

CRI 600 • The Creative Process • Fall 2018

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Section/Time/ Classroom	DSQ10 Theatre – Cineplex Odeon @ 10 Dundas Street East. Mondays 4:00-6:00pm.
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Only Ryerson e-mail accounts to be used for communication between faculty and students. All news (announcements) posted on class D2L.

Course Description

How do creative ideas happen? How can we foster our creativity and the creativity of those around us? What is the nature of creativity in teams and organizations and how can it be facilitated? Utilizing readings drawn from both psychological theories of creativity and management literature on innovation, and exploring the conflicting ideas of creativity theorists such as Abraham Maslow, R.W. Weisberg, Margaret Bodin and Robert Sternberg, this course delves into the dual nature of creativity as both an individualistic process and a product of formal systems of organization, as a synthesis of subconscious thoughts and rational analysis, and as the complex interaction of divergent and convergent thinking.

Case studies will illuminate the creative process within the Creative Industries in terms of the relationship of creative individuals to the commercial context in which their ideas are developed and delivered. Lecture: 3 hours, Prerequisite: CRI 200; Course weight: 1.00

More About This Course

Creativity is elusive and more importantly, difficult to predict. Some say it takes inspiration drawn from the subconscious, or external mentors, role models, landscapes or opportunities, while others suggest it is an alignment of rational and formal processes. This course is designed to survey, synthesize and reflect on the theories as well as the personal anecdotes and case studies related to individual and group creative production. In doing so, we begin to recognize the creative markers that allow us to enable creativity and from a Creative Industries perspective, manage that creativity for artistic and economic value.

Course Objectives

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

- ❑ Understand and explain how creativity to be made up of various components rather than only a final product (1R, 3R, 4R, 5R, 7R).
- ❑ Understand and critique various theoretical models of the creative process and how they work in practice (4R, 5R, 9R).
- ❑ Identify which models of the creative process correspond best with different situations and recommend when they should be used (1I, 7I, 8I, 9I).
- ❑ Understand, define and apply key terms related to creativity (4I, 5I, 7I).
- ❑ Reflect on one's own creative process and that of others (9R, 10R).
- ❑ As per the ten core Creative Industries Educational Program Objectives, students will continue to contribute, demonstrate, facilitate, communicate, research, implement and manage, design strategies, understand personal limits and act socially responsibly. (10R)

The following Creative Industries Educational Goal(s) will also be reinforced:

(I-Introduce, R-Reinforce, M-Master)

1. Contribute productively to the Creative Industries.
3. Facilitate the work of artists, writers, designers and media makers.
4. Communicate effectively in oral and written formats.
5. Conduct relevant research.
7. Design creative industry strategies.
8. Apply skills and knowledge.
9. Understand the limits of personal knowledge.
10. Act with social responsibility and ethics.

Required Readings and Resources

Required readings:

- Required readings are available on eReserve through D2L. Please ensure the required readings are complete before coming to the course lecture to be prepared for quizzes. Preparation for the seminar / lecture will also factor into your participation grade.
- Smith. Patti. *Just Kids*. New York: Harper Collins, 2010.

Resources:

- All students are required to purchase iClickers to participate in class [iClicker 2 (physical iClicker) and/or iClicker REEF (mobile app)]
- All students are recommended to install and use Mendeley Desktop AND the Mendeley plug-in for MSWord.
- All students are recommended to use Google Scholar to search for references in addition to using the Ryerson University Library and Archives (RULA) system.

Weekly Schedule (Subject to change)

Note: For Fall 2018, CRI600 Mass Lectures will be on Mondays from 4-6pm. As the first day of classes is Tuesday Sept 4th **all seminar classes will start Tuesday Sept 4th based on the section time and date assigned. All Mass Lectures will begin Monday September 10th. Lectures with Dr. Carter will begin Monday Sept 17th. As such, Mass Lectures will be one-week behind from the topics covered in the seminars.

