

Course Number	Course Title	Semester	Year
CRI 760 / FCD 760	Diversity / Creative Industries	Winter	2021
Section	Day of Week	Time	Zoom link:
011	Tuesday	12:00 - 3:00pm	<a href="https://ryerson.zoom.us/j/95943379068?pwd=RnpUWnhzMzE1eHlPeHBoKzNCRHZkUT09">https://ryerson.zoom.us/j/95943379068?pwd=RnpUWnhzMzE1eHlPeHBoKzNCRHZkUT09</a>
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Miranda Campbell	miranda.campbell@ryerson.ca	Emails preferred	By appointment
TA/ GA	Ryerson Email		
Pauline Nyugen	Pauline.nyugen@ryerson.ca		
<b><i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i></b>			

## Course Description

While the creative industries are a growing sector of the economy, women and visible minorities remain underrepresented and underpaid in creative work. How can we best foster the principles of equity, diversity, and inclusion in the creative industries across gender, sexuality, race, and class? Students in this course analyze the problems of lack of equity and diversity in creative fields and then examine best practices and propose solutions to create inclusion.

## Course Details

### Teaching Methods

This course will use a hybrid model of **asynchronous** and **synchronous** delivery.

Weekly one-hour course lectures will be pre-recorded and posted on the course D2L website, followed by a short comprehension quiz (see Evaluation). Students must complete this quiz before the second hour of our course meeting time (quiz will close at 11am on Tuesday).

The comprehension quizzes will review basic concepts from the assigned readings/ materials and from the recorded lectures. So, both the lecture and the readings / materials need to be reviewed before completing the quizzes.

We will meet on Tuesdays at 11am on Zoom every week (link above) for discussion, guest speakers, assignment guidelines, and student presentations. Students will need require at minimum a microphone to deliver their presentations. Please contact your professor with any challenges or barriers to meeting these course requirements.

### Plagiarism Detection and Virtual Proctoring

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.
- Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

## Required Readings, Resources & Materials

### Course Materials

Please see the weekly schedule (below) for this list of course materials for each week. These materials can either be accessed the course D2L course website, through electronic course reserve, or through the web links provided. Please review the University's [minimum technology requirements for remote learning](#) and let your professor know if you have any barriers.

