

**Creative  
Industries**  
at The Creative School

Course Number	Course Title	Semester	Year
CRI810		Winter	2022
Section	Day of Week	Time	Classroom
011	Wednesday	3:00pm-6:00pm	VIC 210
Professor	Ryerson Email	Phone	Office & Office Hours
Michael Doxtater	<a href="mailto:mdoxtater@ryerson.ca">mdoxtater@ryerson.ca</a>	Emails preferred	By appointment

Section	Day of Week	Time	Classroom
021	Thursday	3:00pm-6:00pm	KHS338
031	Wednesday	9:00am-12:00pm	VIC300
Professor	Ryerson Email	Phone	Office & Office Hours
Lucy Wowk	<a href="mailto:lucy.wowk@ryerson.ca">lucy.wowk@ryerson.ca</a>	Emails preferred	By appointment

Section	Day of Week	Time	Classroom
041	Wednesday	9:00am-12:00pm	VIC306
Professor	Ryerson Email	Phone	Office & Office Hours
Michelle Cochrane	<a href="mailto:mcochrane@ryerson.ca">mcochrane@ryerson.ca</a>	Emails preferred	By appointment

Section	Day of Week	Time	Classroom
701	Monday	6:30pm-9:30pm	KHE321B
Professor	Ryerson Email	Phone	Office & Office Hours
Meera Govindasamy	<a href="mailto:meera.govindasamy@ryerson.ca">meera.govindasamy@ryerson.ca</a>	Emails preferred	By appointment

## Course Description

The image of the solitary artist toiling away in romantic isolation has given way to the contemporary reality of creative production in many fields that builds upon multidisciplinary expertise on the part of a diverse team to achieve an end product arising from consensus-building and collaboration at many steps in the process. Applying theories of organizational behaviour, this course uses case studies and role-playing techniques to examine and familiarize students with best practices in collaborative creative work.

## Course Details

### Teaching Methods

This course will be held on campus with weekly lectures scheduled based on section number. You must attend your assigned section. Weekly meetings will include lectures as well as time for group work. Students will develop and execute a facilitation workshop with an industry partner of choice.

*\*\* In response to the school's decision to suspend in-person classes, the lectures will occur on Zoom until further notice. Please contact your individual instructor if you have any questions or concerns. \*\**

### Variations within a Course

*\*To be filled in by each instructor\**

### Plagiarism Detection and Virtual Proctoring

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 the course materials for each week. These materials can either be accessed on 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 instructor know if you have any barriers.

# Weekly Schedule (Subject to change)




**DELIVERY UPDATE FOR WINTER 2022** - As per the message from President Lachemi on Friday December 16th, all classes for Winter will be held virtually until January 30th. Further updates to this as they are released.

<https://www.ryerson.ca/news-events/news/2021/12/president-mohamed-lachemi-announce-s-a-measured-approach-to-winter/>

## WEEK ONE *Jan. 17-21*





	TOPICS	<b>Why Collaborate?</b>
	WORKSHOP/ACTIVITY	Group formation and industry partner outreach.
	READINGS	Ahmed, Sara. "Collective Feelings: Or, the Impressions Left by Others." <i>Theory, Culture &amp; Society</i> , vol. 21, no. 2, Apr. 2004, pp. 25-42. Available on course reserves.  Alexis Pauline Gumbs, "Collaborate" from <i>Undrowned: Black Feminist Lessons from Marine Mammals</i> (Chico, CA: UK Press, 2020, 51-60). Available on course reserves.
	OPTIONAL MATERIALS	Daisy Hildyard, Negative Love, Emergence Magazine (Available audio and textual). <a href="https://emergencemagazine.org/essay/negative-love/">https://emergencemagazine.org/essay/negative-love/</a>
	DUE	Brief sent to client.

## WEEK TWO *Jan. 24-28*




	TOPICS	<b>On Care + Caring</b>
	WORKSHOP/ACTIVITY	<ul style="list-style-type: none"> <li>• Meera's personality quiz*</li> <li>• Instructor will present the guidelines for workshop plan assignment.</li> </ul>
	READINGS	Campbell, Miranda. "Care" in How to Care More, pp. 7-31.
	OPTIONAL MATERIALS	The Care Manifesto "Caring Communities" <a href="https://www.uhn.ca/Research/Research_Institutes/The_Institute_for_Education_Research/Events/Documents/Care-Manifesto-Readings.pdf">https://www.uhn.ca/Research/Research_Institutes/The_Institute_for_Education_Research/Events/Documents/Care-Manifesto-Readings.pdf</a>  iLiana Fokianaki, A Bureau for Self-Care: Interdependence versus Individualism, eFlux, <a href="https://www.e-flux.com/journal/119/402021/a-bureau-for-self-care-in-terdependence-versus-individualism/">https://www.e-flux.com/journal/119/402021/a-bureau-for-self-care-in-terdependence-versus-individualism/</a>

