

CRI 450 • Appreciating Creativity in Practice • *Winter 2019*

Professor	Larisa Gutmanis
Section/Time/ Classroom	011 / 3:00 – 6:00 p.m. / KHE 125
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Office Hours	By appointment at a mutually convenient time.
Only Ryerson e-mail accounts to be used for communication between faculty and students. All news (announcements) posted on class D2L.	

Course Description

What makes for a great work of art? Why do we respond profoundly to some creators' work? In this course students explore in depth the body of work of an iconic artist, production company or artistic movement in light of its historical, cultural, commercial, technological and/or ideological context. Depending on the year offered, the focus could be on an influential musician, television showrunner, film director, choreographer, visual artist, publisher or video game creator.

More About The Course

HBO touts itself as "It's not TV" and without doubt it has transformed the television landscape. This lecture/screening course delves deeply into HBO's iconic content from "Dream On", "The Sopranos", "The Wire" and "Sex and the City" to the shows that set the pop cultural and industry agenda today, specifically, "Game of Thrones", "Last Week Tonight with John Oliver", "Westworld", "The Night Of", "Big Little Lies", and "Sharper Objects." Students examine HBO's structure, culture and impact, in particular its history and business models, its adaptation to changing technologies and disruptive competitors and its focus on producing quality and interesting content above all. We will consider what all creative industries can learn from the unique successes of HBO and what the HBO case study suggests about the future of media, storytelling, and the creative industries in general.

Course Objectives

While this class is an introductory survey to HBO it is geared to upperclassmen and should reinforce learning outcomes from their general courses on media history and business. Therefore, by the end of the course, students will be able to:

- ❑ Understand HBO's history and apply that knowledge to describe the company's impact on broadcast and cable television history [7R]
- ❑ Describe HBO's business models and apply that knowledge to other models in the broadcasting industry and other creative industry sectors [7R]
- ❑ Describe HBO's impact on popular culture through different modes of storytelling and apply that understanding to analyzing media stories in a broader context [7R]
- ❑ Describe HBO's creative choices as a body of work, including its successes and failures, and to examine/analyze HBO's future trajectory in the competitive cable industry and media landscape [3cR; 7R]
- ❑ Communicate ideas effectively and persuasively in the above-mentioned areas via in-class presentations and essay work [4R]

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).

Required Readings and Resources

Required readings in course-pack can be found in the D2L under "Resources" and "One-Stop Course Readings:

- ❑ Inside the Rise of HBO: A Personal History of the Company That Transformed Television by Bill Mesce (Empire of the Air - Chapter 5 "The Wasteland" pgs. 28-53 and Chapter 6 "Greener Grass" pgs. 54 – 60)
- ❑ Difficult Men by Brett Martin (Chapter 4 "Should We Do This? Can we do this?" pgs. 59-79)
- ❑ The HBO Effect by Dean J. Defino ("Sex Work" chapter pgs. 167 – 176)
- ❑ The Essential HBO Reader by Gary R. Edgerton and Jeffrey P. Jones (Chapter 1 "Films" pgs. 42-51)
- ❑ "Twenty-Something *Girls* V. Thirty-Something *Sex and the City* Women. Paving The Way For "Post? Feminism" by Meredith Nash and Ruby Grant. <http://www.tandfonline.com/doi/abs/10.1080/14680777.2015.1050596>
- ❑ "Game of Thrones: The Politics of World-Building and the Cultural Logic of Gentrification" by Dan Hassler-Forest. <http://journals.openedition.org/tvseries/323>
- ❑ "What HBO's Westworld Gets Wrong (and Right) and Human Nature" by A. Jern - <https://theconversation.com/what-hbos-westworld-gets-wrong-and-right-about-human-nature-67286>
- ❑ "Chris Rock PhD, Honorary Professor of Evo Psych" (Part 1 of 3) by Barry X. Kuhle Ph.D. <https://www.psychologytoday.com/blog/evolutionary-entertainment/201206/chris-rock-phd-honorary-professor-evo-psyc-part-1-3>

