUGGESTION

Have students write down ideas for resources. Ask them:

- What would you most like to be able to do with your computer that you can't do now?
- Where will you go in the school or community for specific help in terms of your use of technology? Family? Friends? Clubs? Teachers? Other?
- When will you start?

STUDENT HANDOUT (UNIT 4, ACTIVITY 2)

NEW WORK FOR PLUGGED-IN PEOPLE

A. Find 6 occupations involving technology and arts and culture that never could have existed before the computer.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

B. Name a cultural/technology-oriented or related occupation for each of the skills listed below:

- an interest in lighting
- an aptitude for teaching
- an ability to write clearly and logically
- a passion for telling Canadian heritage stories worldwide
- a talent for creating “virtual” realities
- a talented “ear”
- a talented “eye”
- a flare for selling cultural events through visual media

C. What techno-skills do you need to acquire, now that you’ve learned about the importance of technology in cultural careers?

D. Report your group’s findings to the class.

STUDENT HANDOUT (UNIT 4, ACTIVITY 3)

MEET SOME HIGH-WIRE WALKERS

Read the profiles below and then:

- *Choose an individual whose comments and attitudes reflect your own.*
- *State why you identify with this individual.*
- *Describe how technology figures in this person's professional life.*

High-Wire Walker #1

Darren Mayoff

**Film/Television Audio Engineer,
Sound Venture Productions**

When he was young, Darren wanted to be a radio disk jockey, but he enjoyed working off-air at a campus radio station and decided to get a college diploma in radio broadcasting. A co-op placement then led him into television and film audio post-production. "Sound is recorded on-site during a shoot by a location recording engineer. Then the video gets edited, and I get the master tape. I mix all the sounds including music and sound effects and match them to the visual." His advice to interested people? "Take courses in math, science and computers in high school and then study engineering and electronics in college or university."

High-Wire Walker #2

Morwenna White

**Community Outreach Coordinator,
Historica Foundation of Canada**

Morwenna studied French language and literature, beginning a career path that includes administration, online publishing and her current work at Historica, a charitable organization helping Canadians discover their history. Her job involves internal and external communications for Historica, dealing with media, creating an electronic newsletter and promoting programs like Historica Fairs and YouthLinks, the latter an online way for students to discuss current affairs and Canadian history. "I enjoy writing the newsletter; I can be creative and learn about Canadian history. My job exposes me to the incredible diversity of Canadian culture, from Inuit throat-singing, to Maritime church architecture. My replacement would need to communicate effectively, have good interpersonal abilities, an aptitude for multi-tasking, and team skills. Web savvy is essential, and bilingualism is a huge asset."

High-Wire Walker #3

Thea Kooy

**Vice-President
Codasat Canada, Ltd.**

"Mostly all inventory management is now computerized both at the publishing level and at the store level," says Thea. "It is much more sophisticated than it was when I started in publishing over 30 years ago. Then index cards were used. What is great now with email is that one has immediate responses whereas before one had to wait for a fax to come back. That has certainly sped up "all" systems. This has obviously improved service as far as fill rate on orders, responses to customers regarding availability, etc. Striving for perfection is key to a career in distribution and operations. You need to deal with a lot of

details and be incredibly well-organized.” What does Thea look for in work candidates? “I look for a lot of energy and potential in staff.”

High-Wire Walker #4

Rick Banks

**President,
Artech Studios**

What does it take to be a games developer? “Terrific enthusiasm,” says Rick, “and you’ve got to be having fun.” He began his career with a B.A. in Music and some computer courses “to make music the way I wanted.” An engineering company then asked him to make music for a game. A year later, Rick and a group of like-minded enthusiasts formed a company that has since developed more than 200 mass-market games including Trivial Pursuit DVD, and CLUE DVD. “I hire people with creativity and drive. A portfolio doesn’t have to be perfect, but it has to show me that you have that spark.”

UNIT 5

DESIGNING A FUTURE – LIFELONG LEARNING IN THE CULTURAL WORKFORCE

“Personally I’m always ready to learn, although I do not always like being taught.”
– Winston Churchill

TEACHER BACKGROUND INFORMATION

Traditionally, artists and other cultural workers received their training in schools and conservatories, with mentors, and on the job in sink-or-swim situations (on camera, working to deadlines, facing the blank page). A constant reality has always been that the work itself teaches and trains. In each discipline, the learning never stops. For example:

- dancers attend daily classes until they retire their ballet slippers;
- musicians rehearse until the show opens; and
- craftspeople learn their techniques from past masters and then pass on their skills to younger hands.

Today, that commitment to lifelong learning is more necessary than ever. Artists and cultural workers must constantly upgrade their skills as:

- many are self-employed, meaning that they must learn to manage their careers, handle finances, seek financial resources for their artistic work, and constantly be searching for the next contract;
- development of specialized software offers new ways of creating content;
- the global marketplace requires a growing knowledge of other languages and cultures; and
- global competition and increasingly sophisticated audiences demand peak performance for artists in all disciplines.

What does this mean for today’s students? They need to recognize that training is a continuing process that contributes to achieving success and satisfaction in their working life.

