

**BOARD OF EDUCATION OF  
SCHOOL DISTRICT NO. 46 (SUNSHINE COAST)**

**EDUCATION COMMITTEE AGENDA**

Tuesday, November 24, 2020, 2:30 p.m.  
<https://www.youtube.com/user/SD46Schools>

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	<b>Pages</b>
1. Call to Order - 2:30 p.m.	
2. BAA Course Framework - Community Television Broadcasting - 2:30 p.m.	1
3. Goal 1.h. - Indigenous Cultures and Diversity - 3:00 p.m.	8
4. Goal 3.g. - International Programs - 3:30 p.m.	
5. Adjourn - 4:00 p.m.	



# SCHOOL DISTRICT 46 SUNSHINE COAST

## BOARD/AUTHORITY AUTHORIZED COURSE FRAMEWORK TEMPLATE

School District/Independent School Authority Name: School District No. 46 (Sunshine Coast)	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD46
Developed by: Emily Sheridan	Date Developed: October 2020
School Name: Elphinstone Secondary	Principal's Name: John Brisebois
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Community Television Broadcasting	Grade Level of Course: 10-12
Number of Course Credits: 4	Number of Hours of Instruction: 100

### Board/Authority Prerequisite(s):

N/A. (though Media Arts or Film & Television courses are recommended)

### Special Training, Facilities or Equipment Required:

This course would work in coordination with Eastlink Community TV. Eastlink would provide use of technical equipment in their television studio (video cameras, microphones and other technical gear) and mobile production unit. Eastlink's mobile production unit allows for large live mobile productions within the community, including sporting events, forums, performances, and community events. Students would also have access to additional equipment belonging to the Elphinstone Television Production Program (gimbals, computer editing facilities) for projects of their own.

### Course Synopsis:

This course would be an off-timetable opportunity for students to get course credit for training and experience working together with Eastlink Community Television on community television broadcasting. Students would have a combination of scheduled workshops, on-assignment video

journalism projects, and participation in both in-studio and mobile production unit multi-camera video productions. Students would learn a variety of hands-on technical skills by training and working directly in the industry.

**Goals and Rationale:**

Our partnership with Eastlink Community Television gives Elphinstone students the opportunity to gain unique experience within the television industry. This hands-on experience gives our students a significant advantage when applying to film and television programs for post-secondary. In addition to this experience, students also are given an opportunity to engage with their community by taking part in a variety of community events. The type of experience available to students, due to the access to Eastlink's mobile production unit, is unparalleled by any other high school film and television program. Many of our students over the years have gone on to careers in sports media, film and television broadcasting. The skills and training students will develop in this course are easily transferable to the film industry. Students in this course will also have the opportunity to make important community connections, interacting with a diverse group of community members and leaders.

**Aboriginal Worldviews and Perspectives:**

This course aligns closely with the following First Peoples Principles of Learning:

- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness on reciprocal relationships, and a sense of place.)
- Learning involves recognizing the consequences of one's actions.
- Learning is embedded in memory, history, and story.
- Learning involves patience and time.
- Learning requires exploration of one's identity.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

Eastlink TV has worked closely with the Sechelt Nation over the years to cover cultural events and create community video content. This has included events at the Long House, the Pulling Together canoe journey, as well as many other community events over the years. Participating in filming these cultural events gives students a fantastic learning opportunity, and a chance to build relationships.

**BIG IDEAS**

Video is an excellent medium for sharing information and telling stories.

Taking part in community events can give us a sense of belonging, identity, and purpose.

Creating video productions records evidence of our community's history and culture, and is relevant and informative.

Journalists are responsible for recording evidence in an unbiased and objective way.

Working as part of a team fosters responsibility, cooperation and a sense of belonging. A sense of community can be enhanced by sharing events and information through visual media.