	SCREENING	Marissa Peer – You are enough (YouTube video): <a href="https://www.youtube.com/watch?v=HzMXtu93iQI">https://www.youtube.com/watch?v=HzMXtu93iQI</a>
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**WEEK THREE** *Jan. 31- Feb. 4*


	TOPICS	<b>Creative Collaboration in Practice</b>
	WORKSHOP/ACTIVITY	Listen (from Campbell, How to Care More)
	DISCUSS	Students to research a creative collaboration of their choice
	READINGS	Graham, J., & Gandini, A. (2017). Introduction: Collaborative Production in the Creative Industries. In Graham J. & Gandini A. (Eds.), <i>Collaborative Production in the Creative Industries</i> (pp. 1-14). London: University of Westminster Press. <a href="http://www.istor.org/stable/j.ctv6zd9th.4">http://www.istor.org/stable/j.ctv6zd9th.4</a>  Ellen Mara De Wachter, Introduction, <i>Co-Art: Artists on Creative Collaboration</i> , Phaidon, 2017. Available on course reserves.
	OPTIONAL MATERIALS	Campbell, Miranda. "Collaborate" in How to Care More, pp. 79-97

**WEEK FOUR** *INDICATE DATES*

	TOPICS	<b>Creative Problem Solving: Divergent and Convergent Tools</b>
	WORKSHOP/ACTIVITY	CPS Workshop + Workshop Planning in Groups
	READINGS	Creative Education Foundation. The Creative Problem Solving Resource Guide. 2015. Available at: <a href="http://www.creativeeducationfoundation.org/wp-content/uploads/2015/06/CPS-Guide-6-3-web.pdf">http://www.creativeeducationfoundation.org/wp-content/uploads/2015/06/CPS-Guide-6-3-web.pdf</a>  Lehrer, Jonah. "GroupThink: The Brainstorming Myth." The New Yorker. 30 January 2012. <a href="http://www.newyorker.com/magazine/2012/01/30/groupthink">http://www.newyorker.com/magazine/2012/01/30/groupthink</a>

**WEEK FIVE** *Feb. 14-18*

	TOPICS	<b>Facilitating Collaboration</b>
	READINGS	adrienne maree brown, "Tools for Emergent Strategy Facilitation" in <i>Emergent Strategy: Shaping Change, Changing Worlds</i> . Chico, CA: AK Press, 2017. pp. 213-270. Available on course reserves.  Schuman, Sandor P. "The Role of Facilitation in Collaborative Groups." Executive decision services, 1996. Available at: <a href="http://www.exedes.com/articles/Role-of-Facilitation-in-Collaboration.pdf">http://www.exedes.com/articles/Role-of-Facilitation-in-Collaboration.pdf</a>





		Kelly Leonard and Tom Yorton, "Yes, And: How to Make Something out of Nothing" in <i>Yes, And</i> (New York: Harper Collins, 2015: 21-49). Available on course reserves.
	DUE	WORKSHOP PLAN (GROUP)

**Study Week – No classes February 21-25**





**WEEK SIX** Feb. 21-25

	TOPICS	<b>WORKSHOP WEEK - NO READINGS OR LECTURE</b>
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**WEEK SEVEN** Mar. 7-11

	TOPICS	<b>Team Dynamics and Roles</b>
	WORKSHOP	Writing workshop (optional).
	DISCUSS	Essay assignment discussion.
	READINGS	Levi, Daniel. "Understanding Teams" and "Understanding the Basic Team Processes" in <i>Group Dynamics for Teams</i> . 5th edition. Los Angeles: Sage, 2017. pp.1-18 and pp.63-82. Available on course reserves.





**WEEK EIGHT** Mar. 14-18

	TOPICS	<b>Strategic Planning</b>
	WORKSHOP/ACTIVITY	Students will find a company's strategic plan and analyse using the course materials.
	DISCUSS	Strategic Plan assignment discussion.
	READINGS	Community Toolbox, "Developing a Strategic Plan" <a href="https://ctb.ku.edu/en/table-of-contents/structure/strategic-planning">https://ctb.ku.edu/en/table-of-contents/structure/strategic-planning</a>  Community Toolbox, <a href="https://ctb.ku.edu/en/table-of-contents/structure/strategic-planning/v-mosa/example">https://ctb.ku.edu/en/table-of-contents/structure/strategic-planning/v-mosa/example</a>