The Activities in this Unit are designed to help them understand the importance of lifelong learning, build an understanding of educational requirements in the cultural workplace, and develop their own plan of action to achieve their career goals.

HOOK YOUTH ON CULTURE

Invite young artists/cultural workers to your class to discuss the importance of education/training in their field and why they intend to continue learning.

ACTIVITY 1:

GET THE MESSAGE? GOT IT? GOOD!

Expectation: That students learn why cultural workers require a committed attitude toward ongoing training/learning.

Suggested Grade Level: Junior

Time Required: 30 minutes

Classroom Resource: Use the *Finding the Message* student handout on page 48

Method: Individual work, class discussion

1. Have students complete the handout and report on the messages they've found.
5. Have students discuss examples of their encounters with lifelong learning such as experiences among their families and friends.
6. Broaden discussion to include:
 - what, how and where students can learn and upgrade skills;
 - how a mentor may make the difference;
 - helpful attitudes; and
 - ways of learning (all possibilities – from institutions to industry gossip).

CULTURAL CAREER JOURNAL SUGGESTION

Have students reflect on learning situations that they have enjoyed and/or found valuable. Have students further identify or comment on what they consider to be their own particular "learning style."

ACTIVITY 2:

GETTING PRACTICAL – WHAT DO I NEED TO SUCCEED?

Expectations:

- That students see the variety of educational options open to them.
- That students better understand the relationship of training/education/experience to a career path.

Suggested Grade Level: Junior

Time Required: 50 minutes

Classroom Resources:

- CiC Career Routes sections
- Use the *What Do I Need to Succeed?* student handout on page 49

Method: Individual work, class discussion

1. Have students complete the handout.
2. Have students discuss their findings, focusing on practical advice and any items that surprised them.

*Teacher Tip:
Learn about Learning*

If you're inviting a Guest Speaker, you may want to consider a professional with specific training expertise who could field questions about his/her institutions, recommendations and personal experiences. Have students focus their prepared questions toward training issues.

- Where did the professional train?
- Was it a good experience? Why?
- Were there problems? Why?
- Can experience substitute for training? If not, why not?
- What would they recommend to someone who's looking for training?
- How does the professional keep up in his/her field?

CULTURAL CAREER JOURNAL SUGGESTION

Like many artists and cultural workers, your career path may take an entirely different direction from your first ideas and goals. Change and the need for flexibility are key, but don't forget that the initial process of setting goals is an important one. That's when you analyze your skills and interests, and plan and prepare for your future. Do you have a goal? What is *your* passion?

ACTIVITY 3:

MAP-MAKING FOR A CULTURAL JOURNEY!

Expectations:

- That students look at their current skills and experience in the context of a career goal.
- That students identify the required training and experience to achieve that goal.
- That students understand why they must begin career planning now.
- That students realize how careers change and grow because of action(s) that they take (training now, more training as needed).

Suggested Grade Level: Junior/Senior

Time Required: 50 minutes plus additional time for homework and further class discussion

Classroom Resources:

- Use the *Map-Making for a Cultural Journey!* student handout on page 50
- *CiC* Career Routes sections (reference mainly; most of the “resources” are the students’ interests and aspirations)

Method: Individual work

1. Have students work individually with the handout. (Students should put all their answers in their Cultural Career Journals.)
2. Have them refer to the *Careers Routes* section of *CiC* for help.

CULTURAL CAREER JOURNAL SUGGESTION

Students can explore CHRC’s *Screen-based Media Training Database* to find training in film, television and digital media.

STUDENT HANDOUT (UNIT 5, ACTIVITY 1)

FINDING THE MESSAGE?

Do you think that once you finish school, you're finished with learning? Many cultural workers would not agree. They know that success means continuous training. Check out the advice below.

1. *Underline the words and phrases that help you understand why ongoing learning is so important in the cultural workplace.*
2. *Summarize the information below in three key pieces of advice that you could pass on to someone who needs it.*

The following pieces of advice are culled from "people in the know" who work in various cultural industries.

Advice #1

"If you're thinking seriously about a career in **music and sound recording**, you'll need a solid grounding in networking, marketing and promotion, résumé writing, auditioning, contract negotiation, and copyright law. How do you get this knowledge? Think about taking an extra business or marketing course. Enroll in a course to upgrade your technology skills. Or start to read some of the many industry trade magazines to get as much practical advice as you can."

Advice #2

"If you're interested in **animation**, spend a lot of time developing yourself in many areas, especially digital technologies. The more techniques you have, the better you'll be able to meet challenges on the job."

Advice #3

"Your talent and creativity are what make you a natural for a career in **studio, stage or screen**. But your skills – the knowledge you get from training and experience – are key to finding and getting work in this demanding environment. Remember that finding a mentor in your chosen field will help you develop and may open doors."

Advice #4

"One thing you can count on is that change is going to continue. Many new technologies will be developed, creating new ways of doing things and presenting new challenges and opportunities to visual creators. The phenomenal growth of the Internet will continue to open new routes to ideas and markets. If you choose a career in **multimedia** or graphic design, you'll be on a perpetual learning curve to stay on top of your profession."

Advice #5

"Speechwriters need to develop a broad understanding of Canadian society, economics and politics, and an interest in international affairs. Usually you're **writing** for business executives or government leaders. Their audience expects them to be knowledgeable about many things."