**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <ul style="list-style-type: none"> <li>- Plan, produce, and create video media that is relevant to the community</li> <li>- Visually record events and issues relevant to our community</li> <li>- Use knowledge of visual composition and storytelling to create videos that are relevant to our community</li> <li>- Use technical knowledge of video cameras, audio, and lighting to enhance their productions.</li> <li>- Work as team members in live multi-camera productions of community events.</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>-</li> <li>- Process of set-up, take-down, and operations of multi-camera video productions</li> <li>- Industry language, terminology and vocabulary</li> <li>- Techniques of video journalism: interviewing, script-writing, storytelling.</li> <li>- Responsibilities of each technical role in multi-camera video productions</li> <li>- Protocols and procedures for multi-camera video productions</li> </ul>

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| <ul style="list-style-type: none"><li>- Gain experience working in specific roles in multi-camera broadcasting productions (camera operations, audio control, graphics, switching, directing, producing)</li><li>- Use video journalism techniques to create stories.</li><li>- Participate in mobile and in-studio multi-camera video productions</li><li>- Take on projects 'on-assignment' to gather video footage and interviews</li><li>- Research and gather information to build stories and share valuable information to our local community</li><li>- Become actively engaged in their community and gain knowledge about community events and issues</li><li>- Understand the components that make for a good, newsworthy story</li><li>- Work together with community organizations to promote information and educate the community.</li></ul> | <ul style="list-style-type: none"><li>- Basics of video camera operation</li><li>- Basics of audio operation (microphones, sound boards)</li><li>- Media Production Skills: (pre-production, production, post-production)</li><li>- Role of community television in informing, educating and entertaining our local community</li><li>- Components of visual composition and storytelling</li></ul> |
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## Big Ideas – Elaborations

**Video is an excellent medium for sharing information and telling stories** - stories can be shared with the purpose of informing, entertaining, and teaching the community about specific, relevant topics.

**Taking part in community events can give us a sense of belonging, identity, and purpose** - community events may include local government talk shows, artistic performances, local sporting events, and magazine news shows.

**Creating video productions records evidence of our community's history and culture, and is relevant and informative** - productions are archived by Eastlink TV who have video productions from the past 40 years on the Sunshine Coast. This historical record is valuable to our community.

**Journalists are responsible for recording evidence in an unbiased and objective manner** - following the principles of journalism: truthfulness, accuracy, objectivity, impartiality, fairness, and public accountability.

**Working as part of a team fosters responsibility, cooperation and a sense of belonging** - students would be part of a video production team working together to create visual stories.

**A sense of community can be enhanced by sharing events and information through visual media** - visual media includes video and multi-media productions.

## Curricular Competencies – Elaborations

**Video media** may include journalistic stories, entertainment pieces, and real-time live events.

**Technical knowledge** includes operation of video cameras, knowledge of cable connections, basics of audio recording, and lighting design.

**Visual composition** includes using guidelines of composition to create visually pleasing camera shots and capture the interest of viewers.

**Storytelling** refers to the creation of a visual story in film that has a purpose, a sense of audience, and clear elements of story (beginning/middle/end)

**Multi-camera productions** refers to the recording of events using multiple cameras all connected to a control centre where a director can switch the program from one camera to another in real-time.

**Video journalism techniques** include interviewing skills, camera operations, sound recording, and editing to create an informative story.

**In-studio productions** include talk shows, meetings, and forums that are filmed in a multi-camera production in the Eastlink TV studio at Elphinstone Secondary.

**'On-assignment' productions** are specific tasks that students are assigned (ie. video coverage of a school event, an interview with a community member)

## Content – Elaborations

**Process of set-up, take down** - includes knowledge of placement of cameras and equipment, running and connecting cables, disconnecting equipment, and returning equipment appropriately.

**Industry language, terminology and vocabulary** - includes technical names for equipment and operations vocabulary (iris, lens, gain, tilt, dolly, zoom, pan, etc)

**Responsibilities of technical roles in multi-camera productions** - typical roles include camera operator, audio controller, graphics operator, switcher, director, producer.

