

The Happiness Drive

SUSTAINABILITY, CREATIVITY AND INNOVATION

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EDUC 6800 FINAL PROJECT REPORT | CAPE BRETON UNIVERSITY

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Acknowledgement of Collaborators

I would like to express gratitude for all the educators, formal and informal, who join in this work of encouraging sustainable well-being, especially in children. Fighting to get sustainability into the explicit curriculum can feel daunting, but the unseen, powerful forces of compassion at work elsewhere is a source of encouragement. I wish strength upon all of those striving for *well-being for all, forever* (Hopkins, 2013).

“To travel hopefully is better than to arrive.”

-Robert Louis Stevenson

Project Overview

When the machinery of our society screeches to a halt, what education is deemed “essential”?

This project was designed as a response to meet the immediate needs of students when in-class instruction was suspended in response to the COVID-19 pandemic. In March of 2020, students in British Columbia were dismissed for spring break as governments all over the world were starting to take measures to slow the spread of the virus. At the end of our district’s 1-week break, teachers were instructed to contact families and prepare for instruction to continue outside of the classroom in whatever form was feasible for the families they served.

While the original vision for this project could have been (and actually was) amended to be facilitated online, it no longer seemed relevant. Students were struggling with motivation and their mental health, and the previous objective of enhancing the

sustainability aspects of our annual Young Entrepreneur's project seemed trivial. Design thinking is human-centered, so it must shift in accordance with the needs of the target audience (IDEO, 2016). As a result, this project was re-designed in short order to address the needs of students and their communities. The "essential" learning that students needed was about happiness.

Based on my observations of students' needs I gathered research and consulted colleagues with expertise in mental health to develop the Happiness Drive to support student and community well-being. I created an online resource for teachers to deliver instruction on happiness, and a colleague and I piloted it with our students. After receiving feedback from a variety of sources, the resource has been revised and will be re-deployed again next year in several more classrooms.

This report evaluates the impact of my project and documents its progress through the design process, first in the form of a Young Entrepreneur's supplement, and then as The Happiness Drive. In the discovery phase I considered what I could develop to help teachers address the topic of sustainability in their classrooms. After interviewing individuals inside and out of classrooms, I decided that because our school already participated in an annual Young Entrepreneur's project, this would be a good inroad. As I entered the discovery phase and began to do research, interpret my findings, and ideate, the government declared a pandemic, and instruction was suspended. Although students could conceivably still "make" something and sell it, it was so far out of context from what all of us were experiencing that I started experimentation from a completely different angle. We would explore sustainability via happiness.

EVALUATION

Successes and Challenges

The pilot of this resource gave rise to many successes. The curriculum was developed and delivered online. Students completed it and shared largely positive feedback. The goals and objectives were met, including that teachers were recruited to join the Happiness Drive next year, and many conversations about sustainable happiness were generated. The most obvious markers of success are the anecdotal responses in casual conversations, and the student responses upon completion.

An unintended but very satisfying outcome is the commencement of my own journey toward a new kind of teaching. This project is my first to have originated from the needs of learners, rather than the mandate of curriculum. Beyond the requirements of the Ministry of Education, this work feels very meaningful to myself and students. This shift from operating as an employee of the government who delivers the requisite information to approaching students as a caring adult who supports their well-being is not insignificant. Colleagues and I have talked regularly about how the real curriculum is now the core competencies of communication, collaboration, critical and creative thinking, personal identity and social responsibility (British Columbia Ministry of Education, n.d.), and that all of the content and curricular competencies are means to those ends, but for the first time I am feeling it. If we start where students are, with what's relevant to them, this is the first step to true 21st century learning (Fullan & Langworthy, 2014).

Creating this curriculum was not without significant challenges. My students and I are not accustomed to interacting online, I have never developed elementary courses for online delivery, and facilitating a group project through distance education is entirely new to me. Because of the structure of our online learning environment, the lessons needed to be more or less complete before students began. Completely designing a learning module before beginning to facilitate it takes discipline and a lot of careful estimation. It is difficult to predict the pace at which students will move through content, the depth of instruction they require and detail they can tolerate, and the exact topics that will capture their interest. This constraint was challenging and reinforced for me the importance of running the project with the mindset of it being a pilot: being very forgiving of myself and students for our first attempt.

The obvious challenge is of course the pandemic, which had negative impacts on student motivation and reduced the contact they had with their teachers. It also limited the kinds of products they could develop in their group, and how available some resources were to them, either because of limited access to the school or constraints on purchasing goods. Classroom instruction resumed a few weeks before the school year ended, with some students opting not to return, some returning for one or two days, and some returning full time. This unpredictability was another complication to manage during collaboration.

Goals and Objectives

In short, I did achieve what I set out to do. My original goals were to bring sustainability into the classroom. While this was initially intended to happen through the Young Entrepreneur's project, in the end students used social entrepreneurship and approached sustainability through investigating happiness. The changes in our world warranted some revision of the goals:

- Bring topics of sustainability and well-being into my school
- Support teachers to begin teaching about sustainable happiness
- Generate interest, discussion and greater understanding of sustainable happiness in the larger community

Realignment to the Happiness Drive also required some shifting of objectives:

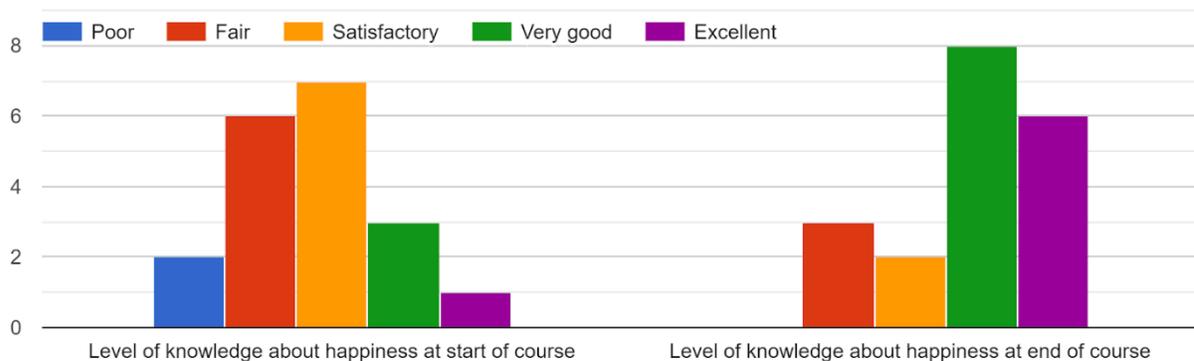
- Create a teacher resource that is clear and easy-to-implement with curriculum around happiness, well-being for all and the design process
- Implement the curriculum to test its feasibility
- Gather feedback from participants
- If it shows merit, recruit additional teachers to adopt this curriculum

All of the revised goals and objectives have been met to some extent. The teacher resource has been created, tested, and at first pass appears to have value for students. Additional teachers have been recruited from various schools. Students self-reported an increased knowledge of happiness and further discussions were generated around happiness.

