THE planning GUIDE

This section discusses a number of the procedural considerations (both organizational and technical) that resource developers typically need to take into account.

AS FIRST NATIONS, WE ARE EDUCATED, BUT OUR EDUCATION HAS NOT BEEN IN THE SCHOOL.

[Kwakwaka'wakw educator, Dixon Taylor]

Building Effective Partnerships

A SUCCESSFUL ABORIGINAL LEARNING RESOURCE development project generally involves a partnership of the main contributors, each of whom makes a particular contribution to the process. One of the first steps, then, is to put together a committee that will include:

- representatives of the Aboriginal community or communities to be documented

- representatives of the school system that will be using the material, including students and parents.

The committee should be small enough that it is possible to get together for regular meetings to review progress and give direction to the project. At the same time it is important to be inclusive of those who are in a position to help create material that both accurately represents the First Nation and serves the needs of teachers and students working within the school system's constraints. A typical committee will include one or more elders, parents, teachers, and school district staff.

Aboriginal communities have differing protocols with respect to cultural issues. It will be important to understand and observe these if the project is going to be successful. In the past, materials have been developed that seemed to meet the needs of the school curriculum but did not draw upon community input; materials have been developed in the community that were not compatible with the curriculum of the school. Such well-intentioned but uninformed materials generally end up collecting dust on a shelf.

Shaping a Vision of the Resource

As your committee works to create a traditional Aboriginal learning resource for the BC school system of today, it is essential that you be clear about what you are trying to achieve.

One of the first things your committee will want to do is to make a clear statement of what it is that you want children and school staffs to understand about your community.

Obviously, it is not possible to teach 10 000 years of oral tradition. Nor is it realistic to expect children to learn all of a community's contemporary knowledge. By selecting a specific focus from that huge complex of knowledge that defines a culture, it is possible for students and teachers to have a successful learning experience that will reward them with strong self-identity and understanding for years to come. The challenge for both the teacher and the resource developer is to select the most appropriate information and present it in the most accessible fashion for children of a particular age (in other parts of the province as well as within your own community).

Aboriginal Education

Traditionally, and still today in Aboriginal societies, much learning is passed on within the family and community by example. Young people learn to speak a language, develop practical skills (e.g., construction, making clothing), or to enjoy certain foods by copying their parents. The traditional method of education is an oral as well as an experiential system of teaching and learning that has been successfully carried out for thousands of years, grounded in stability of place and a strong connection with the lands where they continue to live. Until the past century, and in some cases well into this century, experiential learning within the community met all of the educational needs of Aboriginal children and made the communities themselves highly self-reliant.

As Europeans arrived in BC over the past century, they brought a different, school-based approach to education and learning focused on literacy and the recorded history from a European perspective. When imposed upon Aboriginal populations (e.g., in residential schools) by those who understood little about Aboriginal cultures, this approach ignored traditional knowledge and learning styles, omitting much that has been important in traditional Aboriginal teaching. This limited the learning potential Aboriginal children and contributed to misconceptions about Aboriginal cultures and people among non-Aboriginal children.

Today, the tension between a traditional Aboriginal approach to learning and formal public schooling remains a challenge for teachers. Contemporary educators who deal with Aboriginal material or who work with Aboriginal students consequently still face the challenge of adjusting this approach to retain its strengths. At the same time, it must be effective for Aboriginal learners and a meaningful way of teaching Aboriginal concepts, topics, or issues.

The Framework section of this document includes a planning matrix that suggests possible topics with room for further additions and space for individuals to jot down ideas that can guide research into the various topics in traditional, colonial, and contemporary contexts. This can help committee members clarify your purpose and narrow the focus for subsequent committee efforts.

When undertaking discussions about the focus or purpose of the resource, it is always a good idea to have input from a practising teacher who is familiar with curriculum requirements and with the opportunities that exist for incorporating studies of Aboriginal peoples as part of formal education within the BC school system. Generally speaking, there are two avenues to be aware of.

