



CRI300 • Digital Design Studio • 2019 Winter

Professor	Derek Schraner
Sections/Times/Classrooms	CRI300-031 Mondays 15:00-18:00 (PM) Rogers Communications Centre, 80 Gould St., RCC359B CRI300-021 Wednesdays 11:00-14:00 (AM-PM) Rogers Communications Centre, 80 Gould St., RCC359B CRI300-011 Thursdays 12:00-15:00 (PM) Rogers Communications Centre, 80 Gould St., RCC359B
Email	dschraner@ryerson.ca Please allow up to one weekday for most responses.
Phone	Email preferred. Voicemails not available.
Office	RCC325A
Office Hours	Please email to schedule an appointment.
Assistant (TA/GA)	Prerana Das prerana.das@ryerson.ca
Only Ryerson email accounts to be used for communication between faculty and students. All news (announcements) posted on D2L Brightspace course shell(s).	

Course Description

Working effectively in the Creative Industries requires an understanding of media production based on sound principles of digital design. This studio course provides a project-based introduction to developing digital media content for the Web. Using industry-standard software and production practices, students will design and produce digital content. Taking into account current media ecologies, students will learn the basics of graphic design, interaction design, audio/video production and web authoring.

Course Meetings: This course will make use of weekly three-hour sessions, each consisting of lecture and in-class exercise components. Students will attend course meetings once every week.

Program Information: This is a required course for all Creative Industries students and is restricted to students enrolled in the BA in creative industries. Students must obtain their CRI 200 credits to register for this course. This course counts towards the Minor in Communication Design. For more information see

https://www.ryerson.ca/calendar/2018-2019/minors/communication_design_minor/

Teaching Methods: This is a studio-based learning environment. Teaching methods will include a combination of lectures, demonstrations, individual and group discussions, and in-class exercises, held in computer labs. Attendance will be taken each class.

Course Objectives

Upon the successful completion of this course, students will be able to:

- ❑ Apply a basic insight into historical and technological aspects of digital media and computer-mediated communication to their other projects [1\(a\)R, 3\(a\)I, 3\(c\)RI](#);
- ❑ Apply practical skills, techniques, and strategies for producing and manipulating still images, audio / video content, and interactive media [2\(a\)R, 2\(b\)I, 4\(c\)P, 6\(a\)R, 7\(a&c\)RI](#); and,
- ❑ Describe and leverage a transcultural perspective on the shifting landscape of digital technologies and media production [1\(b\)I, 3\(c\)R, 8\(c\)I](#)

These learning outcomes are related to Creative Industries' Educational Goals/Program Objectives listed at the end of this course outline as follows: Introduction (I), Reinforcement (R), reach a level of Proficiency (P). In the latter weeks of the course, students will have the opportunity to work in class with the benefit of the instructor's feedback.

Course Material / Required Software

Required additional readings will be delivered by the instructor via digital means.

Students will require access to computers with Adobe Creative Suite software in order to complete their assignments. Free access is available at University central drop-in labs and the FCAD MAC lab (RCC 224) or by laptop loan (via the FCAD Equipment Distribution Centre, RCC 166); or students may opt to purchase a one-year subscription through the Ryerson Bookstore. Open lab schedule will be made announced in the beginning of the course term.

All FCAD students have access to Lynda.com online tutorials. This is a great resource for those students who would like to continue to learn a specific software package covered in this course.

Backing Up Your Data: As lab computers in the RCC building are formatted on a regular (and occasionally *ad hoc*) basis, students are strongly encouraged to store all project files on personal storage devices at the end of each class or work session. Students can choose to purchase portable hard drives or use cloud-based storage services, such as Dropbox and Google Drive.

Required Readings & Additional Resources

All readings and resources will be available for Creative Industries students to access via D2L Brightspace. This comprehensive list is subject to change and revision up to the start of term and during the term. Students are expected to know the content in weekly readings and arrive in class prepared to discuss the assigned readings for the week.