**Protocols and procedures for multi-camera productions** - including set etiquette, order of operations for set-up of equipment, understanding the roles played by themselves and others together as a team

**Media Production Skills** - this includes the pre-production (planning, storyboarding, script-writing), production (filming process), and post-production (editing video and creating a final product).

**Components of visual composition** - this includes lighting, camera angles, use of lines, framing, rule of thirds, simplicity of backgrounds, etc.

### Recommended Instructional Components:

Workshops - technical workshops to train students in specific technical skills - camera operation, studio roles, editing, studio set-up, mobile production, audio, lighting, script-writing, storyboarding, etc. (25%)

On-Assignment Projects - students use video journalism techniques to shoot video and gather stories related to events and topics relevant to the community. (25%)

Multi-Camera Live Productions - students participate in hands-on experience as part of a production team. (50%)

It is recommended that this course would run as a linear, out-of-timetable course so that students would be working on it throughout the entire year.

### Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

Students will demonstrate learning of each skill in which they have been trained. They will complete a prescribed number of hours in multi-camera production, and will be expected to progress from basic to more complex roles. Students will be required to submit reports and self-evaluations of their work, and will receive evaluations from the teacher and Eastlink TV's staff, based on the progress of their skills and abilities.

### Learning Resources:

The Manager and Producer at Eastlink Community TV will be available as technical resources for training. Students will also be provided with a variety of course materials (colour and lighting theory, guidelines to visual composition, etc) to supplement their hands-on training. Students will have access to Eastlink TV's professional video production equipment. There is also the possibility of workshops with local film makers, journalists, and industry professionals.

**Additional Information:**

This course would formalize and streamline a process that is already in existence. By creating an off-timetable course, students would have a clearer commitment to the program, be ensured course credits for their learning experience, and it would create better opportunities for video projects related to activities happening outside of regular class hours (ie. sporting events, community meetings, performances, etc.). Elphinstone's unique relationship with Eastlink TV gives us the opportunity to provide students with a set of skills that many high school students would never get. This gives our students who are interested in pursuing careers or education in the film and television industry a distinct advantage. In addition, this could provide opportunities for partnerships with community organizations, the school district, and other local groups to create commissioned video content. Running this course as a linear, out-of-timetable course would ensure that students would be able to be involved in recording events throughout the entire year.



## Mosaic Cultural Arts Projects

### CGES

A group of students at Cedar Grove helped create this Mosaic to honour the presence of Indigenous students here at Cedar Grove and the unceded lands of the Sk̓wx̓wú7mesh Nation.

The Cedar tree is representing strength, growth, protection and pays homage to the great groves of cedars that grow around the school, who bear witness to the growth of students since inception. To the Sk̓wx̓wú7mesh people the tree is integral in every facet of life including its strong positive energy.

The term “medicine wheel” originates from settler names for stone circles created by Plains Peoples. After centuries of colonization it has become a unifying symbol for the First Peoples across Turtle Island. The Medicine Wheel is a foundation of teaching and learning that shows how different parts of life are connected and balanced. The Medicine wheel is the circle of life giving us a place in the universe and clarifies our relationship to Mother Earth. It represents cycles in life which have no beginning and no end revealing the interconnectedness of life. The four quadrants symbolize many of these cycles from the seasons, elements, directions, life, to the valuable teachings in which to honour: Generosity, Belonging, Independence, & Mastery

Special thanks to Gracie Lodewijk, Tayven Peters, Cherish Durant, Che Divers, Everleigh Musgrove, Jase Marshall, Lily Jones, Lilah Sundquist, Sterling Peters, Brooklyn Stach, Sybil Durant, Ryker Wilson, Charlotte Lodewijk, Landon Gray, Gwynyth Gillcash, Demi McKeivitt, Frances Allen, Rebekah Lund, and a handful of students from Kindergarten to Grade 7 who all played a part in creating this mosaic.