Advice #6

"Academic credentials are the necessary foundation for a career in heritage. They are the keys to interesting work in the **conservation** field."

STUDENT HANDOUT (UNIT 5, ACTIVITY 2)

WHAT DO I NEED TO SUCCEED?

Perhaps you have dreams about working in digital media, film, visual arts, theatre, publishing, arts management or heritage? Maybe you want to be a creator, performer or “behind-the-scenes” worker. Maybe you want to push the boundaries of technology and create art for a media that doesn’t yet exist. Whatever your choices, you will need some type of education or training to help you reach your career goals. How can you find out what’s the best route for you? The following exercise can help you. Write down your ideas and answers in your Cultural Career Journal.

1. *Choose the discipline that interests you most and search the appropriate “Career Routes” Section of CiC.*
2. *Find the “must do” actions or “must have” skills you need to consider to reach goals in your chosen field.*
 - *How many “musts” can you identify for the discipline you’re working on?*
 - *Identify your own strengths in terms of each “must.”*
 - *What’s the most practical piece of advice for you in this section?*
3. *Read on to expand your horizons:*
 - *Find at least 3 occupations in this field that are new to you.*
 - *Find at least 3 occupations that sound interesting to you. Check out the “What (insert specific discipline) People Do”.*
 - *List any occupations that are close to your own interests, talents or goals. Try for as many as possible. You may be surprised by the possibilities.*

STUDENT HANDOUT (UNIT 5, ACTIVITY 3)

MAP-MAKING FOR A CULTURAL JOURNEY

You have a personal goal in the field of culture. For help on the journey, complete Parts A, B and C.

Cultural careers can be for everyone

Keep your mind open. You may make some unexpected connections! For example:

- You may be a science nut with no interest in a career in theatre, radio, television or film, but who do you think researches and designs those explosive special effects?
- You may want to be a hairdresser who goes to musicals for entertainment, but what about a career building and maintaining wigs for musicals and operas?
- If you love clothes, sewing and history, you could have a future creating period costumes for theatres such as the Stratford Festival.

A. State your cultural career goal: _____

- What are your particular **talents/skills** that could apply directly to your goal?
- What specific **experience** do you have now that can help you on your way?
- What **experience** could you acquire if you start now?
- What **specialized training** do you need? Where can you find that training?

To consider:

- What else am I interested in that could enhance my future career? How?
- What other connections can I make between my evolving interests and my future?
- What else might I need to know?

B. Make your own career map by filling in the blanks with what you have to offer:

My talent/skill in _____
plus my education/training in _____
plus my experience/interest in _____
could equal a career as _____

Your equation may result in more than one career possibility. Great! Consider them all!

To consider:

- Is your goal realistic?
- Can you take practical steps to reach it?
- Is this something you want strongly enough to commit to the training process? If not, look at other possibilities and ask the same questions.

C. Answer the following questions in your Cultural Career Journal for a more in-depth look at your goals:

- **Why do I want to achieve this goal?** To have a meaningful career? To have fun? To make money? To learn new skills? To change my life? Another reason?
- **What do I need to learn to achieve this goal?** General background? New techniques? Computer skills? Language skills? The most up-to-date information in the field?
- **How can I get the information/skills I need?** Through books/videos/tapes? Private tutoring? Classes at my current school? More advanced courses at university/college/Cégep/vocational school? Continuing education? Recreational courses?
- **How do I learn best?** Independently? One-on-one? In a structured situation? How will my learning style affect my choice of education/training?

UNIT 6

GETTING THE GIG – WORK SEARCH IN THE CULTURAL WORKPLACE

TEACHER BACKGROUND INFORMATION

Searching for work in the world of culture is similar to work searches in other sectors. For example:

- The cultural workplace has work that is both “open” (i.e., advertised in newspapers) or “hidden” (i.e., discovered by word-of-mouth, networking and contacts).
- In general, the market for cultural work is highly competitive.
- Work search packages, which include cover letters and résumés, have to be professional-looking.

Creativity, innovation and ingenuity are treasured in the cultural workplace, because those are the qualities that underlie all cultural products and services.

Also, while getting cultural work may depend on the familiar process of sending in a letter and résumé and then having an interview, certain types of cultural occupations require special work search tools such as auditions for dancers/actors, portfolios for visual artists, demos for musicians, and query letters for writers.

The Activities in this Unit are designed to help students better understand the process of finding work in the cultural workplace by following these steps:

- learning the “scene” by finding out what’s happening through participating, volunteering, networking, surfing the Internet etc.;
- finding the work by looking for traditionally advertised opportunities (want ads, bulletin boards), new media searches (websites, online bulletin boards, chat rooms, virtual community web spaces such as MySpace and YouTube), hidden possibilities (personal network, sleuthing), and “smart bets” (being in the right place at the right time);
- preparing a presentation such as a résumé, demo, audition, portfolio and query letter; and
- preparing oneself by addressing issues of attitude, behaviour, dress, etc.