Impacts

Impacts can be measured at a variety of levels. On a personal level, students generally expressed that their level of knowledge about happiness had increased over the course of their projects. At times they shared poignant observations about their experience creating happiness for others. On larger scales, the impacts were minor as this pilot was largely focused on the individual aspects of the Happiness Drive. Now that the curriculum has been fine-tuned, I need to find ways to quantify the improvements in students' understanding of happiness and the broader impact of their group projects on the school and community in preparation for the first full run of the project this fall.

Level of learning

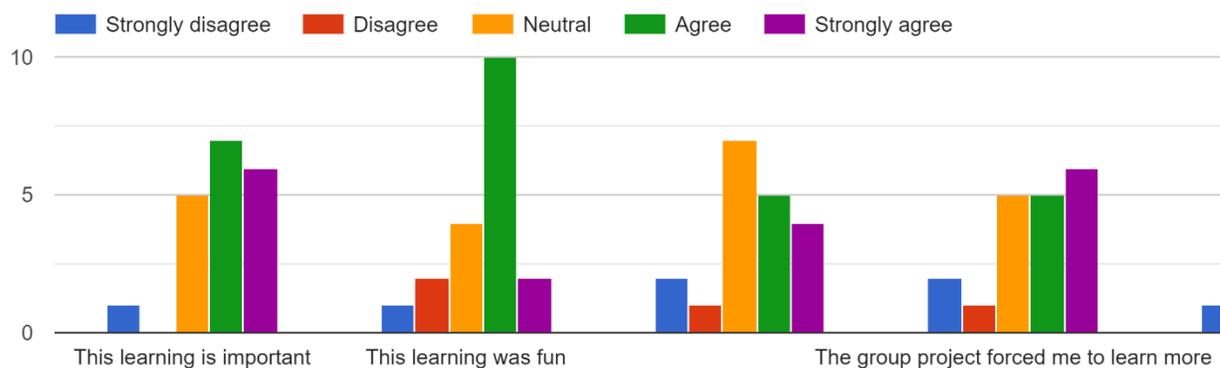


Still, there were positive community responses. One colleague shared that a retired teacher from our school heard about the Happiness Drive and reached out to express her excitement about what we were doing for the students at our school. At a social gathering, some friends shared that they had heard about the Happiness Drive on the radio and were very pleased that we were covering such a vital curriculum.

Colleagues from other schools reached out to say they would like to participate with their classes next year, and as I continue my final course at Cape Breton University, I share my learning from this project and my peers express enthusiasm about the topic as well. One of the most common responses is that the subject matter is “so important”.

Students’ views of the importance of happiness as a topic mirror those of the broader community. When asked if the learning was important, most students expressed that they “agree” or “strongly agree”. And while fun is rarely a design goal, I am overjoyed that a majority said the Happiness Drive was fun. Students shared some insightful thinking in their reflective writing, “I notice when I’m kind to others, most people are kind back to me. It’s like a mirror, kindness reflects back kindness towards me.” One student especially loved making a happy playlist: “It is connected to my happiness because music is also my passion especially the piano and trumpet. Music just makes me feel so happy and relaxed”.

Course content



Lessons Learned

First and foremost: if sex sells, happiness sells even better. As Catherine O'Brien notes, "just about everyone is interested in happiness", and it's an engaging lead-in to conversations about sustainability and well-being (O'Brien, 2016, p. 27). Unlike the experience of some individuals sharing their master's project topics, I observed piqued interest every time it came up. The producer of the news segment in which I was interviewed took ten minutes longer during my pre-interview to share her reflections on happiness and her excitement about our work. When colleagues hear about it, they almost always express a desire to join in, and while it's a given that I'm preaching to the choir, my fellow master's students consistently ask for more information as well.

The most widely applicable lesson I learned was about timing and flexibility. It's all well and good to have a strong foundation of research and a well-planned resource ready to deploy, but when opportunity (in the form of a pandemic) knocked, I dropped everything and answered it. I'm very grateful I did, because I am confident that this resource will affect students and teachers more deeply than the revision of our Young Entrepreneur's project would have. It is vital to pay attention to the needs of my design audience. This can be done in early phases of development as part of discovery and revisited any time during the design process to ensure that the design is properly positioned to meet the needs of my group.

Finally, there are lessons that I learned from teaching remotely that can be extended to all teaching. Students need to have accountability for their assignments; if they don't have to show it, most of them won't do it. They also need plenty of opportunity to receive feedback and do revisions. This was harder to conduct when my points of contact with them were limited. It became evident upon viewing their entries for

the group project The Happiness Jar. The jar was meant to remain in a classroom and provide bursts of happiness for a classroom as teachers drew a slip and the class engaged in a happiness-promoting activity. Some of the slips showed a clear link to sustainable happiness, like “Draw a picture of a happy memory”, and some seemed to be a stretch, like “Tell someone they’re doing great”. There was a tendency for some students to revert to platitudes, rather than accessing their knowledge about and experience with happiness. This would have been more easily redirected in a traditional classroom setting.

In the future, regardless of how this instruction is delivered I can see several likely pitfalls, including a tendency for students to handle the topics in an oversimplified way. Focus needs to be carefully directed to sustainability, interconnectedness and evidence-based decision making. Students tie-dying t-shirts may or may not serve sustainable happiness, despite it being a fun and exciting project for them. Similarly, the concepts of exploitation and the influence of media needs to be further unraveled, possibly in connection with each other.