Chen kw'enmántumiyap

### RCES

A group of students at Roberts Creek Elementary School helped create this Mosaic to honour the presence of the Indigenous students at RCES and of the unceded lands of the Sk̓wx̓wú7mesh and shíshálh Nations where Roberts Creek Elementary School.

This area was a place that Sk̓wx̓wú7mesh medicine people would come via canoes. They land around the area where the pier is now, depicted in this mosaic. The area was the territorial boundary between the Sk̓wx̓wú7mesh and shíshálh. From here the shamans would travel up the mountains to collect medicine, carry out rituals, and conduct medicinal practices. The site which is commonly known now as Roberts Creek was always known as Stelkaya to the Sk̓wx̓wú7mesh meaning, “the place of the howling wolves”. But as knowledge speaks, it is wisdom that listens and so is the reason for the depiction of the listening wolf.

Special thanks to Chelsea Patterson, Luna Cross, Hazel James, Shyne Caissie-Trainor, Halle McHeffey, Matthias Morgan, Autumn Neufeld, Violet Bourassa, Taya Bruce, Ollie Nim, Saleen Hurst, Amelia Brock, Dylan Cross, Vera Rowell, and a handful of students from Kindergarten to Grade 7 who all played a part in creating this mosaic.

Chen kw'enmántumiyap

## LES

## Indigenous Mosaic Art Piece

A group of students at Langdale Elementary School helped create this Mosaic to honour the presence of Indigenous students at Langdale and of the unceded lands of the Skwxwú7mesh Nation where Langdale Elementary School stands.

Atl'ka7tsem, or Howe Sound, was the major waterway for the Skwxwú7mesh, where their lands stretch from up the valley where the major settlements are, out past Ch'axáy', or Horseshoe Bay, a place known for Herring grounds, and out to Ch'kw'elhp, or Gibsons, where a long house and settlement once stood.

In the background are the Coastal mountains which elders say has the profiles of 7 people, as well as, the Twin Sisters, or what the settlers refer to as "The Lions", which tell of a story of two daughters of a chief who brought peace to warring communities.

Within Atl'ka7tsem, lies Nexwlélexwem, or Bowen Island, which traditionally was a holding area for outside Nations when they entered Skwxwú7mesh lands until the chief or representative would arrive to hear their intentions and then decide on giving welcome passage or not. Also in Atl'ka7tsem is Chá7elkwnech, or Gambier Island, which translated to "long deep bay".

Perched in the foreground sits spakwus, the bald eagle, which from great heights can oversee the lands, bringing protection and leadership; also the mascot of Langdale Elementary.

Special thanks to Anna Brampton, Aloha Shinkai, Kya Fillion, Lexi Nolan, Autumn & Summer Huesdon, Katie White, Allyson Wilton, and Skylar Russell for their efforts in the completion of this piece.

## GES

## Indigenous Mosaic Art Piece

A group of students at Gibsons Elementary School helped create this Mosaic to honour the presence of the Indigenous students at Gibsons and of the unceded lands of the Skwxwú7mesh Nation where Gibsons Elementary School stands.

Atl'ka7tsem, or Howe Sound, was the major waterway for the Skwxwú7mesh where their lands stretch from up the valley where the major settlements are, out past Ch'axáy', or Horseshoe Bay, a place known for Herring grounds, and out to Ch'kw'elhp, or Gibsons, where a long house and settlement once stood.

Within Atl'ka7tsem, lies Nexwlélexwem, or Bowen Island, which traditionally was a holding area for outside Nations when they entered Skwxwú7mesh lands until the chief or representative would arrive to hear their intentions and then decide on giving welcome passage or not. Also in Atl'ka7tsem is Chá7elkwnech, or Gambier Island, which translated to "long deep bay".