HOOK YOUTH ON CULTURE

Festivals and other large-scale cultural community events often make extensive use of volunteers. Invite a volunteer coordinator or an event administrator to talk to your students about how to get hands-on experience which could lead to a revenue generating opportunity.

ACTIVITY 1:

GETTING STARTED ON YOUR WORK SEARCH!

Expectations:

- That students understand the need to learn the “scene” in their field of interest.
- That students understand the need for education/training in order to find and keep work.

Suggested Grade Level: Junior/Senior

Time Required: 50 minutes

Classroom Resource: See the “Career Routes” sections of each discipline of *CiC*.

Method: Class discussion, group work

1. *Have students discuss the importance of knowing what’s happening in their cultural community in order to find work. (You may cross-reference to Unit 1, Activity 6: Get To Know Your Cultural Community.) Key discussion points:*
 - attending cultural events to get to know the scene and the people involved
 - taking opportunities to ask cultural workers how they got started and what skills they needed
 - keeping your ear to the ground for work/volunteer opportunities
 - developing work search creativity (For example, you visit an event and think of something you could do to make it better. Offer your services.)
2. *Divide students into small groups*
3. *Ask groups to find 5 important pieces of advice in the “Career Routes” sections.*
4. *Have the class discuss what advice is common to all the disciplines.*

*Teacher Tip:
Where is the Work?*

Have students explore websites found in the “Want More Information?” sections of *CiC-Online*. Remind students that the Internet is key to exploring the world of culture and work opportunities.

ACTIVITY 2:

WHAT'S MY NETWORK? (Schmooze, Gossip, Get the Scoop)

Expectations:

- That students consider the connection between their world and a future career.
- That students have an opportunity to organize information about their own networks.

Suggested Grade Level: Junior (also a warm-up for Seniors)

Time Required: 50 minutes

Classroom Resource: Use the *What's My Network? (Schmooze, Gossip, Get the Scoop)* student handout on page 58

Method: Class discussion, individual work

1. *Discuss the importance of a personal network in finding out about work/volunteer opportunities.*
2. *Have students complete the handout page.*
3. *Further class discussion points:*
 - ideas and tips about making that first contact, by phone or in person
 - specific questions to “break the ice” and find needed information
 - ideas and tips for making your contacts into a helpful network
 - the need to organize information: E-mail address book, phone number lists
 - ideas for expanding the network
 - the role of a mentor in the personal network

ACTIVITY 3:

THE CULTURAL WORK SEARCH QUIZ

Expectations:

- That students review basic work search tools, i.e., cover letter and résumé.
- That students learn about special work search tools for the cultural field.

Suggested Grade Level: Junior (also a warm-up Activity for Seniors)

Time Required: 50 minutes

Classroom Resources:

- The “Work Search Strategies” sections of *CiC*
- Use *The Cultural Work Search Quiz* student handout on page 59

Method: Group work, class discussion

1. *Divide the students into small groups.*
2. *Have them read pages 24-28 of the booklets and answer handout questions.*
3. *Have the class discuss the answers.*

Answers to *The Cultural Work Search Quiz*:

1. A mini-show (very short, often 2-5 minutes) that demonstrates an artist’s abilities and talent.
2. Performers such as actors, singers, musicians, circus artists, television hosts, broadcasters, etc.
3. Preparation, mastery of the material, mental and physical readiness, relaxation, being “yourself.”
4. Visual artists, craftspeople and graphic designers.
5. Prints, slides, DVDs, CD-ROMs, websites.
6. A songwriter, singer, musician or music group.
7. Recording at a quality studio, a few songs only, good packaging, promotional pictures, contact information.
8. Representatives of recording companies.
9. To introduce yourself as an applicant for a job opening and briefly state your qualifications.
10. Prepare a résumé that is designed to meet the requirements of a specific employer for a specific job.
11. While everyone has to provide past work history and education, performers have to give information about their physical characteristics because directors may be looking for different “types.” Performers’ résumés often include details like roles played, or the names of directors with whom they’ve worked.
12. Type it, be brief, make no spelling or grammatical mistakes, don’t send photos unless you’re a performer, make sure to list achievements/experience that demonstrate your special qualities.
13. For a writer to sell an article or book idea.
14. Editors of magazines and book publishing houses.

ACTIVITY 4:

WALK IN AN EMPLOYER'S SHOES

Expectations: That students better understand the importance of attitude, skills and experience in finding work.

Suggested Grade Level: Advanced Junior/Senior

Time Required: 50 minutes plus additional time for class discussion

Classroom Resources: Students' imaginations, experience and analytical skills

Method: Group work, class discussion

1. Divide the students into groups.
2. Have each group assume the role of a selection committee seeking 10 part-timers to work on a very exciting fund-raiser for a local arts organization. The fund-raiser involves a huge party with professional performers, food and bar services, invitations, mailing lists, advertising, decorators, servers and clean-up crew. The committee's job is to develop a list of required skills and attributes as well as interview questions:
 - required organizational skills, e.g., administrative/computer/interpersonal/ telephone skills
 - the type of personality and attitudes required
 - helpful work or volunteer experience that could be on applicants' résumés
 - questions that will be asked at the interview
 - attitudes and behaviour that will be unacceptable at the interview
3. Have the groups report back and discuss the importance of the elements – attitudes, skills and experience – from two perspectives: that of employer and that of prospective employee.