- ❑ “HBO Films Redefined the TV Movie — Now It’s Poised to Redefine Itself” <http://variety.com/2017/tv/features/hbo-films-tv-movie-1202555949/>
- ❑ Issa Rae's 'Insecure' Isn't Niche—It's Just Never Been Done Before <http://www.complex.com/pop-culture/2016/10/issa-rae-insecure-hbo-interview>
- ❑ LA Times article, “For Bryant Gumbel, HBO's 'Real Sports' is still a serious game” <http://www.latimes.com/business/hollywood/la-et-st-real-sports-bryant-gumbel-20170124-story.html>
- ❑ The Washington Post article, “For years, HBO was a juggernaut. But its future after ‘Game of Thrones’ is a lot less clear. https://www.washingtonpost.com/business/economy/for-years-hbo-was-a-juggernaut-but-its-future-after-game-of-thrones-is-a-lot-less-clear/2017/11/27/8d22cbd6-cfc7-11e7-8447-3d80b84bebad_story.html?utm_term=.9e1bffc433cf
- ❑ Why HBO Needs to Grow (The Future of HBO, Pt. I) <https://redef.com/original/why-hbo-needs-to-grow-the-future-of-hbo-pt-i>
- ❑ A Six Point Plan for HBO (The Future of HBO, Pt. II) <https://redef.com/original/5b6e06bf8f132a2411a68a47>

Weekly Schedule (Subject to change)

WEEK ONE		January 14, 2019
	TOPICS	Course introduction and curriculum What is HBO? Early history of HBO The HBO Brand Overview of HBO Original Programming
	DISCUSS	Above-mentioned topics, incorporating students’ participation (every week), and <i>Dream On</i> episode.
	READINGS FOR NEXT WEEK	“Inside the Rise of HBO: A Personal History of the Company That Transformed Television” by Bill Mesce: Empire of the Air - Chapter 5 “The Wasteland” pgs. 28-53 and Chapter 6 “Greener Grass” pgs. 54–60.
	SCREENING	In class screening: <i>Dream On</i>

WEEK TWO		January 21, 2019

	TOPICS	<p>Overview of early US Television and Cable History</p> <p>Overview of HBO Domestic (U.S.) Multi-Plex Channels and Worldwide Distribution</p> <p>Overview of HBO Offices/Departments</p> <p>Overview of HBO Business Models</p> <p>HBO versus other cable networks and subscription services</p>
	WORKSHOP	Form groups and pick an HBO show (or non-HBO show) you believe changed television. Research it in-class on-line and discuss its impact on the television landscape and audience.
	DISCUSS	“Inside the Rise of HBO: A Personal History of the Company That Transformed Television” by Bill Mesce Chapters 5 and 6.
	READINGS FOR NEXT WEEK	Difficult Men - Chapter 4 “Should We Do This? Can we do this?” pgs. 59-79 (David Chase and <i>The Sopranos</i>)
	SCREENING	In-class screening: <i>The Sopranos</i>
		Screen on your own for next week’s class: <i>The Wire</i> – Episode 1 “The Target”

WEEK THREE *January 28, 2019*

	TOPICS	<p>HBO Television Series – Drama</p> <p><u>In the Beginning: Showrunners and Male-Skewed HBO Programming</u></p> <p><i>Oz</i> , <i>The Sopranos</i></p> <p><i>The Wire</i>, <i>Deadwood</i></p>
	DISCUSS	Discuss above programs/topic and “Difficult Men” Chapter 4 Should We Do This? Can we do this?” pgs. 59-79 (David Chase and <i>The Sopranos</i>)
	READINGS FOR NEXT WEEK	<p>“Game of Thrones: The Politics of World-Building and the Cultural Logic of Gentrification” by Dan Hassler-Forest</p> <p>“What HBO’s Westworld Gets Wrong (and Right) and Human Nature” by A. Jern</p>
	SCREENING	In-class screening: <i>Westworld</i>
		Screen on your own for next week’s class: <i>Game of Thrones</i> – Pilot Episode “Winter is Coming”

	DUE	**Multiple-choice quiz**
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WEEK FOUR *February 4, 2019*

	TOPICS	<p>HBO Television Series – Drama <u>Creativity, Genres, & Storyworlds</u> <i>Six Feet Under</i> <i>True Blood</i> <i>Game of Thrones</i> <i>Westworld</i> <i>Succession</i></p>
	DISCUSS	<p>Article: “Game of Thrones: The Politics of World-Building and the Cultural Logic of Gentrification” by Dan Hassler-Forest</p> <p>Article: “What HBO’s Westworld Gets Wrong (and Right) and Human Nature” by A. Jern</p> <p>Address the series’ storyworld and discuss ideas regarding human nature/condition the series is attempting to address.</p>
	READINGS FOR NEXT WEEK	<p>Article: Twenty-Something <i>Girls</i> V. Thirty-Something <i>Sex and the City</i> Women. Paving the Way For “Post? Feminism” by Meredith Nash and Ruby Grant</p>
	SCREENING	<p>In-class screening: <i>Divorce</i></p> <p>Screen on your own for next week’s class: An episode of <i>Sex and the City</i>, <i>Girls</i>, <i>Veep</i>, <i>Insecure</i>, or <i>Enlightened</i></p>