Highs and Lows

The timing was excellent and awful. Investigating happiness during a pandemic was a brilliant pivot but attempting a group project during physical isolation wasn't easy. The design mindset was very helpful in coping with what wasn't working, but there are some instructional challenges that need to be overcome.

Because the Happiness Drive was so timely it generated a lot of interest as its stories were shared. With little effort we had media coverage and I'm certain that if the project was more mature our work could have elicited a lot of attention. Given the likelihood of the pandemic still being relevant in the fall, there is a good chance that we can still leverage this circumstance to draw a lot of attention to sustainable happiness.

The design thinking mindset was very helpful in maintaining flexibility (IDEO, 2016). The Happiness Drive was treated as an experiment in which mistakes were allowed and even encouraged. Students were reminded to be patient with the resource, its designer and themselves as they were piloting it. This was helpful not only in managing their work on the Happiness Drive, but also in managing all of the frustrations and other emotions endemic to online learning, independent learning and living through challenging global events. Design thinking itself supported their happiness.

Although the underlying goal for this project centered around sustainability, it was hard to continually weave it through the learning while being physically absent from the students. Anchor charts and regular daily or weekly reviews would be valuable exercises to emphasize connections with the big ideas. Group discussions could be brought back to the original goal of the Happiness Drive which was to cultivate happiness without exploitation. If the instruction needed to be delivered online next time,

I would stretch it out over a longer period and “take up” the learning during weekly small groups or book clubs.

Suspension of in-class learning posed many obstacles to collaboration but the group challenge of designing a “tangible” that improved the happiness of others was the core of students’ learning and I would not eliminate it. The group project allowed students to move beyond the investigative “Stage 1” of their learning experience and into experimentation (Kelly, 2016). Groups that suffered significant attrition for any of a number of reasons were joined with other groups early on. If the levels of participation of students were as variable next time as they were in the pilot, I would again collapse groups together based on who was present and contributing. I provided support with group projects for those students who were willing and motivated to participate.

Differences as a Result of the Project

Our students understand that happiness is not just a fleeting positive emotion and have discovered in most cases that it's a mindset. Many students adopted observable strategies to keep a positive mindset, like taking a 5-minute fun break or listening to a happy song. And students observed that most of the "happiest people" they interviewed expressed the importance of cultivating positive relationships, spending time doing things they love, and dwelling on the best parts of their lives. This is exactly what we want students to know about happiness!

My colleagues have now been party to conversations about happiness and those who join in next year will have the reassurance that the Happiness Drive has already been successfully facilitated. Colleagues have been contacted by their friends who expressed excitement at what we are doing, and the media have stirred up further discussion about happiness. Various individuals have been discussing their perspective on happiness with me; everyone has an opinion, and all of the conversations lead to more discussion of happiness, which makes us happy!

Sustainability

This project is very easy to sustain: it requires no funding, no special training or resources, only the commitment of instructional time from teachers. This project can be replicated in any classroom as all the resources are persistent, and it can and will be shared and adapted by other educators and continued every year from now on. Furthermore, the themes of sustainable well-being can be carried on throughout the year, even after the Happiness Drive has been completed. Many elements of the activities like time in nature, the kindness calendar and the 5 minutes of fun break can be integrated. Similarly, the group projects can be designed by students to occur continuously or at regular intervals throughout the year.

Ideally, this project is not just sustained but grown. I am exploring a multi-school culminating event in which schools across the district can share their group and class products with one another. I aim to develop a measure of how many people are meaningfully touched by The Happiness Drive so we can measure and continue to increase our effect.

Leading change

Start where you are; find a hook.

Indeed, there is no linear path or set of directives that can be followed to create change. There is no specific “next step forward” that fits all schools. Perhaps that’s part of the beauty of all our journeys: they’re organic. I just committed to beginning a transformation starting from where I am, and I can choose to keep striving (Peeples, 2016). In this case, happiness was a good inroad to a more sustainable school, because it generated a “buzz”; it has been a way to start conversations leading to sustainability.

As I continue to work for change, I need to remind myself that an inroad is good, but I can’t compromise the integrity of my message. The end goal is sustainability, not simply “putting people in a good mood”. Interconnectedness is a great concept through which to emphasize sustainability and will be an important term-long theme in our classroom when I begin the Happiness Drive again next year. Highlighting how our choices impact other humans and other-than-humans will give us a longer range of vision.

The ease with which the Happiness Drive is beginning to take root with other educators may be explained by Beckhard and Harris’ formula for how to keep resistance to a nontoxic level (in Murphy, 2016). The resource I created provides very clear, explicit first steps and a strong vision for supporting students’ happiness, so it has significant leverage against resistance.

I experienced very little resistance from my organization, and I attribute this at least partly to the timing of the Happiness Drive. When in-class learning was suspended, teachers were encouraged to focus on “essential” learning which in our

case translated to literacy, numeracy and social-emotional learning. With social-emotional learning raised in priority to the same level as our traditional “foundational skills”, I anticipated and experienced no resistance to pursuing a large class project around well-being. Furthermore, with so much strain on us as individuals and in systems, nobody had energy left to engage in conflict.

I have also learned from this process and from an online meeting with Chris Adam (2020) that we can build support from multiple directions simultaneously, so it stands stronger against resistance. With a topic so close to us all, canvassing for support from multiple sources was easy. A call to the school board’s communications coordinator, discussion with colleagues and parents at our school, or an email to a mental health consultant assured me that if necessary, I had backup. I think this will be very important as I continue to educate more progressively: experts around us know what we should be doing well before we implement. These contacts will be helpful as I dive deeper into topics of sustainability.

Skills and Knowledge

As a result of this project, I have further developed some of my competencies for sustainable development (United Nations Economic Commission for Europe, 2011). Through this project, I facilitated the emergence of new worldviews that address sustainable development, and helped learners identify that alternative frameworks to consumerism exist. I am learning to connect learners to their local and global spheres of influence, and to help them make a positive contribution to other people. These competencies are difficult to practice through traditional, passive learning experiences but emerge very easily from this project.

