

Business for Creatives | October 26–28, 2026

Pick up where we left off. Build trust. Connect complementary strengths.

Where we left off

On October 20 students examined learning approaches and adaptability; on October 21 they began the Personal Creative Needs Assessment. Completion varied. Pages 6–8 were assigned for Monday, while pages 9–10 were reserved for teaching together. Begin from the work actually completed.

Monday re-entry: Wednesday to Monday

Start by asking: “What did we leave off with on Wednesday? What did you work on Thursday and during Friday’s shorter day with the other professor? What did you encounter, try or notice over the weekend? Did anything change what you need to work on?” Listen for a success, obstacle, question or new connection to the assessment. No one has to report personal weekend activities; a class example or “nothing new” is fine. Keep this check-in short and use what emerges as the lesson’s example.

Studio groups by class

Period / class	Students	Suggested arrangement
3rd · 10:10–10:55	20	Five groups of four
4th · 11:00–11:45	21	Seven groups of three
5th · 12:35–1:20	4	Two pairs; reconvene as one group
6th · 1:25–2:10	8	Two groups of four
7th · 2:15–3:00	24	Six groups of four

Prepare groups before class. Mix students with different strengths and separate combinations that tend to distract one another, without explaining seating as a behavior intervention. Reflection remains individual; groups are for short exchanges. Quiet writing is a useful reset if the room becomes noisy.

The week at a glance

Day	Focus	Each student leaves with
Mon · Oct 26	Needs assessment / Purpose & Fit	A priority, a resource, a testable experiment, evidence and review date.
Tue · Oct 27	Becoming a Linchpin	One dependable contribution and a habit that builds trust.
Wed · Oct 28	Trusted Professional Network	A network map, three gaps, a way to earn trust and a respectful request.

Let real work supply the examples. Draw on whatever students report from Thursday, the shortened Friday, the weekend or a current song, performance, arrangement, rehearsal, production or collaboration. Do not presume they worked in Logic or on the same project. Methods / Next students should explain why a choice works and what others depend on.

Monday, October 26 | Personal Creative Needs

Purpose & Fit / Ikigai · Needs Assessment, pages 5–10

Goal: connect something students actually encountered to one priority, a resource and a small experiment showing progress by December 2.

45-minute lesson

Time	What you do	What students do
0–8	Reconnect: What did we leave unfinished Wednesday? What came up Thursday, Friday’s short day, or over the weekend? Link an example to a need, gap or goal.	Name an observation, challenge or success; open the workbook where they stopped.
8–19	Revisit gap (p. 5), priorities (p. 6), resources (p. 7) and strategy (p. 8). Use a recent class example; circulate.	Clarify one gap, priority, resource and next move. Catch up as needed.
19–26	Introduce the Ikigai origins handout. Explain the four-circle career image is a later adaptation, not a traditional Japanese career test.	Consider where meaning, skill, service and sustainability may intersect.
26–38	Guide Purpose & Fit (p. 9) and From Purpose to Experiment (p. 10).	Record one attainable test, evidence of progress and a review date.
38–41	If useful, ask pairs/groups to improve a fictional example or a public project.	Offer an idea without disclosing private aspirations.
41–45	Bridge: “If this is where you are going, what can people count on you for right now?”	Keep the commitment in the workbook; bring it Tuesday.

Questions to connect the days

What did you learn or attempt since Wednesday? What surprised you? Where did you get stuck? Does that change your priority, your resources or the next move? If there is no direct connection, use a familiar creative scenario instead.

On the board

Wednesday’s gap → What happened since → Priority → Resource → Next step → Evidence

Example when students have no recent project to share

“I want to make vocal harmonies clearer. I’ll develop two short versions, ask for feedback, and compare which better supports the performer.” Use this only as a fallback; start with students’ actual work whenever possible.

If students are behind

Aim first for one real priority, one resource and one next move; a spoken explanation may show understanding while the workbook remains an ongoing written record. Do not require students to disclose personal reflections.