In the background are the Coastal mountains which elders say has the profiles of 7 people, as well as, the Twin Sisters, or what the settlers refer to as "The Lions", which tell of a story of two daughters of a chief who brought peace to warring communities.

In the foreground is Schenk, or Soames Hill, which traditionally to the Skwxwú7mesh people is a look out site where watchmen are posted to look over the land for protection and communicate to other lookout sites if news needed to be relayed. Atop Schenk sits takaya, the wolf, representing strong family ties, intelligence, good communication and socialization, and having both strong healing and hunting powers; also the mascot of Gibsons Elementary School.

Special thanks to Emma Sayers, Bear Powell, Declan Campbell, Charles Craigan, Seth Barbaro, Talon Moore, Kadence Quarry, Lincoln Bourassa, Mario Martinez-Bourgeault, for their efforts in the completion of this piece.



# Salish Weave Collection

Salish Weave is a large private collection of contemporary Coast Salish art that weaves together the distinctive art form, designs and style of established and emerging artists. The collection stems from and mostly resides on traditional Coast Salish territories of British Columbia.

In August, 2020, School District 46 Indigenous Learning gratefully received two box sets of prints by Coast Salish artists. The story behind this amazing opportunity is below.

## Discovery and Collection

The story of Salish Weave began in 2000 following the donors' immediate attraction to the style and aesthetic of Salish art. This led to the purchase of their first Coast Salish pieces. Over the next few years, the donors learned about the revival of this art form and about the artists who made it their practice. They also learned that Coast Salish art was under-represented in the native art landscape of the Pacific Northwest Coast.

By 2003, the donors decided to only collect works made in the traditional Coast Salish style. Their purpose was twofold: to promote awareness of Coast Salish art, and to support the artists who are reviving it. In 2004, the donors actively started collecting and acquired carvings, drums and paintings, as well as silkscreen prints. They commissioned four of these prints from three artists of Vancouver Island. The most significant acquisition that year was *Salish Weave*, a carved cedar panel by Susan Point. This work became the signature piece of the collection that bears its name.

## Exhibitions and Education

While building the collection and personal relationships with the artists, the donors sought opportunities to raise public awareness at large.

In 2011, while still acquiring new works and participating in exhibitions, the donors decided to shift focus to education. They seized the opportunity to partner with the University of Victoria and sponsor the Visiting Artist Program in Anthropology. Four years later, the donors started sponsoring the Summer Institute run by the Indigenous Education Department in the Faculty of Education.

Furthering their focus on education, the donors initiated the donation of commissioned prints to the school districts located in traditional Coast Salish territories. These prints constitute what is called the 'working' collection. The objective is for teachers to bring them to the classroom and integrate this art into the curriculum, at all levels and in all subjects.

## Indigenous Programs, Enhancement Agreement and Strategic Plan Relationship Matrix

Indigenous Programs and Services Key Words: culture • vision • partnership • responsiveness • success • relationship