	DUE	<p>Small Assignment due (10%): 500 words (2 pages double-spaced) on a pilot episode of an HBO TV series of your choosing (don't choose an episode shown in class). Discuss how that episode appealed (or had difficulty appealing) to an audience and what creative techniques (storytelling, visuals, etc.) did it use to affect and entice an audience to come back and watch the following week. Post assignment to D2L (no hard copy) by 3:00 p.m.</p> <p>**Mid-Term Essay. Start thinking about an HBO program and/or an HBO topic of your choice. Through a theoretical lens with a thesis statement, write a 1,500-word essay (6 pages double-spaced). Essay is due the week after the break <u>on Monday, March 4th at 3:00 p.m. **hand in on paper and post to D2L**</u></p>
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WEEK FIVE *February 11, 2019*

	TOPICS	<p><u>Female-driven HBO Comedies and Post-Feminism</u></p> <ul style="list-style-type: none"> - <i>Sex and the City</i> - <i>Girls</i> - <i>Veep</i> - <i>Insecure</i> - <i>Enlightened</i> - <i>Divorce</i> <p>Guest Lecture – TBD</p>
	DISCUSS	<p>Article: <i>Twenty-Something Girls V. Thirty-Something Sex and the City Women</i>. Paving the Way For “Post? Feminism” by Meredith Nash and Ruby Grant. Discuss how the above-mentioned shows reflect post-feminist culture.</p>
	READINGS FOR NEXT WEEK	<p>Psychology Today Article: “Chris Rock PhD, Honorary Professor of Evo Psych” (Part 1 of 3) by Barry X. Kuhle Ph.D.</p>
	SCREENING	<p>Screen on your own for next week an episode of:</p> <ul style="list-style-type: none"> - <i>The Larry Sanders Show</i> - <i>Silicon Valley</i> - <i>Entourage</i> - <i>Curb Your Enthusiasm</i> - <i>Vice Principals</i> - <i>Ballers</i> - <i>Crashing</i>
	DUE	<p>**Multiple-choice quiz**</p>

Study Week – No classes February 18, 2019

WEEK SIX

February 25, 2019

	<p>TOPICS</p>	<p>HBO Television Series – Comedy HBO’s history of comedy series <u>Humour and the Male Psyche</u> - <i>The Larry Sanders Show</i> - <i>The Chris Rock Show</i> - <i>Silicon Valley</i> - <i>Entourage</i> - <i>Curb Your Enthusiasm</i> - <i>Vice Principals</i> - <i>Ballers</i> - <i>Crashing</i> - <i>Barry</i></p>
	<p>DISCUSS</p>	<p>Discuss above topic and article in Psychology Today “Chris Rock PhD, Honorary Professor of Evo Psych” (Part 1 of 3) by Barry X. Kuhle Ph.D.</p>
	<p>READINGS FOR NEXT WEEK</p>	<p>The Essential HBO Reader by Gary R. Edgerton and Jeffrey P. Jones – Films (Chapter 1 - pgs. 42-51) Variety article on HBO Films: “HBO Films Redefined the TV Movie — Now It’s Poised to Redefine Itself”</p>
	<p>SCREENING</p>	<p>In-class clips/screenings including <i>The Chris Rock Show</i> Screen on your own for next week’s class: <i>The Night Of</i> – Episode 2 “Subtle Beast”</p>