*Teacher Tip:
More Help for Your Students in their Work Search*

Students can relate what they learned from Activity 4 to the development of targeted cover letters and résumés. Refer students to the "Work Search Strategies" sections of *CiC*.

- Have each student write a paragraph for a cover letter describing why he/she would be a strong candidate for one of the part-time positions mentioned in the Activity. Students should state the specific position, and describe personal skills, interests and general experience that support their application.
- Have each student choose either a school, work or volunteer experience that would support his/her application. (Example for a student applying for a beverage server position: "Volunteer, Riverside Hospital: provided friendly, cheerful service in the coffee shop.")

ACTIVITY 5:

READING BETWEEN THE LINES (or WHAT ARE THEY LOOKING FOR ANYWAY?)

Expectations: That students better understand want ads and job descriptions.

Suggested Grade Level: Advanced Junior/Senior

Time Required: 50 minutes plus additional time for class discussion

Classroom Resource: Use the *Reading Between the Lines (or What are They Looking for Anyway?)* student handout on page 60

Method: Group work, class discussion

1. Divide students into groups and have them complete the handout.
2. Have groups discuss findings with the class.

Clues for Teachers for Reading Between the Lines

Want ads often reveal more than they say. Here are some clues to the handout examples:

- **Example #1:** “Phone skills” and “persistence” are code words for a telemarketing position. Tone is aimed at youth, probably offering minimum wage.
- **Example #2:** “Driver's licence” could indicate low-budget touring. Snappy descriptions hint at lack of rehearsals and actors’ need to improvise on short notice.
- **Example #3:** Statistics regarding budget and audience indicate the need for reliability, responsibility and the capacity to deal with the public. While aimed at youth, the tone is “sobering” as compared to the two previous examples.

*Teacher Tip:
Better Résumés*

Students can relate what they learned from Activity 5 to the development of better résumés. Refer students to the *CiC, Work Search Strategies*.

- Have students write a Career Objective Statement for Example #1 or #3 in this Activity.
- Have students complete a targeted résumé for that position, making sure that the information organized under each section – Highlights of Qualifications, Education, Employment History, Other Experience, Volunteer Activities, and Interests – reinforces their Career Objective Statement.
- Reiterate that mentioning “Volunteer Activities” may make up for a lack of employment experience.
- Discuss the protocol of “References” – why they are helpful to employers, who to ask, getting permission to use reference’s name before adding the name to the résumé.

STUDENT HANDOUT (UNIT 6, ACTIVITY 2)

WHAT'S MY NETWORK? (Schmooze, Gossip, Get the Scoop)

Everyone has a personal network of people who are potential contacts for work or volunteer opportunities, that is, someone who will think of you when he/she hears about an opening. Who in your network could provide information about the cultural workplace? Complete Parts A and B.

A. *List the people who could be part of your network. Don't forget to include:*

- *family*
- *friends*
- *guidance counselor*
- *teachers, especially those in cultural subjects*
- *co-workers*
- *acquaintances (friends of parents, dentist/doctor/religious leaders/recreational directors/coaches)*
- *other leads*

These are your basic contacts. They become a network when you begin to share information as well as offer and ask for help, advice and a friendly ear. The nature of a network is that it keeps growing as you introduce new people into it and make new contacts. You can't read every bulletin board or newspaper ad, or search every website, but the more contacts you have, the more information about work opportunities will come your way.

B. *Now make a list of people who you would like to contact but haven't yet because you're too shy, too busy, or not sure what to say to them.*

- **Tip:** *Remember that a network works both ways. You can become a helpful contact to others in the same way they can be helpful to you.*

STUDENT HANDOUT (UNIT 6, ACTIVITY 3)

THE CULTURAL WORK SEARCH QUIZ

1. *What is an audition?*

2. *What kinds of artists have to audition to get work?*

3. *What helps an artist have a great audition?*

4. *Who uses a portfolio?*

5. *What kinds of portfolios are there, and what might they contain?*

6. *Who would invest in having a demo made?*

7. *What goes into a good demo?*

8. *Who receives demos and judges them?*

9. *What is the job of a cover letter?*

10. *What does it mean to “target your résumé”?*

11. *How and why is a performer’s résumé different from that of an arts administrator?*

12. *What are 5 useful résumé tips?*

13. *What is the purpose of a query letter?*

14. *Who receives and judges query letters?*

STUDENT HANDOUT (UNIT 6, ACTIVITY 5)

READING BETWEEN THE LINES (or WHAT ARE THEY LOOKING FOR ANYWAY?)

What can you learn about a job from reading a want ad? A lot more than you think. This exercise can show you how. With your group:

- Read each of the want ads below and study the tone and words used.
- Answer the questions for each ad.
- Report to the class.

Questions for “Reading Between the Lines”:

1. What is the specific job described?
2. What significant words/phrases catch your attention? Why?
3. What have you learned about the employer in terms of company size, reputation, success?
4. What clues do you have about the work setting, conditions, atmosphere and expectations?
5. What skills and attitudes is a work applicant supposed to have? Some may be stated directly, but others may be “hidden” between the lines.
6. Who or what is the first contact to be made in each case?
7. What work search tools will the application require:
 - a résumé?
 - a performance résumé plus photo?
 - a portfolio?
 - a writing sample?
8. How should the ideal candidate describe him/herself to each potential employer?