Week 1

Required Readings

- ❑ Brown, K. (2012). The Universal Arts of Graphic Design. PBS. Retrieved from <http://youtu.be/sTi5SNgxE3U>
- ❑ Drenttel, W., & Helfand, J. (2010). An Introduction to Graphic Design. Design Observer. Retrieved from <http://designobserver.com/feature/an-introduction-to-graphic-design/8727/>

Additional Resources

- ❑ Barnard, M. (2005). Graphic Design as Communication (pp. 10–16). Routledge.
- ❑ Meggs, P. B., & Purvis, A. W. (2011). Meggs' History of Graphic Design (p. 623).
- ❑ Stock-Allen, N. (1999). An Introduction to the History of Graphic Design. Retrieved from <http://www.designhistory.org/>

Week 2

Required Readings

- ❑ Barrett-Forrest, B. (2013). The History of Typography - Animated Short. Retrieved from <http://youtu.be/wOgIkxAfJsk>
- ❑ Bradley, S. (2010). The 7 Components Of Design. Retrieved from <http://www.vanseodesign.com/web-design/7-design-components/>
- ❑ Novin, G. (n.d.). Traditional Graphic Design versus Digital Graphic Design. Retrieved from <http://guity-novin.blogspot.ca/2013/12/traditional-graphic-design-vs-digital.html>

Additional Resources

- ❑ Lidwell, W., Holden, K., & Butler, J. (2003). Universal Principles of Design (p. 216).
- ❑ Martin, B., & Hanington, B. (2012). Universal Methods of Design.
- ❑ White, A. W. (2011). The Elements of Graphic Design. Allworth Press.

Week 3

Required Readings

- ❑ Shutterstock. (2018). 2018 Creative Trends - The Shutterstock Blog. Retrieved from <https://www.shutterstock.com/blog/trends/2018-creative-trends>
- ❑ The Creative Group. (2017). Career Resources: How to Find the Right Creative Job. Retrieved from <https://www.roberthalf.com/creativegroup/need-work/career-resources-for-creative-job-seekers>

Additional Resources

- ❑ Bringhurst, R. (2005). The Elements of Typographic Style (p. 382).
- ❑ Dondis, D. A. (1974). A Primer of Visual Literacy (p. 206).
- ❑ Heller, S., & Fernandes, T. (2010). Becoming a Graphic Designer (pp. 7–17). John Wiley & Sons.

Week 4

Required Readings

- ❑ Cotton, B. (1994). The history of interactivity. Eye. Retrieved from <http://www.eyemagazine.com/feature/article/the-history-of-interactivity>
- ❑ Kwok, R. (2014). Webcraft 101. Nature, 506, 255–257.

Additional Resources

- ❑ Tondreau, B. (2009). Layout Essentials (p. 208).
- ❑ Wheeler, A. (2009). Designing brand identity: an essential guide for the whole branding team.

Week 5

Required Readings

- ❑ Chapman, C. (2010). Color Theory for Designers, Part 1: The Meaning of Color. Smashing Magazine. Retrieved from <http://www.smashingmagazine.com/2010/01/28/color-theory-for-designers-part-1-the-meaning-of-color/>
- ❑ Chapman, C. (2010). Color Theory For Designers, Part 2: Understanding Concepts And Terminology. Smashing Magazine. Retrieved from <http://www.smashingmagazine.com/2010/02/color-theory-for-designers-part-2-understanding-concepts-and-terminology/>
- ❑ Digital Trends. (2014). The History of Social Media. Retrieved from <http://www.digitaltrends.com/features/the-history-of-social-networking/#!bzFtCQ>

Additional Resources

- ❑ Bosler, D. (2012). Mastering Type. HOW Books.
- ❑ Fraser, T., & Banks, A. (2004). Designer's color manual: the complete guide to color theory and application (p. 224).
- ❑ Glaser, J. (2013). Type Makes A Difference: An Exploration Of Type-Focused Websites. Smashing Magazine. Retrieved from

<http://www.smashingmagazine.com/2013/10/15/an-exploration-of-type-focused-websites/>