1. Studies of Aboriginal peoples can be part of instruction in many of the subjects that students are required to take in school. The curriculum for these subjects (e.g., Mathematics, Social Studies) is prescribed by the province.

For most of the subjects that students study in school, teachers are required to follow a provincially prescribed curriculum in the form of a set of learning outcomes set out in curriculum documents (called Integrated Resource Packages) published by the Ministry of Education, Skills and Training. The learning outcomes define what is expected of students and they are used to measure student achievement. One subject that offers particularly obvious opportunities for teaching about BC First Nations is Social Studies. In almost every subject area, however, there are some prescribed learning outcomes that offer possibilities for teaching with an Aboriginal focus, and Appendix C of every Integrated Resource Package gives some indication of how this might be done. The forthcoming ministry publication *Integrating BC First Nations Studies: A K-10 Guide for Teachers* offers additional guidance, and the section in this guide, "Making it Work for Students and Teachers," give a sample of the material that is included in that document and that resource developers might like to take into account when developing their material.

2. Studies of Aboriginal peoples can be accomplished through locally developed courses, approved by the school district.

Ministry of Education, Skills and Training guidelines provide for the establishment of courses that are designed locally and approved by the school district. In some Aboriginal communities these take the form of First Nations Language studies, which, recognizing that the language is the culture, include significant amounts of cultural content. The 1997 *Languages Template 5 to 12 Development Package,* published by the ministry to guide creation of locally developed second language instruction programs includes consideration of cultural components as part of language education. In addition, the First Nations Studies learning outcomes put forward in the forthcoming ministry document, *Integrating BC First Nations Studies: A K-10 Guide for Teachers,* could be used as the basis for a locally developed First Nations Studies course.

The creation story provides the basic philosophic principle for this curriculum. The creation story tells us that because we were created last of all beings, our continued survival requires us to be in respectful relationship with the land and all of its animals, the spiritual world, other people and ourselves. This is the Dene perspective. The purpose of this curriculum is to give this perspective back to our children. There is a need to root ourselves in tradition not for the sake of the past but for the sake of the future. Our children, with the gift of their culture, can work towards ensuring our future survival as well as the survival of humankind.

[The Mission Statement of the Dene Kede Curriculum of the Northwest Territories Department of Education]

Project Management

WHILE VARIOUS MEMBERS OF YOUR RESOURCE development committee will probably be involved in a "hands on" way with tasks such as research, writing, or field testing, the committee as a whole will function most effectively if it focuses on project management tasks such as:

- giving the project an overall focus or sense of direction
- allocating or delegating specific responsibilities (e.g., project coordinator, researcher, writer, editor, graphic or layout artist)
- setting timelines
- raising funds
- tracking progress
- tracking expenditures and ensuring the project remains on budget
- ensuring that community protocols are observed in the development of the resource.

A project evolves and will not necessarily be exactly as you planned, but if you don't have a road map how will you know you're in the right country?

[Nella Nelson & Karin Clark, *Framework for Developing First Nations Curriculums*, Victoria: Aboriginal Education Division, Greater Victoria School District, 1997, p. 13]

The Time Line

Once you have established a reasonable goal, a focus for your efforts, and a sense of direction, your committee will want to establish a time line in which various stages of the work will be done. This can be as sophisticated as a computerized Task Management Program that tracks individual components of a project or as simple as a long straight line on a sheet of paper showing dates at which you expect the various stages of the project to be completed. Such a line can also show projected committee meetings and costing for the various stages.

The Budget

If project management (e.g., the time spent in committee meetings and planning sessions) and research costs are kept to an absolute minimum, it is possible to develop a credible and useful learning resource using a minimal budget. This can be stretched by taking advantage of community employment programs and making use of already salaried staff in both the community and the school district. However the project is being done, it is important to plan the financial budget so that it matches the timeline budget so as to assure a successful project completion. This is the surest way of assuring the funding for subsequent projects!

