



MECO847

The Creative Industries

S1 Day 2017

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

Dr Guy Morrow

guy.morrow@mq.edu.au

Contact via guy.morrow@mq.edu.au

Y3A 165G

Tuesday 2-4pm

Credit points

4

Prerequisites

Admission to MCreIndMFJ or MCrMedia or MCrInd

Corequisites

Co-badged status

Unit description

This unit concerns artistic creativity within an industrial context. Students will gain critical insights into the structure and function of the global creative industries sector and develop an understanding of the emerging creative and cultural industries arising within a new media ecosystem. This unit will explore the interrelationship between these and will present insights into the future of the Australian arts and entertainment industries in an increasingly globalised context. The unit examines individual artist-led enterprise models, the individual within collaborative groups, the management of creative groups within the creative industries, as well as government policy directed toward the development of the creative industries in local and international contexts.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Demonstrate an understanding of the structure and dynamics of the creative industries.

Summarise creative industries literature and collaborate with other students in order to

evaluate, contrast and defend personal judgments concerning artistic creativity within an

industrial context.

Identify the major themes, issues and debates relating to the creative and cultural industries.

Apply concepts to specific creative industries case studies.

Describe the history of creative industries policy and locate arguments within a broad historical context.

Interpret and evaluate various funding opportunities in order to produce a funding application that is designed to nurture and facilitate ground breaking artistic creativity.

Assessment Tasks

Name	Weighting	Hurdle	Due
<u>Assessment Task 1</u>	20%	No	Week 3–11
<u>Assessment Task 2</u>	30%	No	Week 3–11
<u>Assessment Task 3</u>	10%	No	April 10
<u>Assessment Task 4</u>	40%	No	Friday June 2 by 12 midnight

Assessment Task 1

Due: **Week 3–11**

Weighting: **20%**

At their turn, each student will lead a 30 minute discussion on an assigned topic. The discussion will focus on a text assigned by the teacher (in the unit readings) that describes a particular creative industries theme and concepts related to that theme. Each student will be required to read the text before class, and the student leading the discussion will bring out key elements of the text for everyone to discuss. The class will then collectively evaluate the arguments of the text.

The schedule for the assessment task will be determined during the first seminar session.

In order to complete the task successfully, the student leading the discussion **must submit a bullet point list** of the key elements (max. 10) they have identified in the text. A hard copy of the list must be submitted in class.

Assessment criteria:

You will be assessed on your ability to identify major themes and concepts relating to the creative industries and on your ability to relate these to the structure and dynamics of creative industries phenomena.

On successful completion you will be able to:

- Demonstrate an understanding of the structure and dynamics of the creative industries.
- Identify the major themes, issues and debates relating to the creative and cultural industries.

Assessment Task 2

Due: **Week 3–11**

Weighting: **30%**

At their turn, each student will present a case study of a creative industries phenomenon in class. The **20 minute presentation** outlines the structure and dynamics of the phenomenon (for example a crowdfunding project, a pop-up vintage shop, or a community arts festival) and locates it within the cultural history of the phenomenon. The presentation will also make reference to relevant creative industries debates and propose key concepts with which the phenomenon can be evaluated and studied.

The schedule for the assessment task will be determined during the first seminar session.

Assessment criteria:

The presentations will be assessed on the description of the structure and dynamics of creative industries phenomenon as well as on the larger historical and cultural spectrum provided. They will also be assessed on the references made to key debates and the validity of the proposed concepts.

On successful completion you will be able to:

- Demonstrate an understanding of the structure and dynamics of the creative industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific creative industries case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment Task 3

Due: **April 10**

Weighting: **10%**

Part 1

Students will work in groups to produce a crowd funding application for an artistic project. The group project draws on literature and case studies covered in class and groups will present the results in class on April 10. Groups are expected to contextualise their project in relation to other funding models and policies, and to reflect on the industrial context of the artistic project they are applying funding for.

Part 2

50% of the grade for this task will be allocated to an 800-word individual essay that analyses the creative processes involved in the group work.

Assessment criteria for part 1:

Assessment will be based on the group's ability to collaborate and to reflect on the funding of artistic projects within an industrial context. Emphasis will also be on the reflection of other funding opportunities and the location of crowdfunding within this spectrum.

Assessment criteria for part 2:

The essays will be assessed based on the student's ability to identify, critique and analyse the collaborative processes involved in producing the group crowdfunding proposal. Assessment will also focus on the student's demonstrated understanding of group creativity, as well as the processes involved in, and the history of, crowd funding. In addition, assessment will be based on the student's ability to apply concepts to the phenomenon discussed.