- ❑ Haack, S. (2013). A Journey Through Beautiful Typography In Web Design. Smashing Magazine. Retrieved from <http://www.smashingmagazine.com/2013/08/06/beautiful-typography-web-design/>
- ❑ Hughes, K. (2014). Typography rules and terms that every designer must know. Creative Bloq. Retrieved from <http://www.creativebloq.com/typography/what-is-typography-123652>
- ❑ Kashyap, V., Bussler, C., & Moran, M. (2008). Semantic Web Content. In *The Semantic Web: Semantics for Data and Services on the Web* (pp. 23–33).
- ❑ O'Reilly, T. (2005). What Is Web 2.0. Retrieved from <http://oreilly.com/web2/archive/what-is-web-20.html>

Week 6

Required Readings

- ❑ Griggs, M. (2014). The beginner's guide to After Effects. Creative Bloq. Retrieved from <http://www.creativebloq.com/3d/beginners-guide-after-effects-11410328>
- ❑ Video Copilot. (n.d.). After Effects 101. Retrieved from http://www.videocopilot.net/tutorial/after_effects_101/

Additional Resources

- ❑ Asbury, C. (n.d.). 5 After Effects Keyframe Tips. Premiumbeat.com. Retrieved from <http://www.premiumbeat.com/blog/after-effects-keyframe-tips/>
- ❑ Pavlus, J. (n.d.). The History of Motion Graphics Is Longer Than You Think. Co.Design. Retrieved from <http://www.fastcodesign.com/1665198/the-history-of-motion-graphics-is-longer-than-you-think-video>

Week 7

Required Readings

- ❑ Monmouth College Communication Studies. (n.d.). Adobe Audition Tutorial. Retrieved from <http://department.monm.edu/cata/Goble/pdf/AdobeAuditionTutorial.pdf>

Additional Resources

- ❑ Aveyard, K., & Moran, A. (2013). Introduction: Sound media, sound cultures. ... Australia, Incorporating Culture & Retrieved from <http://search.informit.com.au/documentSummary;dn=538719021031954;res=IELLCC>
- ❑ Hanson, D. (1998). The History of Sound in the Cinema. *Cinema Technology*, (August). Retrieved from <http://www.cinematologymagazine.com/pdf/dionsound.pdf>
- ❑ Holman, T. (2012). *Sound for Film and Television* (3rd ed.). Focal Press.

Week 8

Required Readings

- ❑ FilmmakerIQ. (n.d.). Hollywood's History of Faking It | The Evolution of Greenscreen Compositing. Retrieved from <http://filmmakeriq.com/lessons/hollywoods-history-of-faking-it-the-evolution-of-greenscreen-compositing/>
- ❑ Townsend, A. (2014). A Brief History of Movie Special Effects. Time Inc. Retrieved from <http://content.time.com/time/photogallery/0,29307,2055255,00.html>

Additional Resources

- ❑ Dunn, L. (1974). Special Effects Cinematography. Journal of the University Film Association, 26(4), 65–66. Retrieved from <http://www.jstor.org/stable/20687263>

Other Resources

❑ Hardware

- ❑ You will need a device (ideally an appropriate computer) capable of accessing Brightspace to: send and receive email, access required readings, participate in online groups, create and respond to discussion posts, and complete testing.

❑ Other

- ❑ Your Ryerson Student Card
 - ❑ To access various computer labs
 - ❑ To borrow equipment (if necessary) from the Andy Kuflik FCAD Equipment Distribution Centre (RCC166)

❑ Optional

- ❑ Other: Online tutorial service lynda.com is available free of charge for FCAD students. Visit for additional assistance with subject matter or any applicable apps, concepts, etc.
 - ❑ On your first visit, register using an FCAD/RCC lab computer.
 - ❑ Go to <http://iplogin.lynda.com>
 - ❑ Set up your profile using your @ryerson.ca email address.
 - ❑ In future, you may visit lynda.com from any other location.
 - ❑ Help! <http://service.fcad.ryerson.ca/news/lyndacom-accounts-available>

Weekly Schedule (subject to change)