WEEK ONE *Week of Sept 4. Seminars by Teaching Assistants, Mass Lecture with Teaching Assistants on Monday Sept 10*

	TOPICS	Welcome and Introduction to the Course / From Myth to Reality: Defining the Creative Process
	WORKSHOP	Google Scholar, Mendeley, APA Referencing in seminar session.
	DISCUSS	Who are Abraham Maslow, R.W. Weisberg, Margaret Bodin and Robert Sternberg, and what do they have to say about Creativity?

	<p>READINGS</p>	<p>Burkus, David. "Chapter 1: The Creative Mythology" in <i>The Myths of Creativity</i>. San Francisco: Jossey Brass, 2014.</p> <p>Popova, Maria. "Combinatorial Creativity and the Myth of Originality." <i>Smithsonian.com</i> (https://www.smithsonianmag.com/innovation/combinatorial-creativity-and-the-myth-of-originality-114843098/?no-ist)</p>
	<p>DUE</p>	<ul style="list-style-type: none"> • In-seminar APA referencing exercise uploaded to D2L.

WEEK TWO *Week of Sept 10 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on Monday Sept 17*

	<p>TOPICS</p>	<p>Dr. Carter Introduction, Course requirements, Key Terms</p> <p>iClicker setup and test.</p>
	<p>WORKSHOP</p>	<p>Burn Rate & Production Scheduling Workshop in seminar session.</p> <p>Napkin Budget due at the end of the Seminar class, uploaded to D2L</p>
	<p>DISCUSS</p>	<p>Useful concepts and vocabulary that help define creativity in precise terms.</p>
	<p>READINGS</p>	<p>Boden, Margaret. "In a Nutshell." In <i>The Creative Mind: Myths and Mechanisms</i>. London: Routledge, 2004. 1-10.</p> <p>Weisberg, Robert. "The Study of Creativity" in <i>Creativity: Understanding Innovation in Problem Solving, Science, and Invention, and in the Arts</i>. Hoboken: John Wiley & Sons, 2006. pp. 59-72.</p> <p>Kozbelt, Aaron, Ronald Beghetto, and Mark Runco, "Theories of Creativity" in James Kaufman and Robert Sternberg, eds, <i>The Cambridge Handbook of Creativity</i>. Cambridge: Cambridge University Press, pp.20-25.</p>

	DUE	<ul style="list-style-type: none"> iClicker Quiz in Mass Lecture (3 questions worth 3% of your mark).
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WEEK THREE *Week of Sept 17 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Methods of Studying Creativity / Learning from Artists
	WORKSHOP	Seminar case studies. Assignment # 4 discussed/assigned.
	DISCUSS	Contemporary ways of thinking about creativity Janus Faced realities of Creative Industries Professionals. Different approaches that researchers use to study creativity and the value of learning from artists' experiences.
	READINGS	Weisberg, Robert. "The Study of Creativity" in <i>Creativity: Understanding Innovation in Problem Solving, Science, and Invention, and in the Arts</i> . Hoboken: John Wiley & Sons, 2006. pp. 72-90. Questlove. "First Course" and "Dominique Crenn" in <i>somethingtofoodabout: Exploring Creativity with Innovative Chefs</i> . New York: Clarkson Potter, 2016. 10-15 and 158-165. Campbell, Miranda. <i>Every Day We're Hustling</i> podcast episode 1
	DUE	<ul style="list-style-type: none"> iClicker Quiz in Mass Lecture (3 questions worth 3% of your mark).

WEEK FOUR *Week of Sept 24 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Qualitative Approaches to Studying Creativity: Just Kids
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	WORKSHOP	Seminar case studies. Assignment #4 Partner selection and Project Subject Matter chosen and submitted to D2L.
	DISCUSS	Case Study: The career and creative process of Patti Smith, and what can be learnt about creativity from her experience. The critical evaluation of qualitative interpretation.
	READINGS	Smith, Patti. <i>Just Kids</i> . New York: Harper Collins: 2010.
	DUE	<ul style="list-style-type: none"> iClicker Quiz in Mass Lecture (3 questions worth 3% of your mark).