On successful completion you will be able to:

- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Interpret and evaluate various funding opportunities in order to produce a funding application that is designed to nurture and facilitate ground breaking artistic creativity.

Assessment Task 4

Due: **Friday June 2 by 12 midnight**

Weighting: **40%**

Drawing on the unit readings and the in class presentations, students will write a **2500 word essay** on a chosen creative industries theme. Essay topics will be discussed, refined and sealed in class on **Friday, June 2**. Each student must be present then and submit a hard copy of the outline of their topic.

The **outline** should include a brief description of the theme and relevant research contexts, main research questions, and a list of 3-5 references (peer-reviewed journal articles, book chapters or books). The outline must be 250-500 words.

The **2500 word essay** is a formal essay which will require clear referencing and appropriate

research. Students must make use of at least 5 academic sources in the essay.

Submission is via TURNITIN - no hard copy submissions.

Assessment criteria:

The essays will be assessed based on the student's ability to identify major themes relating to the creative industries as well as their ability to refer to and summarise key debates. Assessment will also focus on the student's demonstrated understanding of the structure and historical context of their chosen topic. In addition, assessment will be based on the student's ability to apply concepts to the phenomenon discussed.

On successful completion you will be able to:

- Demonstrate an understanding of the structure and dynamics of the creative industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific creative industries case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Delivery and Resources

READING LIST

The following readings are electronically available via the library's e-reserve.

<http://www.mq.edu.au/about/campus-services-and-facilities/library>

This unit concerns the creative industries. Creativity lies at the core of the educational design for this unit, both in terms of the subject matter, and the way in which this unit is designed to manage your creativity.

Ultimately I believe that students such as yourself should be educated in ways that will enable you to adapt to change and be creative in generating new ideas. To this end, the assessment tasks are designed to cultivate the immense diversity of undergraduate students' talents and interests, and to dissolve the divisions between academic, peer-reviewed research, and project-based learning activities.

THEME A - Definitions

Topic A:

Defining the creative and cultural industries

Reading a:

Hesmondhalgh, D (2007) 'Change, continuity, power and creativity' in *The Cultural Industries*, 2nd edn, London: Sage.

Reading b:

Foord, J (2009) 'Strategies for creative industries: An international review', *Creative Industries Journal*, 1(2), pp.91-113.

Reading c:

Cunningham, S (2009) 'Trojan horse or Rorschach blot? Creative industries discourse around the world', *International Journal of Cultural Policy*, 15:4, pp. 375-386.

Reading d:

Potts, J and Cunningham, S (2008) 'Four models of the creative industries', *International Journal of Cultural Policy*, 14:3, pp. 233-247.

Reading e:

Hesmondhalgh, D and Pratt, A (2005) 'Cultural industries and cultural policy.' *International Journal of Cultural Policy*, 11 (1), pp. 1-14.

Reading f:

Lampel, J, Shamsie, J and Lant, T (2006) 'Towards a deeper understanding of cultural industries', in J. Lampel, J. Shamsie and T. Lant (eds), *The Business of Culture: Strategic Perspectives on Entertainment and Media*, Mahwah, NJ: Lawrence Erlbaum, pp. 3 – 14.

Topic B:

Defining cultural production

Reading a:

Runco, M and Jaeger, G (2012) 'The standard definition of creativity', *Creativity Research Journal*, 24:1, pp. 92-96.

Reading b:

McIntyre P, Fulton JM, Paton E, (2016) 'General systems theory and creativity' in *The Creative System in Action: Understanding Cultural Production and Practice*, Palgrave Macmillan, UK.

Reading c:

McIntyre, P (2012) 'Reconceptualising creativity' in *Creativity and Cultural Production: Issues for Media Practice*, Palgrave Macmillan, New York.

Reading d:

Toynbee, J (2000) 'Market: The selling of the soul' in *Making Popular Music: Musicians Creativity and Institutions*. 1st ed. London: Arnold.

Reading e:

Bilton, C and Leary, R (2002) 'What can managers do for creativity? Brokering creativity in the creative industries,' *International Journal of Cultural Policy*, 8:1, pp. 49-64.

Reading f:

Hesmondhalgh, D. (2006) 'Bourdieu, the media and cultural production', *Media, Culture & Society*, 28, pp. 211-32.

Reading g:

Negus, K and Pickering, M (2000). 'Creativity and cultural production', *International Journal of Cultural Policy*, 6(2), pp. 259-282.