The longest journey begins with a single step

Community-Based Research

THE GREAT THING ABOUT ABORIGINAL research is the accumulated knowledge of many thousands of years that often exists in the community. This knowledge has been handed down through most of the generations as an oral and experiential history. If we think of 500 generations of grandmothers, each telling her daughter the stories of the people, while teaching her the skills of survival on the land we get a sense of how the traditional education system functioned.

Although the residential school system attempted to supplant that oral tradition and the traditional Aboriginal approach to learning, the strength and resilience of the cultures prevailed and a wealth of information has been passed on. The generation of elders who currently carry that knowledge are thus a central source for anyone developing an Aboriginal learning resource. (See the section, "Step 2: Gathering Information" in the Framework for more information on interviewing members of the community.)

The contemporary challenge in developing an educational learning resource is to take what has been oral tradition and present it in a written and graphic version. Your community will have protocols around the passing on of this knowledge, however, and these must be observed if the resulting work is to have real integrity. In this connection, it is important to remember that many people in Aboriginal communities are quite rightly concerned about losing control of their traditional knowledge and "cultural property."

Cultural property includes not only land and other tangible property, but ideas, traditions, and other non-tangibles. Cultural property belongs to the cultural group, rather than to an individual. As an individual has the right to control use of his/her property, the cultural group has the right to control the use of its property. Not all people recognize cultural property. As a result some individuals will use another group's cultural properties without permission; often that use is offensive to the cultural group, because their property is used in a way that distorts or is disrespectful to the group's beliefs.

[from a US-based web site, "A Line In the Sand" maintained by Native Americans at: http://hanksville.phast.umass.edu:8000/cultprop/]

Informant Fees and Permissions

While it is normally accepted that the researcher is to be paid for work on a project of this sort, there have been communities that opted not to pay the elders and others who were being interviewed. Again, it is important for the committee to discuss and reach a decision on this important issue before research begins.

When you get permission to use shared cultural material (e.g., stories, place names), and tapes and photographs of informants and others, it is a good idea to get a signed release form that details how and for what purposes these materials will be used.

Copyright Issues

Copyright issues deserve careful consideration by the committee at an early stage in the planning of a material so that all involved can be clear on just who will control the copyright. There are no hard-and-fast rules for this, and determination on the most appropriate holder of copyright should be made at the local level. Canadian and international copyright law does not seem to have been written from an informed position on Aboriginal traditions of oral history, especially those forms of ownership and responsibilities relating to stories. It is informative to look at what others have done. The following examples suggest a range of options.

- *From Time Before Memory* copyright 1996: School District No. 92 (Nisga'a)

- *Saltwater People* as told by Dave Elliot Sr., copyright 1983: Dave Elliot Sr. and School District No. 63 (Saanich)

- *Needo 'Ats Talok Hatec'azdle: Salmon Fishing At Old Fort*, copyright 1995: School District No. 55 (Burns Lake) and Lake Babine Band

- *Dakelh Keyoh: The Southern Carrier in Earlier Times* by Elizabeth Furness, copyright 1993: Kluskus, Nazko, Red Bluff, and Ulkatcho Indian Bands

- *First Nations Journeys of Justice: Building Bridges of Understanding Between Nations*, copyright 1994: Law Courts Education Society of British Columbia; copyright of stories remains with the storytellers; all rights reserved, with the exception that portions of this curriculum may be photocopied for educational use only.

- *Fort Simpson, Fur Fort at Laxlgu'alaams*, copyright 1992: The Tsimshian Chiefs for Tsimshian Children Present and Future

On the subject of copyright registration, at least two of British Columbia's major trade publishers report that to copyright a book they simply write the copyright information on the title page as they feel this is fully defensible in a court of law. The federal government, however, provides for formal registration through the Canadian Intellectual Property Office. In their 1994 publication, *A Guide To Copyright*, they answer a number of frequently asked questions as follows:

Q. *What is copyright?*

A. A copyright is the exclusive right to copy a creative work or allow someone else to do so. It includes the sole right to publish, produce or reproduce, or perform a work in public, translate a work, communicate a work to the public by telecommunication, to exhibit an artistic work in public under certain conditions, and in some cases, rent the work.