I have more experience in facilitating the content and process at hand. I am less afraid of addressing difficult topics like well-being and am beginning to approach sustainability more directly. I have more creative confidence in my ability to design a product for the benefit of my students (Kelly, 2016). I am feeling a little less anxious about taking on projects where the outcomes are unknown, and I'm better prepared to fight for the importance of this kind of learning if I am challenged.

I am improving my planning skills as well; I now write clearer instructions and learning intentions. While designing this project I asked students what roadblocks they experienced in previous projects and made formatting and organizational decisions based on their suggestions. The design thinking mindset helped me to foster a growth mindset in my students and myself. This approach made risk safer and helped all of us respond more gently as we initially made mistakes and improved over time.

Future Learning Needs

In order to increase the impact of our work, I need to learn how to tell our story. I know that storytelling is a powerful way to inspire others and build momentum (IDEO, 2016), and I want to be more effective at it. Storytelling is challenging for me as I am often so bedraggled by the end of a project that I am reluctant to do any further curation. Also, when I am facilitating learning, I become so engrossed that it's easy for me to drop out of the role as documentarian. I posit that as I become more familiar with the design process it will become less exhausting. I will also try delegating the storytelling process to a collaborator, whether it's a student, colleague or a community member, or requesting additional help facilitating events or instruction so that I can step back and capture the story.

I also need to learn how to generate “hype” over a project, and to have the confidence to let our work blossom. At times I am afraid that our undertakings will receive a lot of attention and then either take a wrong turn or fizzle out. Some of this comes from worry that I will make a poor judgement call or be unable to manage the scope of a project and not have the support of those around me. Risk is frightening. I think I can overcome this fear by continuing to build supportive networks and persisting through it. My tack will likely be to continue increasing my team and the scale of my work little by little until I am confident, much like I am doing with my creative capacity. In the end, this project could get big. It would be incredible for students to culminate their learning in a community fair teaching what happiness is and how it works, and I would like to join with colleagues across Canada to see what kind of impact we could have on a nationwide scale.

Part of sharing our story is being willing to invite others in. I must work on engaging community members and guest speakers to make connections and serve as a resource for students. It is vital to make real-world connections with their learning, and in their work (Kelly, 2016; O'Brien and Howard, 2016).

The vital learning that remains is largely personal growth. I need to develop confidence in my vision; I need a deeper relationship with Nature; I need to become a better listener; I need to cultivate compassion for myself and others. It really does seem like my goals of becoming a better teacher and leader require me to become a more “well” person. Being a reflective educator is a refining process: my flaws and shortcomings emerge like dross as I continue to grow.

Final Reflection

I am very grateful for the experience of planning, implementing, documenting and reflecting on the Happiness Drive. As we have all contended with stressors of the pandemic in our own ways, I have come to deeply appreciate the timing of this work for myself and others. I took a risk at a time when we were all forced into the unknown, and I love the potential I see in the resource I have produced and the students who worked with it. I am thankful for the opportunity to try teaching in a new way and the additional space in the curriculum to explore the topic of happiness.

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PRODUCT

To view the online resource for [THE HAPPINESS DRIVE](#) in its entirety, visit
<https://bit.ly/2YZyoAH>

To hear the CBC Daybreak Kamloops interview about this project, visit
<https://bit.ly/3iubgSK>

PROCESS (APPENDIX)

Proposal: Sustainable Entrepreneurship in an Elementary Context

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EDUC 6800: Project: Sustainability, Creativity and Innovation

Dr. Patrick Howard

March 22, 2020

Summary

Students need entrepreneurship education with an expanded definition. Whereas entrepreneurship was predominantly related to small business, now the term encapsulates non-profits, social endeavours, and the general practice of individuals turning ideas into action (Lackéus, 2015; Zhao, 2012). It was once chiefly concerned with profit but the term has been expanded to the “ability to recognize and seize an opportunity” (O’Brien, 2016, p. 2). Now, entrepreneurship “represents a combination of risk, creativity, personal success and innovation” (Cárcamo-Solís et al, 2017, p. 292). The “entrepreneurial mindset” is about empowering individuals beyond their work life and enterprises.

Learning through entrepreneurship incorporates the deep learning tasks defined by Fullan and Langworthy (2014) that are required to meet the needs of 21st century learners. It gives students freedom to explore skills and knowledge that will be applicable to their lives beyond the classroom, especially in the rapidly changing 21st century (Hopkins, 2013; Robinson, 2015). Entrepreneurial education leads us toward sustainable social and economic growth and reduced poverty (Wyness, Jones & Klapper, 2015). It facilitates personal risk taking, problem solving skills and tolerance of uncertainty which are all required of the 21st century citizen (Cárcamo-Solís et al, 2017; Ruskovaara & Pihkala, 2015).

Entrepreneurship also provides a platform through which learners can address challenging topics for the 21st century including sustainability. The United Nations Educational Scientific and Cultural Organization (UNESCO) identifies that climate change is “the defining challenge of our time” (Mermer, 2010, p.2): a highly complex problem beset with many complications including economic development and poverty reduction. Some entrepreneurial educators feel that even sustainability is “just another problem to be solved” and that at their core, entrepreneurs are problem solvers and poised to drive change in society. Beyond this

pragmatic approach, entrepreneurship can be transformative: emphasizing social and environmental goals over profit, and building in sustainability as a core value could change the way our economy works (Wyness, Jones & Klapper, 2015).

In this expanded definition of entrepreneurship, creativity is key. Entrepreneurship is dependent on creativity as the everyday skill of solving problems, both large and small (Kelly, 2016). “Innovation and invention are the contextual results of creative practice” (p. 5), so creativity should be practiced in conjunction with entrepreneurship skills to facilitate creative development in students. Whether the goal is to foster creativity in hopes of cultivating citizens who can solve the “wicked problems” of the 21st century (McGregor, 2011) or simply to create an educational experience for learners who may have aspirations other than traditional college education (Noddings, 2013), creativity is a vital skill to be married with entrepreneurship education.