**WEEK NINE** Mar. 21-25


	TOPICS	<b>Conflict Resolution</b>
	DISCUSS	Presentation and memo assignment discussion.
	READINGS	Levi, Daniel, "Cooperation and Competition" and "Managing Conflict" in <i>Group Dynamics for Teams</i> . 5th edition. Los Angeles: Sage, 2017. pp. 83-103 and pp.135-154. Available on course reserves.
	SCREENING	14 Conflict Resolution Techniques—A Primer: <a href="https://www.youtube.com/watch?v=v4sby5j4dTY">https://www.youtube.com/watch?v=v4sby5j4dTY</a>  "Getting To Yes"—William Ury: <a href="https://www.youtube.com/watch?v=Hc6yi_FtoNo">https://www.youtube.com/watch?v=Hc6yi_FtoNo</a>
	OPTIONAL MATERIALS	Kimi Hanauer and Lu Zhang (eds.), <i>Toolkit for Cooperative, Collective, &amp; Collaborative Work</i> <a href="https://www.printedmatter.org/catalog/56409/">https://www.printedmatter.org/catalog/56409/</a>
	DUE	Essay

**WEEK TEN** Mar. 28-Apr. 1





	TOPICS	<b>Inclusion and Intersectionality</b>
	WORKSHOP/ACTIVITY	Inclusion and Intersectionality Card Game Activity, from Campbell, <i>How to Care More</i> .
	READINGS	Patricia Hill Collins & Sirma Bilge "What is Intersectionality?" and "Intersectionality Revisited" in <i>Intersectionality</i> , 2016.
	OPTIONAL MATERIALS	Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics, Kimberle Crenshaw <a href="https://chicagounbound.uchicago.edu/cgi/viewcontent.cgi?referer=&amp;httpsredir=1&amp;article=1052&amp;context=uclf">https://chicagounbound.uchicago.edu/cgi/viewcontent.cgi?referer=&amp;httpsredir=1&amp;article=1052&amp;context=uclf</a>  "Intersectionality Matters: A Conversation with Kimberle Crenshaw," <a href="https://www.youtube.com/watch?v=otload6iBhA">https://www.youtube.com/watch?v=otload6iBhA</a>  Campbell, "Cultivate Inclusion" Chapter in <i>How to Care More</i> .
	DUE	Strategic Plan

**WEEK ELEVEN** Apr. 4-8

	TOPICS	<b>Design Justice and Inclusive Design</b>
	READINGS	Sasha Costanza-Chock: "Design Practices: 'Nothing about Us without Us'" in <i>Design Justice: Community-Led Practices to Build the Worlds We Need</i> (Cambridge, MA: MIT Press, 2020), 69 - 84. Available on course reserves.

	ADDITIONAL MATERIALS	<p>Decolonizing Design Collaborative Resource  <a href="https://docs.google.com/document/d/1Hbymt6a3zz044xF_LCqGfTmXJip3cetj5sHlxZEjtJ4/edit">https://docs.google.com/document/d/1Hbymt6a3zz044xF_LCqGfTmXJip3cetj5sHlxZEjtJ4/edit</a></p> <p>Artists for the Revolution: Creative Activisms in the Movement for Black Lives  <a href="https://www.youtube.com/watch?v=GwCUXa-chBA">https://www.youtube.com/watch?v=GwCUXa-chBA</a></p> <p>Optional: Eve Nicole Brown, An Accidental Game of Telephone: How a group of women designed the Black Panther logo.  <a href="https://futuress.org/magazine/an-accidental-game-of-telephone">https://futuress.org/magazine/an-accidental-game-of-telephone</a></p>
	DUE	Presentations (make sure to sign up on sheet)

WEEK TWELVE Apr. 11-14

	TOPICS	<b>Collaborative Futures</b>
	WORKSHOP/ACTIVITY	Personal Self-Care Guide, from Campbell, <i>How to Care More</i> .
	READINGS	Campbell, "Love," from <i>How to Care More</i> .
	OPTIONAL MATERIALS	<p>Robin D. G. Kelley "When History Sleeps: A Beginning." in <i>Freedom Dreams: The Black Radical Imagination</i>. 2002. P.1-12.  <a href="https://edisciplinas.usp.br/pluginfile.php/1016862/mod_resource/content/1/Kelley_Freedom%20Dreams.pdf">https://edisciplinas.usp.br/pluginfile.php/1016862/mod_resource/content/1/Kelley_Freedom%20Dreams.pdf</a></p> <p>Sefanit Habtom and Megan Scribe, "To Breathe Together: Co-Conspirators for Decolonial Futures,"  <a href="https://yellowheadinstitute.org/2020/06/02/to-breathe-together/">https://yellowheadinstitute.org/2020/06/02/to-breathe-together/</a></p>
	DUE	Presentations (make sure to sign up on sheet)