Q. *To what does copyright apply?*

A. Copyright applies to all original literary, dramatic, musical and artistic works. These include books, other writings, music, sculptures, paintings, photographs, films, plays, television, and radio programs, and computer programs. Copyright also applies to sound recordings such as records, cassettes, and tapes.

Q. *What is not protected by copyright?*

A. Themes, ideas, most titles, names, catch-phrases and other short-word combinations of no real substance.

Q. *Who owns the copyright?*

A. Generally, the owner of the copyright is:
a) the creator of the work; or
b) the employer, if the work was created in the course of employment unless there is an agreement to the contrary;
c) the person who commissions a photograph, portrait, engraving or print for valuable consideration unless there is an agreement to the contrary; or
d) some other party, if the original owner has transferred his or her rights.

Q. *How do I obtain copyright?*

A. You acquire copyright automatically when you create an original work.

Q. *Do I have to do anything to be protected?*

A. No, Since you obtain copyright automatically, you are automatically protected by law. However, it is still a good idea to register your copyright and to indicate a notice of copyright on your works.

Q. *What are the benefits of copyright registration?*

A. Registration gives you a certificate stating that you are the copyright owner. You can use this certificate in court to establish ownership. (The onus is on your opponent to prove that you do not own the copyright.)

Q. *How do I register a copyright?*

A. You file an application with the Copyright Office, along with a prescribed fee. The application form and instructions for filling it out are available from the Copyright Office. The registration process normally takes four weeks. The fee ($35 in 1997) covers review of your application, registration, and your official certificate.

Q. *How long does copyright last?*

A. Generally, copyright in Canada exists for the life of the author plus 50 years following his or her death. There are some exceptions.

Q. *Do I need to mark my work with a notice of copyright?*

A. This isn't necessary to be protected in Canada, however, you must mark your work to be protected in some other countries. Even though it is not always required, marking is useful since it serves as a general reminder to everyone that the work is protected by copyright.

Q. *What is copyright infringement?*

A. Unauthorized use of copyright material. Plagiarism—passing off someone else's work as your own—is a form of infringement.

Q. *Will the Copyright Office prevent others from infringing my rights?*

A. No. The responsibility for policing your copyright rests with you. If it comes to your attention that others have reproduced your material without permission, it is your responsibility to contact the person or organization to make arrangements such as proper acknowledgment, payment, or removal of your material. Failing a satisfactory arrangement, Canadian copyright law allows for legal recourse.

These and other questions are answered in *A Guide to Copyright*, available, along with Applications for Registration of Copyright, from:
Canadian Intellectual Property Office
Information Branch
Place du Portage I
50 Victoria St., Room C227
Hull, PQ K1A 0C9
Telephone: 819-997-1936
E-mail: cipo.contact@ic.gc.ca
Internet: http://info.ic.gc.ca/opengov/cipo

Tape Recording and Photography

New equipment for both photography and tape recording has improved dramatically in recent years at the same time as it has become more affordable. Following are some techniques that you might find useful.

Tape recorders

Select a good brand-name cassette machine with either a good built-in microphone or a good quality exterior microphone. Many people prefer the smaller "walkman" style recorders as they are less intrusive and so, to some informants, less intimidating than a bigger machine. Your machine should have a recording indicator light so that you can glance at it from time-to-time to assure yourself that it is working. Most recorders use the longer 90-minute tapes (45 minutes to a side) as this entails fewer interruptions during the recording process. If the recorder is a battery-operated type, it is a good idea to put new batteries in prior to a long interview and to carry spares with you. If you are using an extension microphone, place it on a towel or folded piece of cloth to get better sound quality. All equipment should be thoroughly tested before the interview.