We’re Offering You an Opportunity to Shine!

Articulate music enthusiasts needed to promote this innovative company’s fabulous 3rd season. Part-time evening positions available, awesome atmosphere, great boss and free tix, too. Phone skills and persistence pay off. Call Ann now at 000-0000.

AUDITION NOTICE

Murder Most Foul Productions seeks actors/comedians, age 20-120, with out-sized personalities, light feet and quick brain to act in their popular murder mystery evenings. Necessary skills/requirements: improv, schmooze-ability and driver’s licence. Call to set up an audition. 000-0000.

The Pacific Heritage Festival

This established summer event is looking for a box office trainee. Our \$1 million festival attracts more than 50,000 people per year from around the world. Box office personnel are responsible for handling cash, knowing schedules, and dealing with appropriate software. Your interpersonal and communication skills combined with good organizational abilities would make you an asset for our team of festival professionals. Please e-mail your résumé to xxx@yyy.com. Only selected applicants will be called for an interview.

UNIT 7

MAKING THE SCENE – PROFESSIONAL ATTITUDES, SKILLS AND KNOWLEDGE IN THE CULTURAL WORKPLACE

“Only amateurs are confident.”

– W. O. Mitchell, Canadian writer.

TEACHER BACKGROUND INFORMATION

While many students, particularly creators and performers, think that talent is sufficient to get them work, it is only *part* of the equation for success in the cultural workplace. Professionalism is a very important factor in a person’s ability to achieve his/her dreams.

Professionalism is hard to define because every profession comes with its own built-in concepts of appropriate behaviour in a work setting. For example, a theatre is generally less formal than a bank. As a result, the theatre worker may dress in a casual fashion, but it doesn’t mean that he/she has any less responsibility to behave professionally.

Professionalism incorporates different elements – attitudes, skills and knowledge. When combined, they help a person develop and maintain appropriate behaviours such as:

- a positive attitude
- reliability
- initiative
- ability to work well with others
- respect for others
- extensive knowledge of one’s field
- competence
- a striving for excellence

The professional cultural worker also understands that his/her behaviour can always be improved. In that sense, professionalism means never “standing still”.

The Activities in this Unit are designed to give students the opportunity to think about professionalism in the cultural workplace, and what that entails in terms of attitudes, skills and knowledge.

HOOK YOUTH ON CULTURE

Have a Cultural Career Day in your school and invite cultural workers from different sectors to participate in a panel discussion about professionalism in their workplaces. The different “takes” on this question will fascinate your students.

ACTIVITY 1:

ATTITUDE IN ACTION

Expectations:

- That students consider what constitutes professional behaviour in a workplace situation.
- That students understand that attitude governs much of what happens to them.
- That students learn that attitudes can be changed.

Suggested Grade Level: Junior/Senior

Time Required: 20-30 minutes

Classroom Resources: Students' imaginations, experience and analytical skills

Method: Class work and discussion

1. Discuss what constitutes a professional attitude in the workplace.
2. Describe "The Situation" (see below) and have students recommend ways to improve it through positive attitudes.
3. Hold a general discussion about attitude. Ask students to:
 - describe a person with "a lot of attitude." What does he/she look like? What does he/she do? How does he/she react to other people? To difficult situations?
 - describe a person with "a positive attitude." What does he/she look like? What does he/she do? How does he/she react to other people? To difficult situations?
 - distinguish between having "a lot of attitude" and "a negative attitude."
 - discuss ways to improve one's attitude.
 - discuss attitude in the contexts of teamwork, personal goals, building energy, approaching possible mentors, and/or making a "cold call" to a potential employer.

The Situation

It's the afternoon of the opening of a new play—the star is nervous, the wardrobe supervisor has to do six costume alterations in 30 minutes, the director is yelling at the lighting designer to make last-minute changes, the designer is hesitating ... but the show must go on. Everyone has to pull together. Can attitude save the situation? Absolutely!

Possible Strategies for Individuals in this Situation

- Star (take a nap or go for a walk to build energy, get some perspective)
- Wardrobe supervisor (take a deep breath, say the job's going to get done, patiently encourage helpers to assist)
- Director (calm down, remember that teamwork equals a good show, avoid further confrontation)
- Lighting designer (remember that teamwork equals a good show, empathize with director's stress, accept constructive suggestions)

Note: Have students suggest other strategies.



ROLE-PLAYING EXERCISE

Have students create their own situation, and take roles. Challenge them to then present their "situation" to the class. Suggest that they don't resolve the dilemma, but leave it at its most fraught moment. Other students may want to replay scenes to bring the situation to a happier conclusion.

CULTURAL CAREER JOURNAL SUGGESTION

Have students examine their own attitudes by having them write down adjectives that describe themselves, e.g., positive, negative, cheerful, pessimistic, upbeat.