WEEK SEVEN

March 4, 2019

	<p>TOPICS</p>	<p>HBO Films, Limited Series, and Mini-Series <u>Making Films No Other Studio is Making</u> <i>Angels in America</i> <i>The Laramie Project</i> <i>Band of Brothers</i> <i>Grey Gardens</i> <i>Normal</i> <i>The Wizard of Lies</i> <i>Mildred Pierce</i> <i>The Night Of</i> <i>Big Little Lies</i> <i>Sharper Objects</i></p> <p><u>HBO Theatricals</u> <i>American Splendor</i> <i>Elephant</i> <i>Maria Full of Grace</i> <i>My Big Fat Greek Wedding</i></p>
	<p>WORKSHOP</p>	<p>Create groups for presentations due Week 12 and the collective reflection paper due Week 11 (same group). Students to discuss / decide on presentation topic. **Topic due in class next week – hand in a paragraph to instructor on paper. **</p>
	<p>DISCUSS</p>	<p>HBO Films’, Limited Series, Mini-Series business and creative strategy. Discuss Variety article: “HBO Films Redefined the TV Movie — Now It’s Poised to Redefine Itself”</p>
	<p>READINGS FOR NEXT WEEK</p>	<p>“The HBO Effect” by Dean J. Defino (“Sex Work” chapter pgs. 167 – 176)</p>
	<p>DUE</p>	<p>Mid-term assignment (40%). Essay 1,500 words. Due <u>Monday, March 4 at 3pm. Hand in on paper and post to D2L!</u></p>

WEEK EIGHT

March 11, 2019

	TOPICS	HBO Documentaries Overview and history of HBO Documentaries <u>The Reality of Non-Fiction Programming</u> <u>Films</u> - <i>4 Little Girls, Gasland, Capturing the Friedmans, Ghosts of Abu Ghraib, Born into Brothels, Terror in Mumbai, Spielberg</i> , etc. <u>Series</u> – <i>America Undercover, Taxicab Confessions, Real Sex, Cathouse, Project Greenlight</i> , etc.
	WORKSHOP	Group final presentation workshop time
	DISCUSS	HBO Documentary president, Sheila Nevins and her vision, HBO's foray into the documentary world, HBO documentaries and how they strive to reflect issues in today's society.
	READINGS FOR NEXT WEEK	Article: "For Bryant Gumbel, HBO's 'Real Sports' is still a serious game"
	SCREENING	In-class screenings: Interview with Sheila Nevins and HBO non-fiction reality programming. Screen on your own for next week's class: an episode of <i>Real Time with Bill Maher</i> <u>OR</u> <i>Last Week Tonight with John Oliver</i> <u>OR</u> <i>Real Sports with Bryant Gumbel</i> (the class will be divided into groups and each group will be assigned one of these programs)
	DUE	Presentation Groups to hand in on paper at the <u>beginning of class</u> : final presentation/paper topic (one short paragraph / a few lines) to instructor for approval.

WEEK NINE *March 18, 2019*

	TOPICS	HBO Sports, Talk/Variety, and News Formats <u>HBO and Taking it a Step Further</u> <i>Stand-up comedy specials</i> <i>Real Sports with Bryant Gumbel</i> <i>Real Time with Bill Maher</i> <i>Last Week Tonight with John Oliver</i> <i>Vice News</i>
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	WORKSHOP	Group final presentation workshop time
	DISCUSS	Above programming, a discussion of the programs the group selected and watched, and <i>Vice's</i> Charlottesville news segment
	READINGS FOR NEXT WEEK	Article: Issa Rae's 'Insecure' Isn't Niche— It's Just Never Been Done Before
	SCREENING	In-class screening: <i>Vice's</i> “Charlottesville: Race and Terror” Screen on your own for next week’s class an episode or at least a ½ hour of a film: <ul style="list-style-type: none"> - <i>Treme</i> - <i>Looking</i> - <i>Insecure</i> - <i>Behind the Candelabra</i> - <i>Real Women Have Curves</i>
	DUE	**Multiple-choice quiz**

WEEK TEN *March 25, 2019*

	TOPICS	Guest Speaker: TBD HBO’s Diverse and Niche Programming <ul style="list-style-type: none"> - <i>Treme</i> - <i>Looking</i> - <i>Insecure</i> - <i>Behind the Candelabra</i> - <i>2 Dope Queens</i> - <i>Real Women Have Curves</i> - <i>The Night Of</i>
	WORKSHOP	Group final paper/presentation workshop time
	DISCUSS	Above-mentioned topic and programming
	READINGS FOR NEXT WEEK	Article: HBO’s Vinyl Was a Major Disappointment: What Went Wrong?