Cameras

Cameras have become much easier to use in recent years, but the careful photographer still gets the good picture. Some of the new "point-and-shoot" cameras can do a more than adequate job of recording activities. Cloudy days with indirect sunlight create fewer shadows. On bright sunshine days it is often necessary to use a small flash to fill in shadows. As with the tape recorder, it is important to make yourself familiar with a particular camera before attempting to photograph material for publication.

Many community members have wonderful old photographs in **family albums**. These can be copied with a single-lens-reflex (SLR) 35 mm camera and an inexpensive close-up lens. When doing this work, it is good to take the photographs outside or near a window in indirect sunlight. Careful focusing and a steady hand are essential; a copy stand will make both much easier.

Choice of **film** is important as photographs taken for a curriculum project may well be used again years in the future. Colour print film fades very quickly so that in a few years the image becomes washed-out looking; slide film has a much longer life. Most publishers can now scan slides directly into their computerized publishing programs.

For copying old photos, it is always best to use black-and-white film. The higher the ASA rating the easier it is to work in poor light, so many people use a 400 ASA film. However the lower the ASA the finer the grain and film quality, so that if light permits, a 50 ASA film is preferred for copy work.

Research into Existing Documents

YOUR COMMUNITY MAY HAVE ALREADY DONE extensive work with elder informants for land claims or some other purpose. It is worthwhile to investigate materials that may have been gathered already. In some cases academic linguists or anthropologists from various universities have also gathered information that can be tracked down and copies returned to the community. In many Aboriginal Communities of BC, American-based Christian missionaries have been at work recently collecting stories and language samples. The Summer Institute of Linguistics monitors much of this work and can be reached through their world wide web site at: http://www.sil.org/#sil

As for **historical documents**, it is worth noting that as written works become old and no longer in print, they enter the public domain. Many of the early works researched and written on the coast and in the interior of British Columbia are now in the public domain. It can also be argued that since this stories originated in the Aboriginal community, their rights remain there. Whatever the case, it is well worth checking with one or more of the university libraries or the BC Provincial Archives to do a document search for your area as a part of the research for your project. To access British Columbia libraries on the world wide web, go to: http://library.usask.ca/%7Escottp/canlib.html#bc

A great deal of the historical documentation done on the coast of BC dates back to the early part of the twentieth century. Of particular note is the work of anthropologist **Franz Boaz**. His technique was to find local people who knew the language or were prepared to invest the time listening and recording information. These people included **George Hunt, James Teit**, and **Livingston Farrand**. Unfortunately, in his editing, Boaz is reported to have sometimes bent to a particularly European perspective the Aboriginal stories that his researchers had gathered. Still, his edition of the Jesup North Pacific Expedition and other early collected works remain important resources for research in Aboriginal' traditions and histories in BC and have been used well in conjunction with the oral tradition maintained by elders.

The **McKenna-McBride Commission hearings** were conducted around the province between the years of 1913 and 1916. At each hearing, chiefs or their representatives were interviewed regarding their lands. The responses are a wonderfully detailed account of Aboriginal life and concerns at that time. They often give details of the number of people and their possessions as well as references to names of people and plans for economic development, education and concerns about environmental depredation and pressure from non-native settlers. For many communities they represent a concise snapshot of what people were doing and thinking at that time. The transcripts of these hearings that are relevant to your area are likely available from your local Aboriginal government. Copies of the full transcripts are held at the Union of BC Indian Chiefs Resource Centre in Vancouver. To view them or to arrange to make copies phone the resource centre at (604) 602-995.

Another source of documents are the various **churches** that established themselves in the communities over the years. Many clergymen kept personal diaries, and as most Christian churches are hierarchical in structure, most were required to make written reports to their superiors. These can often supply specifics of village life throughout the later part of the nineteenth and early twentieth century.