ACTIVITY 2:

TEAMS THAT WORK – A JOB INTERVIEW EXERCISE

Expectations:

- That students get experience in teamwork skills. (The Activity is based on a job interview for a cultural worker and will also provide students with useful interview insights.)
- That students understand the importance of teamwork skills in the cultural workplace.

Suggested Grade Level: Senior

Time Required: Several class periods depending on length of class and number of students

Classroom Resources:

- Use the *Teams That Work: A Job Interview Exercise* student handout on page 67
- Information on job interviews can be found in the Work Search Strategies sections of *CiC* in the following disciplines:
 - *The Art of Storytelling*
 - *The Interactive Zone*
 - *The Mind's Eye*
 - *A Passion for the Arts, A Mind for Organization*
 - *Words on the Move*

Method: Group work and presentation, class discussion

1. Distribute handouts.
2. Divide the class into equal number of “hiring teams” and “candidate teams.”
3. “Hiring teams” must come up with employment criteria and determine who will ask what questions at the interview.
4. “Candidate teams,” i.e., the applicant and his/her coach(es), must prepare for questions about the candidate’s qualifications and create a list of questions to ask the employer.
5. Provide teams with an opportunity to present an interview to the class. (Each interview consists of one hiring and one candidate team.) Have students take notes on the effectiveness of the interviews.
6. Have a class discussion on teamwork skills needed to complete this exercise. Ask your students:
 - Did team members share information?
 - Did everyone contribute to the work?
 - Did team members listen to each other?
 - Was everyone co-operative?
 - Were they able to offer and take suggestions and criticism?
 - Did they manage their time well?
 - What advice would they give to a new team on how to work together and get the job done?

ACTIVITY 3:

SKILLS THAT TRAVEL

Expectations:

- That students understand the value of transferable skills.
- That students understand the value of “soft skills” – such as getting along with people and having a great attitude.

Suggested Grade Level: Senior

Time Required: 50 minutes

Classroom Resource: Use the *Skills That Travel* student handout on page 68

Method: Group work, class discussion

1. Divide students into pairs or groups of 3.
2. Give them the handout, and have them discuss Mike’s life and make notes on the issues raised by his situation.
3. Discuss the findings as a class, stressing:
 - nature of transferable skills (hard skills: e.g., computer, financial, languages; soft skills: e.g., humour, ability to communicate, curiosity, empathy)
 - other transferable skills that Mike will bring from his life as a dancer
 - examples of transferable skills that students already have
 - need for mobility

Answers to the *Skills That Travel* student handout:

1. **Telecommunications:** Mike surfs the Internet, enjoys writing.
2. **Self-management:** He has managed his own career, knows what it’s like to dedicate himself to his work, understands the importance of excellence.
3. **Financial management:** Kept out of debt, applied for financial support, understands budgeting.
4. **Hiring and managing staff:** He is personable, knows what it’s like to work for others, has good communication skills.
5. **Networking:** He knows a lot of people, is respected professionally, speaks two languages.
6. **Lobbying:** He is interested in politics, presents himself well (he has performer’s confidence), is a good communicator.
7. **Negotiation:** He likes to communicate, is personable, has experience in dealing with people in the cultural work force, has been on the other side of the table as a freelance artist.
8. **Writing skills:** He has successfully applied for government grants, writes poetry.
9. **Professional development:** He understands the need for constant training and education to keep his skills and abilities current.

CULTURAL CAREER JOURNAL SUGGESTION

Have students write down what they think are their transferable skills. Ask them:

- What transferable skills would they like to develop?
- What transferable skills could they develop in the cultural workplace that would help them in other fields?

ACTIVITY 4:

THE COPYRIGHT TRUE OR FALSE QUIZ

Expectations:

- That students realize issues such as copyright are part of a professional cultural worker's body of knowledge.
- That students understand the basics of copyright, and why it's an important issue in the cultural workplace.

Suggested Grade Level: Senior

Time Required: 50 minutes

Classroom Resources:

- Use *The Copyright True or False Quiz* student handout on page 69
- *CiC*
- *The Interactive Zone: "The Digital Media Copyright Know-How Quiz"*
- *Now Hear This!: "Rights – and Wrongs"*
- *Words on the Move, "Copyright: Do You Own Your Own Words"* plus list of useful websites
- *The Mind's Eye "What's happening in the Workplace"*
- *Live Performing Arts "Focus on Tomorrow"*

Method: Individual work, class discussion

1. Have students complete the handout.
2. Have the class discuss why copyright information is important professional knowledge for all cultural workers.

Answers to *The Copyright True or False Quiz*:

1. **True.** The creator owns the work and can decide its fate.
2. **False.** You must have the creator's permission to make a sound recording of a literary, dramatic or musical work.
3. **True.** Under the principle of **fair dealing**, a person can use a work for private study or research, or for criticism, review or newspaper summary.
4. **False.** Your home is a private, not a public, forum.
5. **False.** Shakespeare's plays are in the **public domain**. In Canada, copyright lasts for the creator's life, the remainder of the calendar year in which he or she dies, and for 50 years following.
6. **True.** Under Canadian law, Canadian citizens have **automatic copyright** protection on any original work.
7. **False.** Copyright does not extend to ideas, facts and news.
8. **False.** This is another example of fair dealing. (See the answer to number 3.)
9. **True.** If you create a work in the course of employment, the copyright belongs to your employer.
10. **False.** (See the answer to number 5.)
11. **False.** Intellectual property on the Internet is covered by copyright legislation.
12. **True.** Copyright owners must be paid for the use of their work.
13. **False.** **Moral copyright** means that no one can change a creator's work even if they own it.
14. **False.** Titles are not covered by copyright legislation.