Four Program Directions	What We Do	Team actions (as facilitators teachers, keepers, mentors, witnesses, advocates, speakers and collaborators)	Relationship to Enhancement Agreement	Relationship to Strategic Plan Circles of Care
<b>THE STUDENTS</b>	<p>Develop relationships with and support for Indigenous students in order to create social-emotional connections, personalize learning, and enhance opportunities for academic success.</p> <p>Provide language and/or cultural experiences for Indigenous learners and offer cultural experiences for all learners.</p>	<p>Through research and with Indigenous students, parents and colleagues, identify barriers and foundations to student success.</p> <p>Co-design plans to mitigate barriers/enhance foundations of success for Indigenous students.</p> <p>Ensure appropriate response to a student's need for intervention.</p> <p>Find, leverage and apply research.</p> <p>Collect, share, analyze, set goals and take action based on achievement data.</p> <p>Encourage cultural pride and sharing among students/in schools</p> <p>Teach and co-teach in classrooms.</p>	<p>Respect and Acknowledgement</p> <p>Enhancement Goals</p> <p>Goal Strategies</p> <p>Indicators</p> <p>Measurement of Achievement</p> <p>Response to the Goals and Strategies</p> <p>Current Structures</p> <p>Declaration of Intent</p>	<p><b>Our Students(')</b></p> <p><b>1a voices</b> will be respectfully heard and acted upon.</p> <p><b>1b</b> will thrive in their <b>early years, and throughout their education</b>, within schools, families, and communities that inspire learning, respect, and connection.</p> <p><b>1c</b> will engage in ongoing reflection, experiential learning, and personalized inquiry through the application of the <b>Core Competencies</b>.</p> <p><b>1d</b> will be <b>literate</b>. They will be effective <b>communicators</b>, critical thinkers, and engaged citizens. <b>(3a with other students, staff and the community)</b></p> <p><b>1e</b> will be <b>numerate</b>. They will have the skills and tenacity to interpret and apply mathematical understandings in flexible, functional, and creative ways.</p> <p><b>1f</b> will develop and apply <b>social and emotional skills</b> to successfully live, work, and play together. They will have the resilience and attitude to deal with life's challenges and to manage their <b>mental health</b>. <b>(3c with partnerships)</b></p> <p><b>1g</b> will develop and apply skills and habits to support their <b>physical health</b>.</p> <p><b>1h will explore Indigenous cultures in our community and the diversity of cultures in the world.</b> <b>(2c inclusion)</b></p> <p><b>1i</b> will have the knowledge and skills to contribute to the <b>care of our planet and its changing climate</b>. <b>(3d environmental initiatives)</b></p> <p><b>1j</b> will have the <b>digital literacy</b> skills to enhance and communicate their learning, and to responsibly navigate technology.</p> <p><b>1k</b> will actively participate in expanded <b>fine arts</b> programs.</p> <p><b>1l</b> will <b>graduate</b> with specific life skills to enable them to navigate their personal future directions.</p>
<b>RESPECT HONOUR VOICE</b>	<p>Hear and respond to the voice of the Indigenous communities. The voice of students, parents, and the communities guide how best to support Indigenous students in school.</p> <p>Respond to the Truth and Reconciliation Calls to Action.</p>	<p>Form and maintain an Advisory Circle.</p> <p>Regularly consult students, parents and the Indigenous communities.</p> <p>Develop and maintain a foundation for partnership, leadership and self-determination for students and the community.</p> <p>Collect, share, analyze, set goals, co-design and support planning and action based on consultation, service and achievement data.</p> <p>Hold up and promote language, cultural knowledge, protocol and ceremony.</p>	<p>The Partners</p> <p>Respect and Acknowledgement</p> <p>Guiding Principles</p> <p>Enhancement Goals</p> <p>Goal Strategies</p> <p>Indicators</p> <p>Measurement of Achievement</p> <p>Response to the Goals and Strategies</p> <p>Current Structures</p> <p>Declaration of Intent</p>	<p><b>Our Community</b></p> <p><b>3a</b> Our district will effectively <b>communicate</b> with students, staff, and the community. <b>(2e positive partnerships)</b></p> <p><b>3b</b> Our district will actively engage in <b>visioning and planning</b> with local governments.</p> <p><b>3c</b> Our district will pursue opportunities that <b>enhance collaboration and deepen partnerships</b> throughout our local and global community.</p> <p><b>3d</b> Our district will support comprehensive <b>environmental initiatives</b>. <b>(1i care of our planet)</b></p> <p><b>3e</b> Our <b>district facilities</b> will be safe, engaging, and energy efficient.</p> <p><b>3f</b> Our district will ensure safe and efficient <b>transportation strategies</b> for our students.</p> <p><b>3g</b> Our district will recruit students from around the world to live and learn with us in a welcoming <b>international student program</b>.</p>