WEEK ONE JANUARY 11-17		
	TOPICS	Introduction to graphic design
	READINGS	Brown, K. (2012). The Universal Arts of Graphic Design. PBS. Drenttel, W., & Helfand, J. (2010). An Introduction to Graphic Design. Design Observer.
	DISCUSS	Upcoming assignments
	WORKSHOP	Introduction to Adobe Photoshop, Creating a blog banner

WEEK TWO JANUARY 18-24		
	TOPICS	Elements and principles of graphic design Traditional design skills in the world of digital media
	READINGS	Barrett-Forrest, B. (2013). The History of Typography - Animated Short. Bradley, S. (2010). The 7 Components Of Design. Novin, G. (n.d.). Traditional Graphic Design versus Digital Graphic Design.
	WORKSHOP	Introduction to Adobe Illustrator, Designing a vector logo / identity

WEEK THREE JANUARY 25-31		
	TOPICS	Current trends in graphic design Occupations in graphic design industry
	READINGS	Shutterstock. (2017). Creative Trends That Will Shape 2017 - Shutterstock Infographic. The Creative Group. (2017). Career Resources: How to Find the Right Creative Job.
	DISCUSS	Upcoming assignments Class critique and discussion (RSVP by email)

	DUE	Assignment Statement: Poster / Advertisement Design Assignment Presentations (optional, RSVP)
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WEEK FOUR FEBRUARY 1-7

	TOPICS	Web design and development Interactivity and graphic design Accessibility on the web
	READINGS	Cotton, B. (1994). The history of interactivity. Eye. Kwok, R. (2014). Webcraft 101. Nature, 506, 255–257.
	DISCUSS	Upcoming assignments Class critique and discussion (RSVP by email)
	WORKSHOP	Introduction to WordPress, Accessing Ryerson WordPress, styling the blog, embedding media, basic HTML commands
	DUE	Assignment Presentations (optional, RSVP) Assignment: Poster / Advertisement Design Week 4-5: Concept Quiz #1 (based on Week 1-3 topics)

WEEK FIVE FEBRUARY 8-14 *

	TOPICS	Typography, color, and images on the web Semantic Web: SEO and metadata Demystifying Web 2.0 Social web: Facebook, Twitter, LinkedIn
	READINGS	Chapman, C. (2010). Color Theory for Designers, Part 1: The Meaning of Color. Smashing Magazine. Chapman, C. (2010). Color Theory For Designers, Part 2: Understanding Concepts And Terminology. Smashing Magazine. Digital Trends. (2014). The History of Social Media.
	DISCUSS	Upcoming assignments Class critique and discussion (RSVP by email)
	WORKSHOP	Individual work period

*** Study Week – no classes** *February 16 through February 22*

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WEEK SIX		FEBRUARY 15-28 *
	TOPICS	Animation and motion graphics
	READINGS	Griggs, M. (2014). The beginner’s guide to After Effects. Creative Bloq. Video Copilot. (n.d.). After Effects 101.
	DISCUSS	Upcoming assignments Class critique and discussion (RSVP by email)
	WORKSHOP	Introduction to Adobe After Effects, Pre-production, workflow, workspace, interface
	DUE	Assignment Statement: Professional Web Presence Assignment Presentations (optional, RSVP)

WEEK SEVEN		MARCH 1-7
	TOPICS	Sound / audio in film and mass media Digital audio and copyright
	READINGS	Monmouth College Communication Studies. (n.d.). Adobe Audition Tutorial.
	DISCUSS	Upcoming assignments
	WORKSHOP	Adobe After Effects continued, Creating a simple motion graphics composition
	DUE	Assignment Presentations (optional, RSVP) Assignment: Professional Web Presence Week 7-8: Concept Quiz #2 (based on Week 4-7 topics)

WEEK EIGHT MARCH 8-14		
	TOPICS	Moving images and cinema Visual effects and compositing Experimental projects
	READINGS	FilmmakerIQ. (n.d.). Hollywood's History of Faking It The Evolution of Greenscreen Compositing. Townsend, A. (2014). A Brief History of Movie Special Effects. Time Inc.
	DISCUSS	Upcoming assignments Class critique and discussion (RSVP by email)
	WORKSHOP	Individual work period, <i>ad hoc</i> troubleshooting
	DUE	Assignment Statement: Motion Graphics Sequence Assignment Presentations (optional, RSVP)