Governments all over the world are beginning to include entrepreneurship in their curricula. The Revised Curriculum in British Columbia (British Columbia Ministry of Education, n.d.) includes entrepreneurship and marketing as one of the twelve modules in the Applied Design, Skills and Technologies curriculum starting at grade 6. Although a dearth of literature exists around the practice of entrepreneurial education in the elementary classroom, hands-on programs like My First Enterprise: Entrepreneurship by Playing (Cárcamo-Solís et al., 2017) provide promising results. Students demonstrated an increase in the values, attitudes, skills and knowledge of entrepreneurship.

At one particular interior BC elementary school, teachers are already implementing an annual Young Entrepreneurs project with their senior students. This program walks students through the process of developing a business idea, creating a product, marketing it and selling it

at a community event. Students are responsible for creating a business plan and managing their finances as well. This program is an ideal structure in which 21st century learning can be extended. The constraints for the existing student project include that students must create a physical product (inedible and non-living). It will be sold to other children or community members at the culminating Young Entrepreneur's Fair, which can easily be pivoted into an online catalogue if necessary.

The Young Entrepreneurs project represents an opportunity to teach entrepreneurship in a more robust way through sustainable entrepreneurship. "Sustainable entrepreneurship refers to the discovery, creation, and exploitation of entrepreneurial opportunities that contribute to sustainability by generating social and environmental gains for others in society" (Greco & De Jong, 2017, p. 14; Strachan, 2018). Entrepreneurship has slowly begun to integrate topics of sustainability in its pedagogy, and well it should. As O'Brien and Howard (2016) point out, "... it is not advisable to nurture an entrepreneurial spirit in the absence of sustainability education" (p. 117) as it will drive further consumption and damage on environmental, social and economic fronts.

With these lofty goals of social and environmental change in mind, we turn our attention to the 11-year-olds in the interior of British Columbia: we must start somewhere. This curriculum project will include teaching and learning resources complementary to the already-existing Young Entrepreneur's curriculum. In order to shift learners' understanding, activities will emphasize systems thinking and human interconnection between learners and the environment. Creativity processes will give students space to explore a wider range of ideas for their entrepreneurial projects, and design processes will support students' consideration of their intentions for the project. The materials for this project will also include clear and accessible

assessment tools for these learning areas, and supplementary information about the principles behind teaching for sustainability and creativity. This project will be piloted in the current school year, revised for use in subsequent years and shared with colleagues in similar contexts.

This curriculum supports the BC Curriculum (British Columbia Ministry of Education, n.d.), but it also aligns with the Teacher Competencies towards Education for Sustainable Development developed by the United Nations Economic Commission for Europe (2011). As humans, we must begin to think more systematically and with an understanding of our interconnectedness to other places and times. This project supports teachers' integrative thinking by considering the environmental and economic impact of students' projects, and how education can be transformed to bring forth a more sustainable future. The complexities of navigating topics of consumerism, value judgements, and personal responsibility help us better learn to live together in large and small communities, and as teachers change their mindsets, so they will change their students'.

A note for the future of this project

Currently, the Young Entrepreneurs student project's parameters include a tangible product to be sold to generate a profit, but it is important to broaden these requirements in the near future. The same consumerist thinking that brings our planet to the brink of crisis cannot be set as the primary purpose of these businesses. Other types of entrepreneurship show promise: students' businesses could provide a service or create a product or initiative for social change. As our world demands a re-framing of goals from a consumerist, growth-based approach, we teachers should be re-directing our students' projects (and thinking) to opportunities beyond financial gain.

Goals and Objectives

Goals

- Develop clear and easy-to-implement lessons around sustainability, creativity and the design process to complement the program already in use
- Teachers include these lessons in preparation for students' Young Entrepreneurs project
- Students engage in creative processes to develop creative capacity and learning for sustainability to facilitate their thinking about their projects
- Students follow the design process and ideate their products with consideration for the impact of their products on the world around them

Objectives

- Students will be able to explain the environmental impact of their product(s)
- Teachers will participate in revision processes for subsequent years
- This curriculum will be adopted on an ongoing basis
- Implementation will spread to other schools

Barriers and Constraints

Pandemic response

In response to the COVID-19 pandemic, this project can still progress with some modifications.

Teachers can conduct all lessons in hard copy through correspondence or online using digital resources. Students can still collaborate in online environments, and products can still be sold using online student-created “catalogues” and ordered using Google Forms.

Instructional time constraints

If curricular connections are clearly outlined and assessment tools are readily available, teachers are more likely to make space for a project (E. deVries, personal communication, March 20, 2020). Additionally, if projects cover multiple subject areas simultaneously, then content can be addressed in multiple areas at once allowing additional time for students to engage with a single, deeper task (A. Russett, personal communication, March 20, 2020). These considerations will be addressed in the materials provided to teachers.

Participating teachers

Currently, four teachers are committed to piloting this curriculum this year. As the complications from the pandemic show themselves and deadlines encroach, one or more teachers may decide not to participate in the project. Teachers' concerns will be validated and individuals will be encouraged to provide feedback about how the curriculum can be adapted to suit them. Teachers will be supported to use any part of this curriculum and provide feedback on components in isolation as well. Many other teachers have been identified as likely participants for subsequent years, so the entire project does not hinge on participation of these individuals in particular.

Time constraints for this project

Draft materials must be developed by beginning of April; all results and data must be collected by early June.

Timeline

March

- Literature review
- Administrator approval
- Conduct interviews

- Deeper dive into entrepreneurial curricula and lesson development leading to:
 - Drafts of lessons
 - Principles behind creative development (accepting ambiguity, etc.) and sustainability (make connections to Earth first, not overwhelm students, focus on actionable plans)
 - Outline curricular connections
 - Create assessment tools
- Feedback from colleagues, experts, stakeholders
- Media release from parents/guardians sent home with students

April

- Start lessons in sustainability, creativity and design
 - Start of documentation (weekly or bi-weekly teacher reflections), collection of artifacts (photos, student anecdotes via Google forms)
- Inform parents of Young Entrepreneur’s project parameters

May

- Students begin their Young Entrepreneurs projects
- Promotion of community event: students in groups to plan outreach to different audiences (students, parents, neighbourhood, media, etc.)
 - Students create a one-page summary “Who I reached and how”
- Advertisement of Young Entrepreneurs products (students design an advertisement)

June

- Young Entrepreneurs fair, collection of entrepreneurial artifacts

- Closure of lessons, collection of in-class artifacts
- Evaluation of this curriculum project by students, parents, admin, community, teachers, etc.
- Assembly and sharing of final curriculum project product

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VII. Appendices

School District #73 Policy:

Notice to Parents and Students: Outside Media in Schools Forms

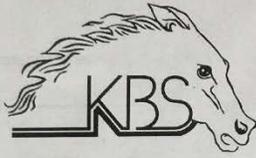
Relevant form: [Elementary and Middle School](https://bcsd73.civicweb.net/filepro/documents/1517?preview=69516) (form 180-3) available at:
<https://bcsd73.civicweb.net/filepro/documents/1517?preview=69516>

District re: Outside Media

2.1. Notice to Parents and Students: Outside Media in Schools is a notice to parents of something that will happen as part of the school program, so that parents can take preventative action if they do not want photos of students taken or published.