Homework

Complete or refine page 10. Be ready Tuesday to name the experiment and what would count as progress.

Tuesday, October 27 | Becoming a Linchpin

Expertise • Accountability • Trust • Professional Value

Goal: distinguish ability from dependability. Each student names one contribution others can count on and a habit that builds trust.

45-minute lesson

Time	What you do	What students do
0–5	Return to Monday’s commitment and ask what others could reasonably rely on.	Identify one useful contribution to a song, show, production or team.
5–13	Teach Linchpin: value comes from expertise, problem solving, accountability and trust, not status or hoarded knowledge.	Consider: Expertise + Accountability + Trust = Professional Value.
13–16	Read the short rehearsal-deadline case below or adapt one from Monday’s discussion. Allow quiet thinking.	Write an observation before talking.
16–28	Ask studio groups what was promised, what was delivered, and what a respectful early intervention would be.	Identify evidence, responsibility and constructive support.
28–35	Take a few concise group reports; use a roundtable in the four-student class.	Compare responses without naming classmates or passing judgment.
35–42	Return to real work from this week, if useful: how does preparation protect other people’s work?	Write one dependable contribution and one habit that builds trust.
42–45	Link to Wednesday: Who complements what you can reliably do?	Notice or practice one trust-building behavior.

Studio case: talent and reliability

A rehearsal depends on a usable music cue. One talented contributor sends a brilliant idea after the agreed deadline. Another supplies an organized version on time. The performers needed something they could actually rehearse with. The same problem could happen with lyrics, choreography, editing, artwork or another team deliverable.

- What had the team agreed to, and who depended on that promise?
- What could have been communicated before the deadline?
- How can the team help someone who is struggling without hiding responsibility?

Keep it constructive

Have each student think before group discussion. Rotate the recorder and reporter. Do not turn actual student disputes into public case studies or rely on group grades. Discuss behaviors that strengthen trust, not labels for people.

Reflection & homework

“What would make me difficult to replace for the right reasons?” Record a dependable contribution and a trust-building habit; watch for evidence of preparation, early communication or follow-through.

Wednesday, October 28 | Trusted Professional Network

Complementary expertise · Earned trust · Responsible collaboration

Goal: build a network around an authentic creative need, identify missing expertise, and practice both earning trust and asking for help.

45-minute lesson

Time	What you do	What students do
0–5	Return to Tuesday: “What would make someone want to work with you again?”	Name one observable, dependable action.
5–13	Explain network versus contact list; collaborator, mentor, adviser, vendor and specialist.	Recognize complementary expertise and accountability.
13–23	Choose a real need from current work or model an accessible example. Hand out individual Network Maps.	Map useful skills, relationships and three gaps.
23–33	Use short group conversations to notice complementary strengths and useful connections.	Compare what each person can offer and where help is needed.
33–40	Have students refine their map; draft a specific respectful request, and the action that earns trust.	Record one trust-building action and one clear request.
40–45	Ask what to notice while working with the other professor Thursday/Friday, or in future collaborations.	Keep the map. Bring back one observation when we meet Monday.

Questions for studio groups

- What creative expertise is missing from this song, performance, rehearsal or production?
- What can others count on you to contribute? How will they know?
- Who could help, and what is a respectful, specific request?
- What will you do to prepare, follow through, give credit and keep trust?

Example: a request backed by preparation

“I have a rehearsal date and a clear reference. Could you help with a harmony line? I’ll share the notes in advance, arrive prepared, and credit your work.” The request matters; preparation and follow-through build trust.

Handoff to next Monday

Thursday and Friday belong to another professor, and Friday is a shortened day. Do not assume a specific assignment or demand additional weekend work. Invite students to notice one moment of collaboration, an obstacle, a skill gap or an act of reliability, then reconnect to it when class resumes Monday. Keep all contact information private.