WEEK NINE MARCH 15-21		
	WORKSHOP	Individual work period, <i>ad hoc</i> troubleshooting
	DUE	Assignment Presentations (optional, RSVP) Assignment: Motion Graphics Sequence Week 9-10: Concept Quiz #3 (based on Week 5-8 topics)

WEEK TEN MARCH 22-28		
	WORKSHOP	Individual work period, <i>ad hoc</i> troubleshooting
	DUE	Assignment Statement: Culminating Project Assignment Presentations (optional, RSVP)

WEEK ELEVEN MARCH 29 - APRIL 4		
	WORKSHOP	Individual work period, <i>ad hoc</i> troubleshooting
	DUE	Assignment Presentations (optional, RSVP) Assignment: Culminating Project

WEEK TWELVE APRIL 5-11		
	TOPICS	Closing words from the instructor

Assignments, Evaluation, Marking

Grades will be posted using the Grades feature in D2L Brightspace. The marks for each assessed project will be posted approximately two weeks after the due date.

Item	Brief Description	Due Date 11:59 PM on the date of class unless otherwise noted	Weight (%)
#1	Poster/Advertisement Design	Week 3-4	15%
#2	Professional Web Presence	Week 6-7	10%
#3	Motion Graphics Sequence	Week 8-9	20%
#4	Culminating Project	Week 10-11	30%
#5	Concept Quizzes	Weeks 4-5, 7-8, 9-10	15% (3x5%)
#6	Attendance/Participation	Weeks 1-8, 12	10%

Description of Assignments

Please note that additional details/information on assignments may be posted on the D2L Brightspace course site. Different sections may assign students projects in different ways, and professors reserve the right to (re)assign them to balance numbers and skills.

(15%) Project #1: Poster/Advertisement Design, still image (Ps/Ai)

Using an image editing software application, students must produce a still image that effectively informs, educates, and persuades the audience.

(10%) Project #2: Professional Web Presence, WordPress blog (WP)

Combining traditional techniques of HTML/CSS via Ryerson-hosted WordPress instances, students must establish their public presence on the Web.

(20%) Project #3: Short 2D Motion Graphics Sequence, video clip (AE)

Using traditional animation techniques and/or motion graphics compositing software, students must create a short animation piece based on a theme or subject of their choice.

(30%) Project #4: Culminating Project, free format

Based on knowledge and insights gained in class, students must create an interactive digital media project (of any preferred format) for a real or fictitious campaign that communicates a clear message to the audience.

(15% = 3x5%) Concept Quizzes, online via D2L Brightspace

Students must complete three online quizzes posted on Brightspace over one week beginning with a designated class. Each quiz covers various key concepts discussed in previous weeks during class lectures and via required readings.

(10%) Participation

The instructor will assign marks based on participation in class and perceived improvement throughout the course. General in-class activities include short, iterative, and intensive design sessions during class that use peer and instructor critiques to improve your design projects.

Class Critiques & Bonus Marks

Students are invited to present their works in progress or completed assignments for informal in-class critique and earn additional bonus marks. There are multiple critique sessions, each dedicated to a respective course assignment, held throughout the semester, and each student can sign up for multiple sessions. Please email the instructor **before** the desired presentation date, including links/attachments for **all** material to be presented, **including your Statement**.

Each participating student will be asked to describe various aspects of his or her presented work, including design objectives, inspirations, challenges, and lessons learned throughout the process, over a specified time. Students may ask questions related to the presenter's work.

The resultant bonus marks (up to five percent, or half a letter grade, added to the original assignment grades **after the term**) will be assigned based on the quality of the presentation and the inspired discussion, and will remain independent of the presented assignment.

Evaluation Criteria

Students will be evaluated on technical merits, creativity and originality, and basic design principles demonstrated in assignments, as well as the quality of submitted statements.