Less readily obtained are records of business dealings with commercial fishing, ranching, and other **companies** that employed community members in the past. Such records may be found in community archives under the names of the ranches, fishing, or other local companies involved. The Special Collections division of the University of British Columbia includes a lot of business documentation of the early fishing industry of BC. They also have a guide to native archival material. For more information on this collection phone UBC Special Collections at (604) 822-2521.

All such documents must need be read with the understanding of the viewpoint of the author and checked against community representatives before adaptation for school use.

Historic photos

There are a number of historic photo collections online. Probably the best place to start would be the British Columbia Archives where a search on the key word, "Indian" found 2157 photos. Each photo has a brief text description and many can actually be viewed online before ordering. View this collection at: http://www.bcarchives.gov.bc.ca/index.htm (Be aware of copyright issues when using historic photos in your resource.)

Shaping the Material

MANY RESOURCE DEVELOPMENT PROJECTS HAVE stalled at the point where a pile of photos and tape recordings have been collected. The shaping of these materials into a form that is usable by students and teachers is a lot of hard work. There is no single right way of doing this and a number of options present themselves.

At the simplest level, the interviews can be edited and published in their question and answer form with photos of the people interviewed and some of the things that they are talking about. Relevant archival documents can be reproduced along with the interviews. At a more complex level, the information collected can be rewritten in the form of a continuing story that features children of an age appropriate to those for whom the material is being developed. This allows the students to see how questions emerged around issues that have arisen in the topics examined.

Many good ideas can be gained from looking at how others have presented their communities.

• Alexandria is a small Chilcotin community on both sides of the Fraser River between Quesnel and Williams Lake. When writers Sharon and Violet Stump worked with editor Nate Bello in 1990 to make a 55-page community profile entitled *The People of Alexandria*, they featured their 13 elders in Chapter One: The Elders—Our Foundation. In the first 32 pages, through their stories, the elders explained the origin, history and traditions of the community. The roles of the band leaders were explained in the seven pages of Chapter Two: The Adults Our Builders. Chapter

Three: Our Youth—Our Spirit recognized the importance of the current generation of young people.

- In the School District No. 63 (Saanich) project, *Saltwater People*, as Told By Dave Elliott Sr., one elder was able to give a broad account of the traditions and history of his people. The headings listed in the table of contents shows how the information he provided was organized:

Ancestors

The Saanich People

Saanich Territory

Saanich Placenames

Saanich Seasonal Cycle

Reef-Net Fishery

Early Contact with the Europeans
  Explorers
  Gold and Guns
  Diseases

James Douglas Treaties with the Saanich People
  Signing the Document
  After the Treaty

Teachings

The Past and the Future

- School District No. 55 (Burns Lake) has worked with a curriculum committee representing several bands to produce an on going series of little books each involving one of the bands and featuring a single topic. Among these are *The Fish Trap* *at Duncan Lake* and *Needo 'Ats Talok Hatec'azdle: Salmon Fishing at Old Fort*. This approach keeps projects manageable and allows for a broad involvement.

Providing Acknowledgments

A resource development project often involves many individuals and agencies. It is worthwhile to maintain a record of the funding sources, sources of staff help, and names of individuals involved throughout the course of a project, with a view to including them all in an acknowledgment at the front of the final book. The following is an example of such from a material produced by the Yinka Dene Language Institute in Vanderhoof.

ACKNOWLEDGMENT:
We would like to acknowledge the following people/businesses/funding agencies for helping us work and get these books published: *The Boy Who Snared the Sun* and *The Robin and Song Sparrow*. Thank you to the following:
Heritage Canada (Secretary of State)
Department of Indian Affairs
Ministry of Skills, Training and Labour
YDLI Board of Directors
Denis & Muntener Advertising
Ms. Margaret Gagnon
Ms. Susie Tress
Ms. Ileen Heer
First People Heritage Language Culture Council
BC Ministry of Education, Aboriginal Education Branch
All the YDLI Language Teachers
YDLI Staff
Ms. Catherine Bird
Ms. Janie Ann Jack
Ms. Dorothy Patrick

Choosing a Writer

When designating or hiring a writer for your project, it is important to obtain answers to the following questions.