Topic C:

Art versus commerce

Reading a:

Todorovic, M (2016) 'Arts and commerce' in *Rethinking Strategy for Creative Industries*. 1st ed. Taylor and Francis, London and New York.

Reading b:

Banks, M (2007) 'Introducing cultural work' in *The Politics of Cultural Work*, Basingstoke: Palgrave.

Reading c:

Carey, J (2006) 'Is high art superior?' in *What good are the arts?*. 1st ed. Oxford: Oxford University Press, pp. 32-64.

Reading d:

Faulkner, S, Leaver, A, Vis, F and Williams, K (2008) 'Art for art's sake or selling up?', *European Journal of Communication*, 23(3), pp. 295-317.

Reading e:

Lloyd, R (2006) 'Industry and art in the modern city' in *Neo-Bohemia: Art and Commerce in the Post-Industrial City*, London: Routledge, pp. 23-48.

THEME B - Copyright and ethics

Topic D:

Copyright and creative commons

Reading a:

Hesmondhalgh, D (2009) 'Digitalisation, music and copyright', in P. Jeffcut and A.C. Pratt (eds) *Creativity and Innovation in the Cultural Economy*, Abingdon and New York: Routledge.

Reading b:

Lessig, L (2004) 'Creators' in *Free culture*. 1st ed. New York: Penguin Press.

Reading c:

Kim, M. (2007). The creative commons and copyright protection in the digital era: Uses of creative commons licenses. *Journal of Computer-Mediated Communication*, 13(1), pp.187-209.

Reading d:

Rens, A. (2006). Managing risk and opportunity in Creative Commons enterprises. *First Monday*, 11(6).

Reading e:

Tschmuck, P (2009) 'Copyright, contracts and music production', *Information, Communication & Society*, 12(2), pp. 251-266.

Reading f:

Simpson, S and Munro, J (2012) 'Copyright and music: The basics' in *Music Business: A Musician's Guide to the Australian Music Industry*, (4th Edition) Sydney: Omnibus, pp. 141-177.

Topic E:

Ethics in the arts: Music industries case study

Reading a:

Morrow, G (2013) 'The influence of dirty pool on the Australian live music industry: A case study of Boy & Bear', Tschmuck, P, Pearce, P and Campbell, S (eds.) *Music Business and the Experience Economy: The Australasian Case*, Springer Publishing: New York, pp. 135-152.

Reading b:

Goodman, F (1997) *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce*, New York: Vintage Books/Random House, pp. 3-20.

Reading c:

Dannen, F (1990) *Hit Men: Power Brokers and Fast Money Inside the Music Business*, London: Muller, pp. 31-57.

Reading d:

Greenfield, R (2011) *The Last Sultan: The Life and Times of Ahmet Ertegun*, New York: Simon and Schuster, pp. 37-57.

Reading e:

Welch, C (2003) *Peter Grant: The Man Who Led Zepplin*, London: Omnibus Press, pp. 75-95.

Reading f:

Rogan, J (1988) 'Don Arden' in *Starmakers and Svengalis*, London and Sydney: Futura, pp. 128-149.

Reading g:

Goldberg, D (2008) 'Smells like Nirvana' in *Bumping into Geniuses: My Life Inside the Rock and Roll Business*, New York: Gotham Books, pp. 175-230.

Topic F:

Advertising, coolness, and the creative and cultural industries

Reading a:

Gill, R. (2002) 'Cool, creative and egalitarian? Exploring gender in project-based new media work in Europe', *Information, Communication & Society*, 5(1), pp. 70-89.

Reading b:

Thornton, S (2006) 'Understanding hipness: 'Subcultural capital' as feminist tool', in A. Bennett, B. Shank and Toynbee, J (eds.) *The Popular Music Studies Reader*, New York: Routledge, pp. 99-105.

Reading c:

McGuigan, J (2009) 'Consumer culture' In *Cool Capitalism*, New York: Pluto Press, pp. 83-128.

Reading d:

Moore, R (2010) *Sells Like Teen Spirit: Music, Youth Culture, and Social Crisis*, New York: NYUPress, pp. 75-113.

Reading e:

Dunn, K (2012), "If it ain't cheap, it ain't punk": Walter Benjamin's Progressive Cultural Production and DIY Punk Record Labels, *Journal of Popular Music Studies*, 24, pp. 217–237.

THEME C - Working in the creative and cultural industries

Topic G:

What's it like to work in the creative and cultural industries?