## Weekly Schedule (Subject to change)

<b>January 19– Week 1: Welcome</b>	<ul style="list-style-type: none"><li>• Brian Arao and Kristi Clemens, "<a href="#">From Safe Space to Brave Space: A New Way to Frame Dialogue. Around Diversity and Social Justice.</a>" In Lisa M. Landreman, ed. <i>The Art of Effective Facilitation</i>. Sterling, VA: Stylus Publishing, 2013, 135-150. <b>Available on course reserves</b></li></ul>
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	<ul style="list-style-type: none"> <li>• Territory Acknowledgement.” <i>Nativeland</i>, <a href="https://native-land.ca/territory-acknowledgement/">https://native-land.ca/territory-acknowledgement/</a></li> <li>• “A Guide to Pronouns in the Theatre.” <i>Stagesource</i>, <a href="https://www.stagesource.org/page/GenderExplosion">https://www.stagesource.org/page/GenderExplosion</a> (this page contains other excellent guides on transgender inclusivity, as well as videos, and a comprehensive list of online resources)</li> <li>• “All of Your Questions About Gender-Neutral Pronouns Answered”. <i>TeenVogue</i> <a href="https://www.teenvogue.com/story/they-them-questions-answered?fbclid=IwAR3vnYifAQ-zVGqYjIN7pbF_MilgsqsWGEMqwQD324PNC7AUj0a3rRsHN">https://www.teenvogue.com/story/they-them-questions-answered?fbclid=IwAR3vnYifAQ-zVGqYjIN7pbF_MilgsqsWGEMqwQD324PNC7AUj0a3rRsHN</a></li> </ul>
<p>0c</p> <p><b>January 26 – Week 2:</b> From Diversity Discourse to Critical Diversity</p>	<ul style="list-style-type: none"> <li>• Sara Ahmed, “The Language of Diversity” in <i>On Being Included: Racism and Diversity in Institutional Life</i>. Durham: Duke UP, 2012, 51-81. <b>Available on course reserves.</b></li> <li>• Cedric Herring and Loren Henderson, “The Critical Diversity Perspective” in <i>Diversity in Organizations</i>. New York: Routledge, 2015, 11-30. <b>Available on course reserves</b></li> </ul>
<p><b>February 2- Week 3:</b> Problems and Response in Creative Industries Workplaces I</p>	<ul style="list-style-type: none"> <li>• Anamik Saha, “Approaching Race and Cultural Production” in <i>Race and the Cultural Industries</i>. London: Polity, 2018, 29-56. <b>Available on course reserves</b></li> <li>• Unladylike podcast, Episode 90: “How to Reckon with Refinery 29” <a href="https://unladylike.co/episodes/090/refinery-reckoning">https://unladylike.co/episodes/090/refinery-reckoning</a></li> </ul>
<p><b>February 9- Week 4:</b> Problems and Response in Creative Industries Workplaces II</p>	<ul style="list-style-type: none"> <li>• Bridget Conor, Rosaland Gill, and Stephanie Taylor, “Introduction: Gender and Creative Labour” in <i>Gender and Creative Labour</i>. Chichester, West Sussex: The Sociological Review, 2015, 1-22. <b>Available on course reserves.</b></li> <li>• “What It’s Really Like to Work in Hollywood”: <a href="http://www.nytimes.com/interactive/2016/02/24/arts/hollywood-diversity-inclusion.html?_r=0">http://www.nytimes.com/interactive/2016/02/24/arts/hollywood-diversity-inclusion.html?_r=0</a></li> <li>• “Why the Mainstream Music Industry Is Still Struggling to Address #metoo” <a href="https://pitchfork.com/features/article/why-the-mainstream-music-industry-is-still-struggling-to-address-metoo/?CNDID=&amp;mbid=nl_122018_hotlinks">https://pitchfork.com/features/article/why-the-mainstream-music-industry-is-still-struggling-to-address-metoo/?CNDID=&amp;mbid=nl_122018_hotlinks</a></li> </ul> <p><b>Case Study 1 due (Diversity Discourse in the Creative Industries)</b></p>
<p><b>March 2- Week 6:</b> Inclusive Leadership</p>	<ul style="list-style-type: none"> <li>• Ritu Bhasin, “Your Authentic Self: Who You Would Be if There Were No Consequences” and “Leaders: Be The Change” in <i>The Authenticity Principle</i>. Toronto: Melanin Made Press, 2017, 29-41 and 155-180. <b>Available on course reserves.</b></li> <li>• Abby Wambach, Barnard Commencement Speech 2018: <a href="https://www.youtube.com/watch?v=wJe40l2waxs">https://www.youtube.com/watch?v=wJe40l2waxs</a></li> </ul> <p><b>Case Study 2 due (Inclusive Practices for the Creative Industries)</b></p>
<p><b>March 9- Week 7:</b></p>	<ul style="list-style-type: none"> <li>• No recorded lecture / quiz</li> <li>• Review annotated bibliographies, work session for Inclusion Action Plan</li> </ul> <p><b>Annotated Bibliographies Due</b></p>
<p><b>March 16- Week 8:</b> Privilege, Allyship,</p>	<ul style="list-style-type: none"> <li>• Wendy Ng, Syrus Marcus Ware &amp; Alyssa Greenberg (2017) Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers, <i>Journal of Museum Education</i>, 42:2, 142-154, DOI: <a href="https://doi.org/10.1080/10598650.2017.1306664">10.1080/10598650.2017.1306664</a> <b>Available on course reserves</b></li> </ul>