- Does the writer have some relevant writing experience? (you might want to look at samples of previous writing)
- Will the writer accurately represent the research material? (this should not be a problem if the writer and researcher are one and the same)
- Can the writer organize the material in a meaningful and coherent way?
- Is the writer able to explain things or tell stories using clear language that young learners will find easy to understand?

Editing

No matter how experienced and proficient the writer, it is worthwhile to pay an editor to spend a few hours reading over the final text.

A content (or substantive) editor makes queries and suggestions regarding

- treatment of socially or politically sensitive content
- completeness and depth of material
- sequence of information and ideas
- readability (as appropriate to your target grade level)
- the curriculum match and the instructional approach.

A copy editor

- checks the manuscript for accuracy regarding table of contents, titles and headings, and page references
- checks for accuracy and completeness of resource lists and references
- ensures that copyrights and permissions have been obtained
- makes necessary corrections to grammar, spelling, and punctuation.

The copy editor does not change meanings and all editors' suggestions are checked by the writer against the original.

If you don't know an editor, you might try contacting your local newspaper for help in finding people with those particular skills.

Better to find a mistake when there is only one draft copy than when you have printed 1000 copies.
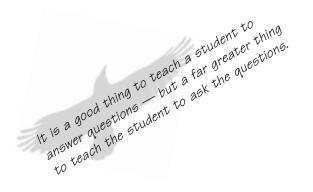
Making it Work for Students and Teachers

ONCE YOU HAVE A REASONABLY POLISHED DRAFT of your resource (i.e., text complete and edited, with graphics/photos created and positioned in relation to the text), it is often worth having a teacher who is not familiar with the material review and possibly field test it by taking it into the classroom. You might wish to develop a response form for this purpose that asks for answers to the following questions (along with any other questions/concerns particular to your project).

- Does the content and "look" of the material appeal to students and teachers?

- Are students able to understand the language used and grasp the important concepts and ideas? (i.e., is the reading level appropriate for the intended audience?)

- Does the material help students acquire knowledge, skills, or attitudes specified in the curriculum?

- Would development of a teacher's guide or other companion material for the resource be helpful?

The findings of a field test will enable you to decide if adjustments need to be made.

It is a good thing to teach a student to answer questions — but a far greater thing to teach the student to ask the questions.

When teachers use any resource, their objective is to help students achieve the learning outcomes specified for the subject or course they are teaching. As noted previously, under "Shaping the Vision," the ministry publication, *Integrating BC First Nations Studies: A K-10 Guide for Teachers* offers guidance by identifying:

- First Nations Studies learning outcomes that could be used as the basis for a locally developed First Nations Studies course

- prescribed learning outcomes in various subjects that offer possibilities for teaching with a focus on Aboriginal cultures and peoples.

To give an example of the instructional planning process, a teacher trying to decide when, where, and how to use a resource containing information on First Nations ceremonies could look in *Integrating BC First Nations Studies*. There she or he would find that there are several possible learning outcomes that might be appropriately included in a locally developed First Nations Studies course and that might be achieved by having students focus on ceremonies, for example. Specifically, students could be learning to:

- *describe the role of Elders in traditional Aboriginal societies*
- *distinguish between regalia and everyday clothing in traditional and contemporary Aboriginal contexts*
- *compare ceremonial or functional objects of the local First Nation and another BC First Nation, with respect to the use of design elements, materials, and processes*

- *create 2-D and 3-D images using traditional Aboriginal design elements, materials, and processes*
- *identify the values and beliefs inherent in traditional Aboriginal stories*
- *demonstrate respect for the values and beliefs inherent in traditional Aboriginal stories.*