One week in advance of submissions, a statement (~300 words **in provided template**) must be completed for each assignment. Descriptive and reflective in nature, the statement explains the original goal and relevant inspirations, while framing the project in relation to audience and current state of the industry. Students may submit rough sketches, work-in-progress, or written ideas as part of each accompanying statement, but these will not be evaluated.

It is important to cite sources in all written projects. Students need to cite both direct quotes and paraphrased statements in accordance with the (MLA) template provided in the Creative Industries Student Handbook. Students must explicitly cite or mention source materials in the accompanying artist statement, in case the submitted assignment appropriates one or more identifiable elements from such works.

All assignments are due by 11:59 PM on the designated due date, and extensions to deadlines will only be granted in exceptional circumstances. *Late work will have 5% deducted per day (10% for weekends).*

Assignment Grade Breakdown

Item	Technical Merits	Creativity & Originality	Basic Design Principles	Documentation / Process
Poster/Advertisement...	40	35	15	10
Professional Web Presence	45	25	20	10
Motion Graphics Sequence	45	25	20	10
Culminating Project	45	30	15	10

Handing in Papers / Late Policy / Other Relevant Information

- ❑ It is the student's responsibility to contact the professor or the Academic Manager, Student Affairs (Paula) or the Student Affairs Assistant (Angella) promptly concerning any situation that may have an adverse impact upon his/her academic performance as soon as the issue becomes known. Please note that when a student formerly requests consideration on health grounds the University requires a Health Certificate of letter from an appropriate health professional to be submitted to the School (in this case, Paula or Angella). The form can be found <http://www.ryerson.ca/senate/forms/medical.pdf>
- ❑ Any considerations for academic accommodation for religious reasons must be requested by the end of the second week of the term.
- ❑ We expect that all communications by email and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy #61*.
- ❑ Grades are posted on Brightspace. Not all materials submitted for marking will be returned, so make extra copies for your records.
- ❑ Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0;
- ❑ Check with your professor to see if they require hard copies or not of the assignments.
- ❑ Students are required to retain a copy of all work undertaken as well as *all rough materials, references, sources, and notes* until the marked original has been returned.
- ❑ The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.
- ❑ On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.
- ❑ turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. Students who do not want their work submitted to this service must, by the end of the second week, consult with the instructor to make alternate arrangements.
- ❑ The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with Policy 60 (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.

❑ **Show respect for your fellow students.**

- o Arrive on time (*before* 10 minutes after the hour). Be ready to start.
- o Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning.
- o **NO** eating in class. Coffee or water are fine.

Computers and other electronic devices are allowed in class to take notes, mark up lecture slides and do quick internet searches of relevant materials. But students on Facebook or YouTube or watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures/sessions without the express prior agreement of the instructor.

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online (ryersoncreative.ca) to the 2018/19 Creative Industries Student Handbook for specific information with respect to the following policies:

- *Policy #60: Student Code of Academic Conduct*
- *Policy #61: Student Code of Non-Academic Conduct*
- *Policy #134: Undergraduate Academic Consideration and Appeals.*
- *Policy #157: Ryerson's Email Accounts for Official Communication*
- *Policy #159: Academic Accommodation of Students with Disabilities*

School of Creative Industries' Intended Learning Outcomes

December 12, 2018

By the end of this program, successful students will be able to...

- 1) ...contribute productively to the Creative Industries by
 - a) critically analyzing and synthesizing knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function and
 - b) recommending how the Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres and work confidently with industry, government and community organizations in the Canadian and international contexts;
- 2) ...demonstrate an entrepreneurial capacity
 - a) to engage in independent learning and
 - b) to transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.
- 3) ...facilitate the work of artists, writers, designers and media makers by
 - a) applying an integrated knowledge of creative and production processes (both individual and system-based)
 - b) accessing funding and investments; and,
 - c) recognizing and responding to future challenges and opportunities in their sectors including technological change.
- 4) ...communicate within and to creative enterprises, academia and industry effectively and persuasively in
 - a) verbal form
 - b) written form; and,
 - c) presentations using a range of appropriate media