<p>Co-Conspirator ship, Anti-Racism</p>	<ul style="list-style-type: none"> <li>Joshua Rothman, "The Origins of Privilege," <i>The New Yorker</i>, <a href="https://www.newyorker.com/books/page-turner/the-origins-of-privilege">https://www.newyorker.com/books/page-turner/the-origins-of-privilege</a></li> </ul> <p>Choose one more podcast to listen to from this list:</p> <ul style="list-style-type: none"> <li>"10 podcasts to help make your commitment to anti-racism a long-term one: <a href="https://calendar.artsboston.org/10-podcasts-to-help-make-your-commitment-to-anti-racism-a-long-term-one/">https://calendar.artsboston.org/10-podcasts-to-help-make-your-commitment-to-anti-racism-a-long-term-one/</a></li> </ul> <p><b>Case Study 3 due (Interview an Effective Leader)</b></p>
<p><b>March 23-Week 9</b> Defining and Overcoming Bias</p>	<ul style="list-style-type: none"> <li>Layla Saad, "Welcome to the Work" and "Week 1: The Basics" in <i>Me and White Supremacy</i> (Naperville, IL, Sourcebooks, 2020, 1-26 and 29-74. <b>Available on course reserves</b></li> <li>Excerpts from Tiffany Jana and Matthew Freeman: <i>Overcoming Bias: Building Authentic Relationships Across Differences</i> <b>Available on course reserves</b></li> <li>Good Ancestor podcast episode #22: Aja Barber on Sustainable Fashion: <a href="http://laylafsaad.com/good-ancestor-podcast/ep022-aja-barber">http://laylafsaad.com/good-ancestor-podcast/ep022-aja-barber</a></li> </ul>
<p><b>March 30-Week 10:</b> Care</p>	<ul style="list-style-type: none"> <li>Tronto, Joan and Berenice Fisher. 1990. "Toward a Feminist Theory of Caring." In <i>Circles of Care</i>, edited by Emily Abel and Margaret Nelson, 36-54. Albany, NY: SUNY Press. <b>Available on course reserves.</b></li> <li>Cripresentation podcast episode #2 Rosina Kazi <a href="https://anchor.fm/Cripresentation">https://anchor.fm/Cripresentation</a></li> <li>"A Labour of Love: 10 Years of Creativity, Community and Care." <i>The Public Studio</i>, <a href="https://thepublicstudio.ca/news/a-labour-of-love-the-public-team?fbclid=IwAR2Jx9gG7FgSXuOC9EtFy rcE7558IglS74JJSFoN9yogESsf5UB-jJBHMo">https://thepublicstudio.ca/news/a-labour-of-love-the-public-team?fbclid=IwAR2Jx9gG7FgSXuOC9EtFy rcE7558IglS74JJSFoN9yogESsf5UB-jJBHMo</a></li> </ul> <p><b>Case Study 4 due (Personal Reflection on Bias or Amplification)</b></p>
<p><b>April 6-Week 11</b> Listen</p>	<ul style="list-style-type: none"> <li>Leah Bassel, "Why a Politics of Listening" in <i>The Politics of Listening: Politics and Challenges for Democratic Life</i> (London, Palgrave Pivot, 2017)1-16. <b>Available on course reserves</b></li> <li>"On Listening" from <i>How to Survive the End of the World</i> podcast: <a href="https://www.endoftheworldshow.org/blog/2020/7/20/on-listening">https://www.endoftheworldshow.org/blog/2020/7/20/on-listening</a></li> <li>Ngọc Loan Trần, "Calling In: A Less Disposable Way of Holding Each Other Accountable" in <i>The Solidarity Struggle: How People of Colour Succeed and Fail at Showing Up for Each Other in The Fight for Freedom</i>, ed. Mia McKenzie. Oakland: BDG Press, 2016, 59-63. <b>Available on course reserves</b></li> </ul> <p><b>Case Study 5 due (Care Deficits)</b></p>
<p><b>April 13-Week 12</b> Consent</p>	<ul style="list-style-type: none"> <li>Intellectual Property Issues in Cultural Heritage Project. <i>Think Before You Appropriate. Things to Know and Questions to Ask in Order to Avoid Misappropriating Indigenous Cultural Heritage</i>. Vancouver: Simon Fraser University, 2015. <a href="http://www.sfu.ca/ipinch/sites/default/files/resources/teaching_resources/think_before_you_appropriate_jan_2016.pdf">http://www.sfu.ca/ipinch/sites/default/files/resources/teaching_resources/think_before_you_appropriate_jan_2016.pdf</a></li> <li>This Brand is Female podcast: Sage Paul, Indigenous Fashion Week Toronto: <a href="https://www.thebrandisfemale.com/podcast/season3episode34">https://www.thebrandisfemale.com/podcast/season3episode34</a></li> <li>"The Ethics of Cultural Borrowing": <a href="http://www.theaustralian.com.au/arts/visual-arts/the-ethics-of-cultural-borrowing/story-fn9d3avm-1226538593187">http://www.theaustralian.com.au/arts/visual-arts/the-ethics-of-cultural-borrowing/story-fn9d3avm-1226538593187</a></li> </ul> <p><b>Inclusion Action Plan Due</b></p>

## Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
#1	Report Presentation (Presented by group)	Scheduled between Week 3-10	15
#2	Annotated Bibliography	Week 7	25
#3	Case Study Responses	Throughout the semester	20
#4	Inclusion Action Plan	Week 12	25
#5	Quizzes	Throughout the semester	15

## Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills. Typically, assignments will be graded within 1-2 weeks of submission.

### Report Presentation

In a small group, you will choose a report or academic article on diversity and equity in the creative industries (a list of suggested articles will be distributed). You may also choose another report not on this list, but you must have your choice approved by the professor. Each group member will present on a different element of the report / article: 1) premise/ problem; 2) findings; 3) methodologies; 4) recommendations; 5) connection to course or outside material. If not all of these categories apply to your report, you may choose other ones. Grades will be individually assigned to group members on the accuracy, depth, and critical thinking evident in the presentation, and effective and accessible communication in visual and oral means. The goal here is to present your chosen article to the level of a Grade 12 student considering applying to the Creative Industries program.

### Annotated Bibliography

Choose an area of interest related to diversity and inequity in the creative industries. This topic might connect to your lived experience or it may be a topic outside your lived experience. Do research to find 5 scholarly, 5 journalistic, and 5 cultural texts related to this topic. Write short abstracts of 150-300 words describing the content of each text (mirror overall report presentation sections, see above). At the end of your abstracts, write a short justification (500 words) for why you choose your topic, and what you learnt overall. Annotated bibliography will be graded on quality of your choices, quality of your annotations, and quality of your justification.

### Case study responses

Throughout the term, we will examine recent and sometimes controversial incidents in the media that related to diversity in the creative industries. Students will learn to examine these case studies from multiple angles and perspectives, and learn to form their own views while acknowledging the views of others. Responses to case studies (250-500 words) should demonstrate research on the topic that supports a viewpoint. Case study responses will be graded on demonstration of critical thinking, demonstration of informed and evidence-based views, and connection to course material.

**Note:** There will be 5 case study responses during the semester, and all responses will be equally weighted. The lowest mark will be dropped.

### ❑ Inclusion Action Plan

Using your research from your annotated bibliography and from the course material, you will develop inclusion strategies for the topic you chose in your annotated bibliography. You can complete this inclusion plan either individually or in a group. Your action plan must make connections to the course material and cite this material appropriately. Note that much of the weekly content of this course will be delivered through lecture, and you will be asked to use these key terms and ideas from the lecture material in your project. While the inclusion action plan is based in your own ideas for strategies and your own research, think of it also somewhat like a take-home exam, where you demonstrate the knowledge gained through the course. Projects will be assessed on quality of research, quality of connection to course material, and appropriateness and innovation of inclusion strategies.

## Handing in Papers Late Policy Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion), and must be supported by a properly completed documentation such as a Ryerson University PDF file Student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the on-line ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- **NEW for Fall 2020 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate Policy 167: Academic Consideration.**
- Religious or cultural observations accommodations must be requested by the end of the second week of the term. <https://www.ryerson.ca/humanrights/religious-cultural-observances/>
- We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy #61*.
- Grades are posted on the D2L. 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 individual 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.
- 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.
- **Students are expected to show respect for their fellow students:**
  - Arrive on time (before 10 minutes after the hour). Be ready to start.
  - 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.
  - **NO** eating in class. Coffee or water are fine.