On the other hand, a teacher in a district that does not have a locally developed First Nations Studies program would nonetheless find that there are provincially prescribed learning outcomes for several subjects that might be achieved by having students focus on First Nations ceremonies, seasonal activities, and economies using an Aboriginal learning resource—of the sort you are developing—that matches student reading and ability levels. For example, depending on the mix of subjects they are taking, students in Grades 4 and 5 could be learning to:

- *explain ways people preserve and transmit culture* (Social Studies)
- *use language to acknowledge people, commemorate special events, and honour accomplishments within the community* (English Language Arts)
- *listen to and express interest in the ideas of others* (English Language Arts)
- *describe and explain how family, peers, community and mentors contribute to personal development* (Personal Planning)
- *demonstrate an understanding of the diversity of family activities, customs, and values* (Home Economics)
- *compare the use of simple machines today with those in the past* (Science)
- *describe human impacts on today's water resources* (Science)

- *identify the key elements of a local economy* (Business Education)
- *construct and expand patterns in two and three dimensions, concretely and pictorially* (Mathematics)
- *communicate and apply directional terms to maps (north, south, east, and west)* (Mathematics)
- *interact in role* (Drama)
- *create movement sequences based on patterns, characters or stories* (Dance)
- *rehearse and perform dance for presentation* (Dance)
- *compare and contrast dances from a variety of cultures* (Dance)
- *identify a variety of purposes for creating music* (Music)
- *demonstrate knowledge of the personal, social, cultural and historical contexts of given images* (Visual Arts)
- *identify objects from a variety of Canadian cultural contexts and their purposes* (Visual Arts)

Although it is possible to develop a resource specifically tailored to the curriculum requirements of a particular grade level or subject, this is not something that need be of concern in the early stages of your work. Having an educator review your material in light of curriculum requirements and make suggestions to improve the curriculum match of your material, however, can greatly increase the chance that it will be widely used in the classroom.

Production

THERE ARE MANY LEVELS OF PRODUCTION OF resource materials. Each is a combination of design (layout), paper quality, and printing values. Not all books have the benefit of a professional designer to make the layout of pictures and text look especially nice. On the other hand, careful layout can reduce your print costs or get the most out of a modest printing budget.

One way to approach production decisions is to look at a range of published materials that you like. Take these to printers and ask to see some of their work. Ask about design, photo reproduction, paper, cover stock, and bindings (many printers offer page layout services or can refer you to someone else who does). A good printer will be able to show you a wide range of options and explain the cost factors (e.g., depending on the printing technology and on the number of copies you are printing colour photos may be very expensive or relatively inexpensive to include). Compare your sample of what you like with the work that the printer has shown you. Even if you are happy with what you are shown, it is always a good idea to get a second quote from another printer if at all possible.

Resources can also be produced in other media such as CD-ROM, Internet, and video. The research and writing process in each case remains essentially the same, but with additional steps and/or different requirements in the design and production stages (e.g., video shooting scripts, interactive graphics).

Whichever medium you choose, you might wish to launch your finished product with a celebration to thank and congratulate all involved.

Further Development Possibilities

BY THE TIME YOU HAVE COMPLETED YOUR project, you will probably be thinking of other materials that you would like to make for students and teachers in your community. A teacher's guide might be one of these. Such a guide to accompany your material will give a teacher, who may not be familiar with the material or your community, additional ideas for teaching the students. The guide can include possible curriculum links (see "Making it Work for Students and Teachers") and references to related books and videos that may be in the library. It will suggest activities that the students can do to increase their understanding of the ideas taught in the original material.

Some districts have transferred the electronic files of their print materials onto CD-ROMs in a way that allows students to access the information in either English or the Aboriginal language. Others have made videos to show more detail of how to cut fish or make buckskin, for example.

As it often takes up to a year to get the necessary funding in place, it is a good idea to be planning your second project while working on the first.