## Assignments, Evaluation, Marking

### Evaluation

Assignment	Description	Due	% of Final Grade
<b>#1 Workshop Plan</b>	Brief Sent to Secure a Client + Detailed Agenda, including Appendices (Group Assignment)	Week 5	15
<b>#2 Reflection Essay</b>	Individual analysis of the workshop using course concepts.	Week 9	30

<b>#3 Strategic Plan</b>	Strategic plan to address the challenges uncovered through the design thinking workshop. (Group Assignment)	Week 10	15
<b>#4 Presentation</b>	Presentation on chosen reading/case study and one-page write-up.	Week 11 and 12	15
<b>#5 Attendance/Participation</b>	Engagement and demonstration of understanding course concepts.	Throughout	10
<b>#6 Work Report Memo</b>	Professional, formal document outlining why the self-assigned grade is deserved and reflection on what was gained from the course. (600 words total).	Monday, April 18th	15

## Description of Assignments

Please note that additional details / information on assignments will 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.

### #1 Workshop Plan

In teams of 3-4, your first step is to find an industry client. You will deliver a digital design thinking workshop for this client, getting your clients to work collaboratively to tackle an issue they are experiencing in their company. As student facilitators, your role is to develop activities to get your clients to problem solve together. The first element of this assignment is a brief, explaining who you are, what you are offering, and what you are looking for, to circulate to prospective clients. The next element of this assignment is a detailed agenda, with an agenda for a 2-3 hour design thinking workshop, including divergent and convergent activities. Your agenda will require some further appendices: details will be posted on D2L.

### #2 Reflection Essay

Individually, you will write an analytic essay examining your workshop, incorporating the readings, theories, and course concepts. The goal here is to put the workshop in the context of the course concepts, rather than to summarize or evaluate if the workshop was good or bad. 750-1000 words.

### #3 Strategic Plan

After you complete your design thinking workshop with your industry partner, you will produce a strategic plan to address the challenges uncovered through the design thinking workshop. Requirement elements of the strategic plan will be posted on D2L.



#### #4 Presentation

Individually, you will prepare a brief (2-3 minute) presentation on a selected reading or case study, reflecting on the future of creative collaboration in dialogue with course concepts. The reading should be chosen from the “optional” course readings. If you have something else you would like to present please contact your instructor for approval. You will also submit a 1-page write up summarizing your presentation.

#### #5 Attendance/Participation

You will be evaluated on consistency and quality of course engagement. Please note, if you are unable to attend class you must notify the instructor. If you face barriers to in-class participation, you can make up this mark with written reflections submitted directly to the instructor. Speak directly to your instructor at the beginning of the course if this is a concern for you.

#### #7 Report Memo

Individually, you will produce a formal, professionally written document outlining the work you have contributed to your group project and what you have learned from this course. This assignment has two sections that need to be addressed: Self-Assessment and Course Lessons.

## Handing in Papers Late Policy Other Relevant Information

- 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—this applies to online meetings as well!). 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.

## University Policies

Students are reminded that they are required to adhere to all relevant university policies found in their online course shell in D2L and/or on [the Senate website](#).

*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 [Library Online Workshops](#).

- [Student Life and 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 Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021/Fall 2021/Winter 2022 related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the [Senate website \(www.ryerson.ca/senate\)](#):

*Policy 167: Academic Consideration for Fall 2020/Winter 2021/Fall 2021/Winter 2022 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 the absence is more than 3 days in duration and/or is for a final exam/final assessment, 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.
- [Ryerson COVID-19 Vaccination Policy](#)
- If taking a remote course, 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 Brightspace, with or without [Respondus LockDown Browser and Monitor](#), [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 may interfere with a 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.*

- o [Ryerson Mental Health and 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

### Course Learning Outcomes

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

- Understand and describe how organizational behaviour principles govern small and large creative groups in the creative industries. [3a+cP; 6P]
- Apply lessons and techniques learned in this course to their own future group or team projects in the creative industries. [1bP; 6P; 8P]
- Determine best collaborative practices in challenging situations. [3aP; 6P; 8P]
- Build a personal toolkit of skills to facilitate creative collaboration and collaboration on creative projects [2P; 3aP; 6P; 8P]
- Understand and apply the different types of roles that individual contributors may take on in collaborative environments, and the strengths and challenges specific to those roles. [1aP; 3a+cP]

Creative Industries Program Learning Outcomes
<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