WEEK FIVE *Week of Oct 1 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Theories of Creativity I: Economic Theories
	WORKSHOP	Seminar case studies.
	DISCUSS	A historical look at the theories of creativity. How market forces impact creativity, and how we see this playing out in Toronto.
	READINGS	Kozbelt, Aaron, Ronald Beghetto, and Mark Runco, "Theories of Creativity" in James Kaufman and Robert Sternberg, eds, <i>The Cambridge Handbook of Creativity</i> . Cambridge: Cambridge University Press, pp.25-41. Silver, D., ed. From the Ground up: Growing Toronto's Cultural Sector Toronto Music Advisory Council (https://www.toronto.ca/legdocs/mmis/2011/ed/bgrd/backgroundfile-41204.pdf)
	DUE	<ul style="list-style-type: none"> iClicker Quiz in Mass Lecture (3 questions worth 3% of your mark).

Study Week – No classes Oct 8 – 12, 2018

WEEK SIX *Week of Oct 15 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Theories of Creativity I: Economic Theories – Part 2
	WORKSHOP	Seminar case studies.
	DISCUSS	Guest Lecture - Alex McLeod & Samantha Viarrael
	READINGS	No assigned readings
	DUE	<ul style="list-style-type: none"> • iClicker Quiz at the end of the Guest Lecture in Mass Lecture (3 questions worth 3% of your mark). • Burn Rate + Production Schedule Exercise Due at 9:00am on D2L

WEEK SEVEN *Week of Oct 22 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Economic Theories Revisited: Creative Justice
	WORKSHOP	Seminar case studies.
	DISCUSS	How inequality and inequity impact creativity.
	READINGS	<p>Excerpt from Banks, Mark. <i>Creative Justice: Cultural Industries, Work and Inequality</i>. London: Rowman & Littlefield, 2017. pp. 1-12</p> <p>Campbell, Miranda. <i>Every Day We're Hustling</i> podcast episode 2 or episode 5</p>

	SCREENING	<ul style="list-style-type: none"> • April Aliermo, <i>"The New Punk Rock is Diverse, Inclusive, and Still F—ing Mad."</i> CBC Arts. • April Aliermo, <i>"Dance Circles and a Radical Haircut: These Indie Spaces Aren't Your Typical Galleries."</i> CBC Arts.
	DUE	<ul style="list-style-type: none"> • iClicker Quiz in Mass Lecture (6 questions worth 0.5% for a total of 3% of your mark).

WEEK EIGHT *Week of Oct 29 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Theories of Creativity II: Stage and Componential Theories
	WORKSHOP	Seminar case studies.
	DISCUSS	How the creative process can be broken down into several key stages or components, found across creative sectors.
	READINGS	<p>Kozbelt, Aaron, Ronald Beghetto, and Mark Runco, "Theories of Creativity" in James Kaufman and Robert Sternberg, eds, <i>The Cambridge Handbook of Creativity</i>. Cambridge: Cambridge University Press, pp.30-31.</p> <p>Turnbull, Sarah, and Colin Wheeler. "The advertising creative process: A study of UK agencies." <i>Journal of Marketing Communications</i>. 2015: 1-19.</p>
	DUE	<ul style="list-style-type: none"> • iClicker Quiz in Mass Lecture (6 questions worth 0.5% for a total of 3% of your mark).

WEEK NINE *Week of Nov 5 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Theories of Creativity II: Stage and Componential Theories – Part 2
	WORKSHOP	Seminar Creative/Manager presentations – 9 groups of 2 for 5min’s each.
	DISCUSS	How the creative process can be broken down into several key stages or components, found across creative sectors - continued.
	READINGS	Amabile, Teresa. “A Theoretical Framework” in <i>Creativity in Context</i> . Boulder, CO: Westview, 1996. pp. 81-112.
	DUE	<ul style="list-style-type: none"> • iClicker Quiz in Mass Lecture (6 questions worth 0.5% for a total of 3% of your mark). • Seminar Creative/Manager presentations (first 9 groups)

WEEK TEN *Week of Nov 12 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Theories of Creativity III: Systems Theory and Flow Theory
	WORKSHOP	Seminar Creative/Manager presentations – 9 groups of 2 for 5min’s each group.
	DISCUSS	How broader contextual factors impact creativity and what factors maximize creative “flow”.
	READINGS	Weisberg, Robert. Review of Csikszentmihalyi / Systems Theory in <i>Creativity: Understanding Innovation in Problem Solving, Science, and Invention, and in the Arts</i> . Hoboken: John Wiley & Sons, 2006. pp. 61-63.