<b>THE EDUCATORS</b>	<p>With classroom teachers, support staff, and school administration, collaborate on enhancing learning for Indigenous and all students; collaborate on inclusion of culture and implementation of curriculum.</p>	<p>Engage in a cultural and professional learning community.</p> <p>Encourage culturally responsive and respectful design for learning.</p> <p>Collect, advise on, and assist with access to digital, print and human resources for students &amp; teachers.</p> <p>Advance best practice (inquiry based, research based or culturally responsive).</p> <p>Based on collection of consultation and achievement/satisfaction data, share, analyze, set goals, co-design planning, &amp; initiate or collaborate on enhancement and improvement actions.</p> <p>Model instructional approaches for colleagues, teach and co-teach in classrooms.</p> <p>Co-plan and collaborate on learning support/interventions.</p> <p>Co-plan and collaborate on curriculum implementation.</p>	<p>Respect and Acknowledgement</p> <p>Guiding Principles</p> <p>Shared Learnings</p> <p>Principles of Learning</p> <p>Enhancement Goals</p> <p>Goal Strategies</p> <p>Indicators</p> <p>Measurement of Achievement</p> <p>Response to the Goals and Strategies</p> <p>Current Structures</p> <p>Declaration of Intent</p>	<p><b>Our Staff</b></p> <p><b>2a</b> will be a <b>healthy and inspired team</b> in which everyone feels respected for their individual gifts, skills, and contributions. <b>(3a effectively communicate</b> with students and the community) <b>(3e district facilities</b> will be safe, engaging)</p> <p><b>2b</b> will be fully supported for the work that we ask of them and that they ask of themselves through research-based <b>professional development</b>. <b>(3b visioning and planning)</b></p> <p><b>2c</b> will apply a deep understanding of <b>inclusive education</b> practices.</p> <p><b>2d</b> will be <b>leaders</b> in their work. <b>(3b visioning and planning)</b></p> <p><b>2e</b> will engage in <b>positive partnerships</b> with students and their families. <b>(3c enhance collaboration and deepen partnerships)</b></p>
<b>THE LEARNING PATH</b>	<p>Support students and families through the stages of learning and accessing options associated with Early Learning, the School Years, and beyond.</p>	<p>Support early learning through to adult learning initiatives for Indigenous students and families.</p> <p>Engage in information sharing and counseling towards post-secondary learning and work opportunities.</p> <p>Initiate exploration experiences that spark a vision of one's own future and that of the community – and a path to get there.</p>	<p>Guiding Principles</p> <p>Shared Learnings</p> <p>Principles of Learning</p> <p>Enhancement Goals</p> <p>Goal Strategies</p> <p>Current Structures</p>	<p><b>Our Students</b></p> <p><b>1b</b> will thrive in their <b>early years, and throughout their education</b>, within schools, families, and communities that inspire learning, respect, and connection.</p> <p><b>1d</b> will be <b>literate</b>. They will be effective <b>communicators</b>, critical thinkers, and engaged citizens.</p> <p><b>1e</b> will be <b>numerate</b>. They will have the skills and tenacity to interpret and apply mathematical understandings in flexible, functional, and creative ways.</p> <p><b>1f</b> will develop and apply <b>social and emotional skills</b> to successfully live, work, and play together. They will have the resilience and attitude to deal with life's challenges and to manage their <b>mental health</b>.</p> <p><b>1l</b> will <b>graduate</b> with specific life skills to enable them to navigate their personal future directions.</p> <p><b>Our Staff</b></p> <p><b>2e</b> will engage in <b>positive partnerships</b> with students and their families.</p>