WEEK ELEVEN *April 1, 2019*

	TOPICS	HBO misses, semi-failures, and failures <u>Are Misses and Cancellations Actually Failures?</u>
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		<ul style="list-style-type: none"> - <i>Carnivale</i> - <i>Enlightened</i> - <i>Vinyl</i> - <i>Luck</i> 	<ul style="list-style-type: none"> - <i>Lucky Louie</i> - <i>The Leftovers</i> - <i>John from Cincinnati</i> - <i>Camping</i>
	WORKSHOP	Group presentation workshop time	
	DISCUSS	Discuss the first episode of <i>Vinyl</i> and which HBO shows did not work with audiences and why.	
	READINGS FOR NEXT WEEK	<p>Articles: 1) “For years, HBO was a juggernaut. But its future after ‘Game of Thrones’ is a lot less clear.”</p> <p>2) “Why HBO Needs to Grow (The Future of HBO, Pt. I)”</p> <p>3) “A Six Point Plan for HBO (The Future of HBO, Pt. II)”</p>	
	DUE	<p>In class group presentations. (15-20 minutes per group). Post your presentation slides to the D2L after presenting. Group reflection paper (1,500 words) <u>due Monday, April 1st</u> (no hard copy needed to be submitted).</p>	

WEEK TWELVE *April 8, 2019*

	TOPICS	<p><u>What’s the Future for HBO?</u></p> <p><u>Course wrap-up</u></p>
	DUE	In-class group presentations (15-20 minutes per group). Post your presentation slides in the D2L after presenting (<u>no hard copy needed to be submitted</u>).

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		Start of class unless noted	
#1	Small assignment	February 4 at 3 p.m. on D2L	10
#2	Midterm essay	March 4 at 3 p.m. on paper and D2L	40
#3	Group presentation and Reflection Paper (collectively written)	April 1 & 8 – Presentations April 1 – Reflection Paper	30
#4	Pre-scheduled in class quizzes	January 28, February 11, March 18	10

#5	Participation	n/a	10
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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.

Assignment #1

- Small Assignment. 500 words. Watch a pilot episode of an HBO TV series (not already viewed in class). Discuss how that episode appealed (or had difficulty appealing) to an audience, and what creative techniques (storytelling, visuals, etc.) did it use to affect and entice an audience to come back and watch the following week.
- This assignment will be assessed on the following dimensions: clarity and ability to effectively analyze the episode.

Assignment #2

- Mid-Term Essay. 1,500 words. Double-spaced. Write about an HBO program and a topic of your choice examined through a theoretical lens (i.e. Sex and the City and post-feminism)
- This assignment will be assessed on: clarity, thesis statement, and ability to thoroughly and succinctly examine the subject matter.

Assignment #3

- Final Group Presentation (minimum 15 min. to 20 min. maximum) and accompanying reflection paper. 1,500 words. Double-spaced. On a HBO program and topic of their choice regarding HBO's creative or business process. (Must receive instructor approval on topic before commencing project).
- The assignment will be assessed on: creativity of presentation, delivering a convincing argument, in-depth analysis, and participation of all members in the group. The collective paper will reflect the group's process, findings, and analysis – each person can write one page in regards to their research and then bookend the paper with a brief introduction and conclusion.

Assignment #4

- 3 small quizzes during the course for the students to comprehend the material and content in the course. Multiple-choice.

Assignment #5

- Participation. Students are to participate in the lectures/discussions and ask questions or give commentary on presented subject matters in class.

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 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.
- 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.**

- 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 he/she interferes with their colleagues' learning.
- 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 E-mail Accounts for Official Communication*
- *Policy #159: Academic Accommodation of Students with Disabilities*

School of Creative Industries' Intended Learning Outcomes

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
- 5)... conduct research relevant to cultural and industry issues,
 - a) formulating appropriate research questions and conceptual frameworks; employing data collection techniques and applying the appropriate
 - b) quantitative tools and methodologies and/or
 - c) qualitative tools and methodologies
- 6)... implement and manage projects requiring
 - a) problem-solving,
 - b) team building,
 - c) negotiation and
 - d) collaborative work practices.
- 7) ... apply the skills and knowledge to:
 - a) critically evaluate the aesthetic quality of creative works

- b) apply fundamental business and management skills within organizations and as entrepreneurs,
 - c) integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion and distribution of commercial or noncommercial cultural products with a solid understanding of the theoretical and historical underpinnings of one or more creative industry sectors; and;
 - d) apply an understanding of the limits to their own knowledge and abilities and how this might influence their analyses and need to learn more
- 8) ... participate fully in the greater community upon graduation by:
- a) Having develop a personal plan for continuing development of professional skills and flexible ongoing career paths;
 - b) acting as socially responsible citizens, exhibiting behavior consistent with integrity and strong ethical mores; and,
 - c) working towards creating diverse and inclusive cultural opportunities accessible to all