	SCREENING	Flow: Psychology, Creativity, & Optimal Experience with Mihaly Csikszentmihalyi http://catalogue.library.ryerson.ca/record=b2743532
	DUE	<ul style="list-style-type: none"> • iClicker Quiz in Mass Lecture (6 questions worth 0.5% for a total of 3% of your mark). • Seminar Creative/Manager presentations (second 9 groups).

WEEK ELEVEN *Week of Nov 19 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Theories of Creativity III: Systems Theory and Flow Theory – Part 2
	WORKSHOP	Seminar Creative/Manager presentations – 9 groups of 2 for 5min’s each group.
	DISCUSS	How broader contextual factors impact creativity and what factors maximize creative “flow” - continued.
	READINGS	<p>Kozbelt, Aaron, Ronald Beghetto, and Mark Runco, “Theories of Creativity” in James Kaufman and Robert Sternberg, eds, <i>The Cambridge Handbook of Creativity</i>. Cambridge: Cambridge University Press, pp.38-40.</p> <p>Timberg, Scott, “When Culture Works.” In <i>Culture Crash: The Killing of the Creative Class</i>. New Haven, MA: Yale University Press, 2015. 23-52.</p>
	SCREENING	Steve Johnson, Ted Talks https://www.ted.com/talks/steven_johnson_where_good_ideas_come_from
	DUE	<ul style="list-style-type: none"> • iClicker Quiz in Mass Lecture (6 questions worth 0.5% for a total of 3% of your mark).

		<ul style="list-style-type: none"> • Seminar Creative/Manager presentations (third 9 groups)
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WEEK TWELVE *Week of Nov 26 Seminars by Teaching Assistants, Mass Lecture with Dr. Carter on following Monday*

	TOPICS	Exam Review and Presentation of Shortlisted Projects
	DUE	<ul style="list-style-type: none"> • The top 10 Creative/Manager group presentations as chosen by their peers, will compete for the best student presentation in CRI600 for 2018! • The winning team as determined by peer review, will get a free lunch with Dr. Carter! • iClicker Quiz in Mass Lecture (3 questions worth 3% of your mark).

Final Exam	<i>December 4 – December 15 (exact date TBD).</i>
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Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	Class attendance 2.5% for lectures and 2.5% for section seminars (attendance recorded by iClicker and observation). Total = 5% Class Participation 2.5% for lectures and 2.5% for section seminars (participation recorded by iClicker and observation). Total = 5%	Ongoing throughout 12 weeks.	10%

#2	Weekly iClicker in-lecture quizzes. Each quiz is worth 3% of your final grade. Total = 33%	Ongoing throughout 11 weeks.	33%
#3	Burn Rate + Production Schedule Exercise, each worth 8.5%. Total =17%	Monday October 15 th , no later than 9:00am.	17%
#4	The Creative/Manager Relationship Group Presentation. 10% for written essay and 10% for presentation. Total = 20%	Group Work. Presentations start the week of Nov 5 th within seminars. Paper is due 1 week after your presentation.	20%
#5	Final Exam.	To be announced in class	20%

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 – Class Attendance/Participation

- Your class attendance/participation grade is based on being on time, engaged, and active during the course lecture and seminars. You are expected to actively take notes and refrain from using social media. Additionally, thorough completion of all lecture and seminar activities also factors into your participation grade. For example, during seminar, you might be asked to complete a case study and present your findings to the class. At the beginning of each seminar, you will complete a take-away card, where you list your top three take-away points from the previous week's readings and lecture. Class attendance will be marked as 2.5% for the lecture and 2.5% for the seminars. A total of 0.5% for every lecture or seminar you miss without previous permission to be excused will be deducted. Class participation will be marked out of 2.5% for the lecture and 2.5% for the seminars. Class participation marks will be awarded at the discretion of the session leads based on your actual participation within the class. A total of 10% will be the total of your final grade.
- This assignment will be assessed on the following dimensions:

- Communicating/Contributing to the weekly discussions in both the lectures and seminars.
- Demonstrating understanding and reflecting on the course materials and how you fit within the Creative Industries.
- Understanding one's limitations and rising to the challenges of the duality between creative and management within the Creative Industries.
- Being socially responsible as a member of a larger creative team.

❑ **Assignment #2 – Weekly in-Lecture Quizzes**

- On a weekly basis, an iClicker quiz will be given during the lecture portion of the class on the material covered that day. The format will be 6 multiple choice questions, each worth 0.5%, for a total of 3% per weekly quiz. There will be 11 quizzes for a total of 33% of your final grade.
- This assignment will be assessed on the following dimensions:
 - Understanding the lecture and reading material in context.
 - Contributing to the greater understanding of Creative Industries.
 - Demonstrating the ability synthesize information.

❑ **Assignment #3 – Burn Rate + Production Schedule**

- Part of the dual creative/management role within creative industry management, is that of financial budgeting and production/project scheduling. As part of Week 2 of your seminar, you will be introduced to the basics of budgeting, burn rate and production scheduling using Microsoft Excel or Google Sheets. You will create an initial budget, based on your assumptions of the typical one-semester expenses. Using this initial budget, you will then monitor your actual daily expenses (burn rate) using a burn rate template for one month then compare your actual spend vs your assumed budget – 8.5%. Finally, you will create a semester production schedule, mapping out all of your classes assignment dates, important delivery dates and other projects using Microsoft Excel or Google Sheets – 8.5%. The total for this assignment is 17% of your final grade.
- This assignment will be assessed on the following dimensions:
 - Demonstrate an entrepreneurial capacity.
 - Facilitate, through practice, how to manage the work of artists, writers, designers and media makers.
 - Communicate the dualistic nature of the budget and scheduling process.
 - Design strategies to ensure effective use of the budget and scheduling process.

❑ **Assignment #4**

- There is a dualistic relationship between the creative talent and their creative managers/partners within the creative industries. Using the theory and case studies presented in class, along with additional personal research, pairs of student groups will

choose an example of the success and failures of the creative/management relationship. Each pair will individually choose to research a creative and a management example. They will individually present within the seminar group on the individual chosen, focusing on the skills, attributes and characteristics of their intended subject. As a group, they will bring both perspectives together to present the characteristics of why the chosen examples have or have not been successful within the creative industries. Some examples would be Walt Disney and his brother, Kathleen Kennedy and George Lucas or more uniquely, the dualistic nature within one person such as Beyoncé, who is both a creative and a manager. This assignment will be in two parts; a) a 5min presentation (10%) by both group members on their chosen creative/management team example and b) a group produced, 10 page APA referenced paper (10%) discussing the chosen creative/management team example. Both deliverables will use material presented in class and additional research to support your analysis and opinions. The total for this assignment is 20% of your final grade.

- This assignment will be assessed on the following dimensions:
 - Contributing productively by critically analyzing and synthesizing knowledge.
 - Communicating through written, verbal and through a range of appropriate media.
 - Conducting relevant research that demonstrates the dualistic nature of the Creative Industries.
 - By recognizing and understanding the characteristics to be a Creative Industries leader.

□ Assignment #5

- A final exam covering the entire semester will be given. It will be Multiple choice; key terms, concepts, and theories learnt through the term (readings and lecture). This exam will be worth 20% of your final grade.
- This assignment will be assessed on the following dimensions:
 - Demonstrate the ability to critically analyze and synthesize knowledge.
 - Communicate your reflections of the material presented.
 - Understand the limits of your understanding and reflect on areas of improvement.
 - Contributing to the larger study of Creative Industries through the application of learnt material.

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 2016/17 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*