STUDENT HANDOUT (UNIT 7, ACTIVITY 2)

TEAMS THAT WORK: A JOB INTERVIEW EXERCISE

Teamwork is vital to the cultural workplace. Plays, films, CD-ROMs, exhibits – all require teams of workers who can make the vision a reality.

In the following exercise, your group is either a hiring team (Part A) or a candidate team (Part B) for the job in the want ad below. Follow the instructions for your team and build your teamwork skills.

We are a small, dynamic new media company creating educational products for high school students. We are looking for a young person to work on a project on careers in culture. The successful candidate will have the opportunity to create, learn and work with senior professionals. The job will be hands-on, and involve conducting in-school research on styles and images appropriate to our market. E-mail your cover letter and résumé to 000-0000.

Part A: Hiring Team

- Define the ideal candidate for this position.
- Create a list of key questions to ask each applicant.
- Plan the interview: who will greet the candidate, ask what question, in what order, conclude the interview?

GET THE BEST CANDIDATE!

Part B: Interview Team

The candidate has graduated from high school and has a multimedia certificate from the local college/Cégep. Experience includes designing the school's website, volunteering for a community music organization, and serving as president of the high school Career Club.

With your team:

- Decide who is the job applicant and who is (are) the coach(es).
- Highlight any words or phrases in the want ad that give you clues to help you prepare for the interview.
- Decide what makes a professional presentation, e.g., dress, behaviour, research, portfolio, résumé, etc.
- Consider ways of being relaxed and confident during the interview.

GET THE JOB!

STUDENT HANDOUT (UNIT 7, ACTIVITY 3)

SKILLS THAT TRAVEL

What are skills that can travel from one type of work to another or from one occupation to another? They're **transferable skills** – skills you have developed, no matter what direction your career path takes. This exercise will help you identify transferable skills.

The Situation

Mike is a 32-year-old, well-known jazz dancer who has just suffered his third knee injury. He knows he can't dance much longer, and has to think of career options. He has some savings that will help finance his training, and he's considering arts administration. So far, Mike has toured Canada and Europe as a dancer (both solo and in ensembles), managed his own freelance career, created a personal network, applied successfully for financial support, kept out of debt, learned French, and inspired many audience members with his performances. He is single, owns no property except the contents of his apartment and a car, and loves to travel. When he's not dancing, Mike writes poetry, plays hockey, reads about Canadian politics, surfs the Internet, and cooks. He sometimes makes extra money by catering dinner parties. Mike has a great sense of humour, is well liked, and enjoys communicating with others.

The Challenge

When Mike makes the transition, he will need to learn a number of specific areas of knowledge that are used by arts administrators. These are listed below. Your job is to help Mike figure out his transferable skills by matching (a) what he already knows and does well, to (b) specific areas of knowledge. After each numbered item below, identify and describe the skills and know-how that Mike can bring to his new career.

1. Telecommunications

2. Self-management including meeting deadlines and doing his best work

3. Financial management

4. Hiring and managing staff

5. Networking: liaising with other dance companies and arts organizations

6. Negotiation: working with agents and freelancers

7. Writing skills for financial support applications and other persuasive documents

8. Professional development

STUDENT HANDOUT (UNIT 7, ACTIVITY 4)

THE COPYRIGHT TRUE OR FALSE QUIZ (page 66)

What is copyright? A creator's legal ownership to his/her original literary, dramatic, musical and artistic works. Cultural workers need to know about copyright issues. Test your copyright know-how by circling **T** (for True) or **F** (for False) for each of the following statements or situations.

1. An author can choose not to publish his/her work and can also prevent anyone else from doing so. **T F**
2. It's okay to copy a CD for use at a school dance. **T F**
3. It's okay to copy the same CD for a research paper. **T F**
4. When you play a DVD at home, you're violating copyright. **T F**
5. When a theatre company produces Shakespeare's Romeo and Juliet, it has to apply for performance rights from the playwright. **T F**
6. If you're a Canadian citizen and you've published a book of poetry, you automatically have copyright protection. **T F**
7. You will get copyright to a great idea for the plot of a novel. **T F**
8. In my review of your book, I quote several lines. Oops! I'm in violation of copyright. **T F**
9. Your employer owns the copyright on the material you're writing. **T F**
10. When a writer dies, his/her work is no longer subject to copyright. **T F**
11. You're on the Internet and you see a great poem on a writer's web page. You put the poem on your web page and add another verse. This is legal. **T F**
12. A composer is entitled to a royalty payment every time a radio station publicly plays his/her recording. **T F**
13. You buy an original painting but it's too big for your wall. Half of it looks great so you cut it, re-frame it, and hang it. This is okay because you own the painting. **T F**
14. You've written a song and given it the title of another composer's song that you really like. You're violating the other composer's copyright. **T F**