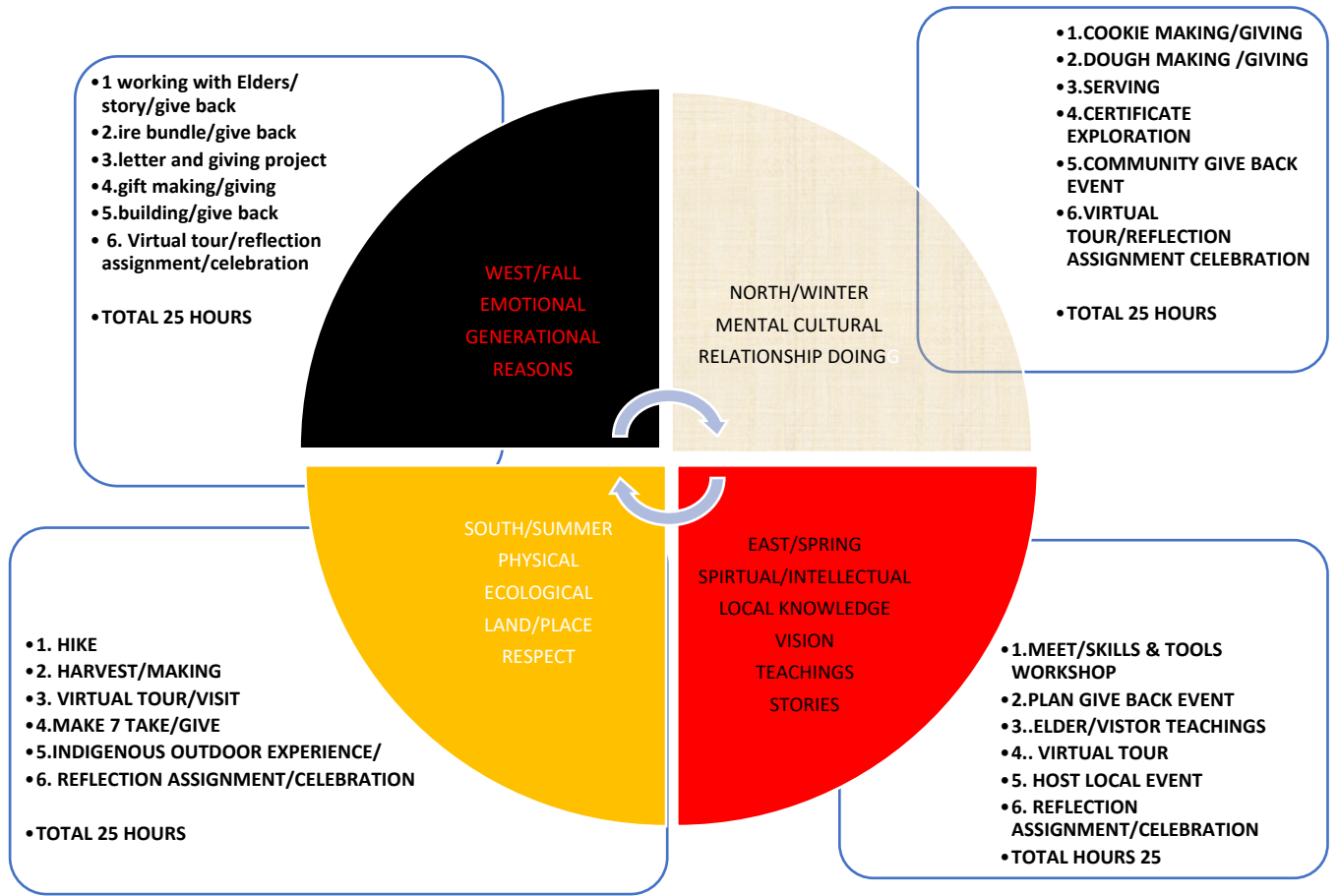
Building Capacity  
Building on Strengths

**Caring Careers & Hospitality  
Through Building Community Connections**

Family/Community/Reciprocity  
Elders  
Living Place  
Knowledge and Teachings  
Abilities/Strengths  
Lifelong learning: Social, Emotional  
Global/balance  
Student/voice/skills social impact

**Community Reciprocity**

**Health & Wellness/ food**



LAND/PLACE

HOSPITALITY/TOURISM