### Technology Statement

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, 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.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

*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 to for specific information with respect to the following policies:*

- [Policy #60](#): Academic Integrity
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #135](#): Final Examinations
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication

- [Policy #159: Academic Accommodation of Students with Disabilities](#)
- [Policy #166: Course Management](#)
- [Policy #167: Academic Consideration](#)
- And all other course outline policies: <https://www.ryerson.ca/senate/course-outline-policies/>

## Important Resources Available at Ryerson

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [Workshops](#).
- [Student Learning Support](#) offers group-based and individual help with writing, math, study skills, and transition support, as well as [resources and checklists to support students as online learners](#).
- You can submit an [Academic Consideration Request](#) when an extenuating circumstance has occurred that has significantly impacted your ability to fulfill an academic requirement. You may always visit the Senate website and select the blue radial button on the top right hand side entitled: Academic Consideration Request (ACR) to submit this request).

Please note that the Interim Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021 related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the Senate website ([www.ryerson.ca/senate](http://www.ryerson.ca/senate)):

*Policy 167: Academic Consideration for Fall 2020/Winter 2021 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate [Policy 167: Academic Consideration](#).*

Also NOTE: Outside of COVID-19 symptoms, the new Policy 167: Academic Consideration does allow for a once per term academic consideration request without supporting documentation if the absence is less than 3 days in duration and is not for a final exam/final assessment. In both of those instances, documentation is required. For more information please see Senate [Policy 167: Academic Consideration](#).

- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- Familiarize yourself with the tools you will need to use for remote learning. The [Continuity of Learning Guide](#) for students includes guides to completing quizzes or exams in D2L or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- Information on Copyright for [Faculty](#) and [students](#).
- *At Ryerson, we recognize that things can come up throughout the term that student's ability to succeed in their coursework. These circumstances are outside of one's control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all Ryerson community members to access to ensure support is reachable. <https://www.ryerson.ca/mental-health-wellbeing>*

**If support is needed immediately, you can access these outside resources at anytime:  
Distress Line — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support**



(phone: 416-408-4357)

Good2Talk- 24/7 hour line for postsecondary students (phone: 1-866-925-5454)

For more information on CI Academic Policies & Procedures and links to resources please see:  
<https://www.ryerson.ca/creativeindustries/academic-advising/>

## Course Objectives

By the end of the course, students will be able to:

- Understand, assess and articulate inequities in the creative industries [1(a)P]
- Conduct research to investigate root causes of creative industries inequity [5(b)R]
- Employ various methods to respectfully discuss and engage with issues related to equity and diversity, including but not limited to race, class, gender, and sexuality [4(a)R, 7(d)R]
- Propose solutions to better foster inclusion in the creative industries [1(b)P; 8bP]
- Effectively communicate inclusion strategies in report, oral, and visual forms [4(a)R, 4(b)R, 4(c)R]

Please see below for the list of course objectives:

<b>Contribute productively to the Creative Industries</b>
LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,
LO 1b- recommend how 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;
<b>Demonstrate an entrepreneurial capacity</b>
LO 2a- engage in independent learning
LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.
<b>Facilitate the work of artists, writers, designers and media makers by</b>
LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers
LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers,
LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.
<b>Communicate</b>
LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively
LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively

LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
<b>Conduct research relevant to cultural and industry issues,</b>
LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques
LO 5b- apply appropriate quantitative tools and methodologies and/or
LO 5c- apply appropriate qualitative tools and methodologies
<b>Implement and manage projects</b>
LO 6a- problem-solving - implement and manage projects requiring
LO 6b- team building - implement and manage projects requiring
LO 6c- negotiation - implement and manage projects requiring
LO 6d- collaborative work practices - implement and manage projects requiring
<b>Apply skills and knowledge</b>
LO 7a- critically evaluate the aesthetic quality of creative works
LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,
LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;
LO 7d -Recognize when more information is required to address the limits of one's own knowledge, abilities, and analyses and determine appropriate next steps
<b>Autonomy, Professional Capacity, and Social Responsibility</b>
LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
LO 8b -act as socially responsible citizens with integrity and strong ethical mores
LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all