2.1.1. Principals are responsible for ensuring that all students and parents are provided with a copy of the Notice to Parents and Students: Outside Media in Schools and the Notice to District re: Outside Media forms.

2.1.2. Distribution of these two consent forms is required annually. If the Notice to Parents and Students: Outside Media in Schools form is not returned, principals can proceed on the basis that parents have received and read the notice. The onus is on parents to return the Notice to District re: Outside Media form if they have objections to media exposure for the student. Principals will determine a process for tracking and communicating the parental expectations in this regard.



**KAY BINGHAM ELEMENTARY
SCHOOL**

*Respect Enables
All Learners*

950 Southill Street, Kamloops, BC V2B 5M2 • Phone: 250•376•5586 • Fax 250•377•2252

Dr. Patrick Howard
Department of Education
Cape Breton University
May 8, 2020

Dear Dr. Howard:

Please be aware that I have read Lisa Pye's project proposal on Sustainable Entrepreneurship in an Elementary Context and approve it. I am pleased to support Lisa's work and am very much looking forward to supporting her and her colleagues through this work.

Our Young Entrepreneurs Fair each school year is a highlight for our students and families. I look forward to the final products of our students and Lisa's sharing of her findings.

Sincerely,

Colleen Wood
Principal

Mid Term Progress Report May 2020

This project has shifted dramatically from its first envisioning. It was once an entrepreneurship project that would stretch students into considering their business' effect on the environment. Now it is an investigation into happiness and well-being that supports students to develop a social entrepreneurship project designed to support individuals coping with a pandemic. Significant changes in the goals,

Goals and Objectives

Goals

- Develop a lesson sequence and materials that support students' knowledge, skills and behaviours around happiness
- Students follow the design process to develop a "product" that supports the happiness of others
- Students increase their happiness (well-being) and design a happiness-promoting social entrepreneurship project

Objectives

- Students demonstrate increased knowledge, skills and behaviours around happiness
- Teachers implement learning activities in support of students' happiness
- Students and teachers will provide feedback for revision of this curriculum

Constraints and Barriers

Facilitating Collaboration

School in British Columbia is in flux: classroom instruction was suspended for 8 weeks and is now slowly being reopened. The resulting challenges in facilitating collaborative projects between students are numerous. Which students will return to school and when will that commence? What will their schedules look like when they do return, and how do we include the students who choose to continue learning at home? I have re-designed the collaborative portion of the project to include pre-assigned groups and be facilitated through video conferencing so that all students will be expected to participate with equal access.

Participating Teachers

Because the learning landscape has changed dramatically, many teachers are re-organizing the way they deliver instruction. This has posed challenges for the teachers who intended to participate in this curriculum pilot, and two of the original collaborators are now uncertain as to their level of participation. At the same time, a fifth teacher who I tapped for feedback is impressed with my project and would like to implement it herself. As I move forward, I will gratefully welcome any participation I can get and continue to share the curriculum.

Change in Learning Expectations

Happiness and well-being are at the fore of many minds right now. The expectations for curriculum delivery have been reduced and many teachers have been encouraged to focus on foundational skills and social-emotional learning. This is an opportunity for teachers who are usually overwhelmed with instructional obligations to shift priorities and experiment in a new topic. The interest expressed by the District Communications Coordinator as well as responses from individuals who have been asked to provide feedback has been very encouraging and reinforcing of the timeliness of these materials.

Timelines

Timelines have shifted as school has been irregular, but if no further unforeseen challenges present themselves, full completion of the project is likely.

May 25-June 5:	Individual background learning (Lessons 1-9)
June 8-12:	Group project planning (Lessons 10-14)
June 15-19:	Group project implementation
June 22-26:	Reflection and feedback, culminating storytelling

Looking Forward

Phase of Development

This curriculum has just moved through a feedback phase. Teachers, district psychologists and counsellors have provided feedback and the materials have been revised in preparation for implementation this week. Special consideration was given to the online delivery.

Challenges

Timing continues to be a challenge, and I am coming up against hard deadlines for implementation. Students have little room for extensions and revisions which is truly unfortunate. On the other hand, the scale of the project is highly flexible and as this is the maiden voyage for this curriculum, keeping it manageable is important. The time constraints may end up being to all, in the end.

Successes

The project planning has been slow but fruitful. The most current version of the curriculum is clear, engaging, and research-based. It is now supplemented by an exceptional resource called the [WE Well-Being Playbook](#) which has an addendum for COVID-19. This resource is now being used as a complementary “book study” for students to engage in and acts as a primer and reference for topics of well-being.

One measure of success is that several team members who provided feedback have requested updates on the progress of the student work that results. One feedback comment included the word “masterful”, and others have remarked that the discussion of media is a “great tie-in” and “Obviously you've put a lot of time and effort into this and there seems like no better time than now to implement.”

Dissemination Strategy Planning

1. *What is the campaign purpose, the intended impact (benefit)?*

To share the journey and successes of The Happiness Drive.

2. *Describe the primary target audiences for your campaign.*

All individuals within our community and extending beyond it.

Any stakeholders in education.

Other educators who are interested in progressive education.

3. *What specifically do you want your audiences to do? To know? To believe?*

- **I want community members to know we are learning about happiness and well-being and to believe that students are trying to make positive change in our community. I want them to believe schools are relevant even when in-class learning is suspended or optional.**
- **I want educators to know that there are educationally sound reasons to engage students in learning about positive psychology and to have ongoing conversations about well-being.**
- **I want students to know that their work is important enough to share with others.**

4. *What key messages do you want your campaign to communicate?*

Our classroom is joyful; we are trying to promote the happiness of ourselves and others; key ideas about how to cultivate everyday happiness: develop positive relationships; show gratitude; be kind; etc.

5. *What communication channels will you use? Consider what is available to you. (public media, print, school/organization networks/resources, social media channels etc.) Be as specific as you can about ways you intend to use each channel you identify.*

We can use our monthly school newsletter, emails and district communications to disseminate our story. We can create fliers that direct parents to view our online story using videos and other media like Adobe Spark Pages. The dissemination of the story of this project will largely depend on what forms the student projects take. If students decide to create digital projects in response to their learning, they will likely be curated in ways that differ from handmade or tangible products. Also, whether students are present in the classroom in the next two weeks or if the majority elect to continue learning from home will have an impact on the number and kinds of artifacts I can collect and how I might do so.

6. *What permissions will you require? (model release forms, parental permissions, school/board permissions)*

Each year, parents are provided with Form 180-3 Notice to Parents and Students: Outside Media in Schools that notifies families of their right to prevent photos of their students from being taken or published. These are on file for my students in my school office and students whose families have not given permission will be excluded from the documentation.

7. *What creative strategy will you use? Consider highlights you will emphasize, scenes, sounds, images taglines, tone, overall impression to be achieved through graphic elements – text, colour, font, ect.*

I think the title The Happiness Drive is important for communicating that the project is not just an attempt to study or promote our own happiness, but to generate it in the larger community as well. The instructional materials are in yellow and use the Viola Slides Carnival template for Google Slides.

I will document students' responses and attempt to capture their experiences using audio and video as much as possible along with text and photographs. I know the impact of watching students do the learning is exponentially more powerful than hearing teachers recount the experience from their perspective.

Possible moments to highlight include students practicing acts of kindness, experiencing nature and expressing gratitude. Depending on what strategies they employ to improve the happiness of others, there will likely be some powerful moments of storytelling in that process, as well.

8. *What costs, if any, may be associated with dissemination related strategies? What resources will you need to access? What may be available to help you achieve your strategies? (Consider both material and human)*

No costs will be incurred at this point, but future sources of funding are numerous. I have applied for funding through our Parent Advisory Council, Maker Day grants, Farm to School program and local businesses.

I am in touch with the communications coordinator for my district and will make use of her expertise as much as possible.

Phase 1: DEFINE YOUR CHALLENGE

DREAMS - I WISH

Students were aware of and consciously develop their creative capacity/teachers had a curriculum for teaching creativity...

Teachers knew how to implement education for sustainability

Everyone could have fun

GRIPES

Teacher materials aren't relatable

Sustainability is too heavy-handed

Teachers don't want "one more" thing to do.

Topics I Love

- Creativity education
- Peace education
- Sustainability action projects
- Young Entrepreneur's projects - Co-opt current program to highlight aspects of sustainability education
- Changing Assessment - Co-opt district numeracy assessment to use sustainability topics for student and teacher learning

Previous Topics of Interest/Projects from M.Ed. SIC(program review)

EDUC 6104 - Change in mindset (root metaphors mechanistic to ecological), individualism to community, intellectualism vs love of place, centralized power vs. decentralized (leadership vs. authoritarianism), inducing joy!

EDUC 6105 - Living Schools?

EDUC 6103 - Genius Hour?

EDUC 6107 - (Outdoor) Play, Goldsworthy, enjoyment and care for nature

The United Nations Convention on the Rights of the Child (1989) states that "that the education of the child shall be directed to the development of respect for the natural environment" (Article 29)

Educating humans, not brains, promoting hope, drama in roles with nature characters

How did we get here? How can we avoid getting back here (critical media literacy)

*use tetrads

Opportunities for Change

How might I infiltrate other teachers' classrooms with my ideas - clearly plan and communicate my practice?

How might I inspire students to make change?

How might I harness my strengths to create a project/program/tool/?... that is pleasurable to develop and use?

How might I find a way to get political in our classroom/school/district?

Outcomes

Handbook / slide show/ Unit plan

Classroom/community action project

Buddy-based design project - Would include my students supporting buddies in the design process or older students supporting my students

Time-based outcomes: ProD Day / Two-week sprint / Ten minutes a day

*Visuals are important!! .pdf needs to be colourful but black and white printed needs to be attractive too.

*THIS MUST BE FUN. FOR ME, OTHER TEACHERS and STUDENTS!!!

*Who is my audience? Fans and skeptics, collaborators

Measures of success

How many students and to what degree did we effect change?

How do teachers rate the ease of use?

Student-assessed (and teacher observed) engagement level, teacher engagement level, tangible products: designs, programs, etc.

WAS IT FUN? Did it engage learners in flow?

Constraints

Ready for piloting by March - outline must be clear if others are to implement

Involve collaborators: AB, AK, GH, SJ?

Role of administration?

Involve coordinators as experts and collaborators - AR? EV? CG?

Do I need a pitch?

Brief

Address the gap between teachers' awareness of environmental issues and their practice.

What is the scope and sequence of environmental education? For example, we know that students first need to connect and appreciate their environment. Hopefully by the end of their secondary education, they are advocates and changemakers in the world. What happens in between? What do teachers need? What can students do? Bonus: link this with an already-existing initiative in your area.

Phase 4: Experimentation - Create Prototypes

The Prototype:

My prototype is a story of what will happen in this project. I have created an Adobe Spark page to make the project highly shareable, and I may also use it as the “Launch event”. It outlines the purposes and some process for the project, and it was shared in a conversation to obtain feedback from individuals.

<https://spark.adobe.com/page/mqjRII0bd8T30/>

Feedback goals:

- Explore additional topics I may have overlooked
- Ensure I’m not missing any obvious resources
- Ask for recommendations of launch events

Feedback Participants:

- Three colleagues (AB, AK, GH)
- Three mental health experts (CV, CL, TVB)
- Four district coordinators (AR, CG, EdV, SS)

Question Guide:

- Am I missing anything from the topics students will explore? Are there any glaring omissions?
- What other potential launch events might have a greater impact?
- What other resources (people or materials) should I access?

Feedback:

KEEP

Focus on the proactive protective measures of gratitude, kindness, etc., nature, exercise and nutrition, connections to people

INCREASE

Tools and case-studies for well-being. Use CASEL, Mindfulness: focus on 5 Senses, rhythmic activities, Explore John Krasinski Some Good News, SiriusXM Stay Home, Be Happy music channel, routine, fun, animals

Thinking strategies - Name it to tame it, digital detox, media intake, media awareness,
Children's books: Wilma Jean and the Worry Machine
Consider this video as a launch event: [Choose Hope](#)

DECREASE

Be aware that stillness and mindful breathing, etc. might feel unsafe for some students.

STOP

Avoid discussion of depression, anxiety, or focus on negatives

Integrate Feedback:

I have many more resources to explore, and a few more collaborators to consult with. Several individuals would like access to my project to share it with others or apply it themselves, and I have been offered ongoing feedback and collaboration. I am going to improve my project by incorporating more positive psychology tools and share with students many more case studies of individuals making a positive difference for others in diverse ways.

My purpose of protecting the well-being of my students by facilitating their project of supporting the well-being of others has been validated by the experts I spoke to. In our current pandemic climate many individuals are struggling with anxiety and depression but addressing those topics directly can cause them to increase. Because this project is about exploring happiness or well-being, it allows students to engage in activities that promote these states while reducing depression and anxiety without addressing them directly. This project may be a health-supporting tool for teachers and students for years to come.

Reflections:

I am very grateful for the individuals I had access to and for the timing of their feedback. As I am working in increasingly detailed parts of the project, the feedback prevented me from investing more time and energy into aspects that would not fit my purposes. Instead, they have directed me to practices, resources and other individuals who will help make the planning more efficient and effective.

What's Needed:

More time and detailed collaboration to develop the curriculum.

People:

Amanda Brennan, Amanda Russett, Elizabeth DeVries to further the instructional planning.
Coldyn Levitt, Tyler VanBeers, Cheryl Volkaert, Sherri Stade to help refine and share it.

How Might We Support Instruction in Sustainability and Creativity?

Educators already had a nearly impossible job, and current social, cultural and environmental conditions aren't making it any easier. As our economy becomes more technology-based, more fluid and more freelance, educators prepare students for a world that's largely unknown and relies on creativity and entrepreneurship more than ever (Robinson, 2015). As multiple ecological crises threaten our very survival (Selby and Kagawa, 2015), inviting students into a conversation about sustainability is a daunting task that many teachers simply avoid. How might I support the development of instruction in these areas?

Given an opportunity to join these topics with existing structures in a school, teachers are much more likely to make a first foray into what can be overwhelming themes. With adequate background knowledge, clear and accessible learning experiences can be developed for teachers to address these sensitive or unfamiliar topics in their classrooms. At Kay Bingham Elementary, teachers are already implementing a young entrepreneur's program with senior students on an annual basis. This program walks students through the process of developing a business idea, creating a product, marketing it and selling it at a community event. Students develop a business plan and manage their finances as well. This program is an ideal structure onto which learning about creativity, design and sustainability can be joined.

At several points in this process, teachers have an opportunity to graft in experiences that shape students' understanding of sustainability, creativity and design, and to foster their connection to place. Before they begin their young entrepreneur's project, students can learn about ecology and have an opportunity to make a connection to place, so ecological principles can be included as part of their design constraints. During ideation, they may participate in creative practices and apply the design process to further their creative development. They will have better products and more carefully evaluate the impact of their business on the world around them as a result of these experiences. These experiences will extend learning about starting a business to include the non-human world and the creative world.

Thanks to the revised BC curriculum, the design process, connecting with place, considering environmental impacts, and collaborating to care for the world are learning outcomes already embedded in various subject areas. If high-impact and age appropriate learning experiences are provided in clear and accessible formats for teachers along with user-friendly assessment materials, the research and planning time will be minimized and teachers' lack of background knowledge on the topics will be less of a hindrance. In the face of a demanding workload and the compounding effects of initiative fatigue, it is understandably difficult to break into a teacher's classroom repertoire, so this window of opportunity in both current practice and curriculum is an appealing one. The added benefit of multiple teachers working on the same project perennially is that the materials can be revised and reused year after year, with insight from multiple users. The teachers will also develop more expertise in facilitating learning in sustainability and creativity topics. Community involvement in the final young entrepreneur's fair provides some additional insurance toward the continuation of this project as the tradition of young entrepreneurs is upheld.

Indicators of success will be numerous for both students and teachers. If the program is successful, students will be able to explain the impacts of their business on the environment and identify decisions they made to reduce the negative impacts. They will describe positive (if not entirely comfortable) experiences of participating in creative processes and a greater understanding of the design process. More unique products, and more sustainably sourced materials will be included, and the products will be in greater demand. Measures of success with teachers will include movement further into education for sustainability or place-based curriculum. Volunteering to adopt these lessons again in the following year, writing testimonials, and encouraging uptake at other sites will also mark successes. Positive media attention, administrative recognition and stories emerging from students, teachers and the community may also indicate success.

A variety of sources will inform the development of this project. The BC Curriculum is central to the work (British Columbia Ministry of Education, n.d.), as is the Design Thinking for Educators Toolkit (IDEO, 2016). Academic literature review and government document review will provide additional setting information. The Australian Government has developed a Sustainability Curriculum Framework that weaves together knowledge of systems, repertoires of practice and sustainability action processes, and elaborates on the development of these three groupings for students from kindergarten through grade 10 (Australian Department of the Environment, Water, Heritage and the Arts, 2010). Organizations in the United Kingdom and the United States, among others, have been piloting similar programs, so much knowledge exists in fields of sustainability education. Knowledge obtained from existing programs will be invaluable. Creative processes are well outlined in Robert Kelly's work on Creative Development (2016) and the course materials from EDUC 6109 - Transformative Education: Teaching for Creativity. Finally, this project will have more success if the teachers involved are thoughtfully consulted throughout the planning process, and they will be an integral source of information through development and implementation.

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