Reading a:

Hesmondhalgh, D and Baker, S (2011) 'Introduction: can creative labour be good work?' in *Creative labour: media work in three cultural industries*, Routledge: Milton Park.

Reading b:

Bunting, M (2005) 'The meaning of overwork' in *Willing Slaves: How the Overwork Culture is Ruling Our Lives*, London: Harper Perennial.

Reading c:

Coles, A (2015) 'Creative class politics: Unions and the creative economy', *International Journal of Cultural Policy*, pp.1-17.

Reading d:

Kolb, B (2015) 'Finding your entrepreneurial inspiration' in *Entrepreneurship for the Creative and Cultural Industries*, Routledge, London and New York.

Topic H:

Gatekeeping in the creative and cultural industries

Reading a:

Kaufman, J & Baer, J (2012) 'Beyond new and appropriate: Who decides what is creative?', *Creativity Research Journal*, 24:1, pp. 83-91.

Reading b:

Hughes, D, Evans, M, Morrow, G and Keith, S (2016) 'The new business of music' in *The New Music Industries: Disruption and Discovery*, Palgrave Macmillan: Basingstoke, pp. 17-36.

Reading c:

Sinkovich, J, Ravanias, P and Brindisi, J (2013) 'Pitchfork: Birth of an indie music mega-brand', *International Journal of Arts Management*, 15(2), Winter.

Reading d:

McKee, A, Collis, C, Nitins, T, Ryan, M, Harrington, S, Duncan, B, Carter, J, Luck, E, Neale, L, Butler, D and Backstrom, M (2014) 'Defining entertainment: An approach', *Creative Industries Journal*, 7(2), pp.108-120.

Reading e:

Eikhof, D and Haunschild, A (2007) 'For art's sake! Artistic and economic logics in creative production', *Journal of Organizational Behavior*, 28(5), pp. 523-538.

Topic I:

Portfolio careers in the arts

Reading a:

Jones, C (1996) 'Careers in project networks: the case of the film industry', in M.B. Arthur and D.M. Rousseau (eds) *The Boundaryless Career: A New Employment Principle for a New Organizational Era*, Oxford: Oxford University Press.

Reading b:

Bridgstock, R (2005) 'Australian artists, starving and well-nourished: What can we learn from the prototypical protean career?', *Australian Journal of Career Development*, 14(3), pp. 40-48.

Reading c:

Alter, J (1999) 'Dance and creativity', in Runco, M and Pritzker, S (Eds.), *Encyclopedia of Creativity*, San Diego: Academic Press, 1, pp. 469-481.

Reading d:

Card, A (2006) *Body for Hire? The state of dance in Australia*, Strawberry Hills: Currency House.

Reading e:

Throsby, D and Zednik, A (2010) *Do You Really Expect to get Paid? An Economic Study of Professional Artists in Australia*, Strawberry Hills, The Australia Council for the Arts.

Reading f:

Throsby, D and Zednik, A (2011) 'Multiple job-holding and artistic careers: Some empirical evidence', *Cultural Trends*, 20(1), pp. 9-24.

Topic J:

The film industries

Reading a:

Blair, H (2001) "You're only as good as your last job": The labour process and labour market in the British film industry', *Work, Employment & Society*, 15(1), pp. 149-69.

Reading b:

Blair, H (2003) 'Winning and losing in flexible labour markets: The formation and operation of networks of interdependence in the UK film industry', *Sociology*, 37(4), pp. 677-94.

Reading c:

Blair, H, Grey, S and Randle, K (2001) 'Working in film: Employment in a project based industry', *Personnel Review*, 30(2), pp. 170-85.

Reading d:

Biskind, P. (2004) 'Risky business' in *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film*. 1st ed. New York: Simon & Schuster

Reading e:

Biskind, P (1998) 'Before the revolution' in *Easy Riders, Raging Bulls: How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation Saved Hollywood*. 1st ed. New York, NY: Simon & Schuster.

Reading f:

Phillips, J (1991) 'House lights dim before titles' in *You'll Never Eat Lunch in this Town Again*,

New York, Faber and Faber, pp. vii-xxiii.

THEME D - Cultural policy

Topic K:

Cultural policy

Reading a:

Hesmondhalgh, D and Pratt, A (2005) 'Cultural industries and cultural policy' in *International Journal of Cultural Policy*, 11 (1), pp. 1-14.

Reading b:

Jancovich, L (2011) 'Great art for everyone? Engagement and participation policy in the arts', *Cultural Trends*, 20:3-4, pp. 271-279.

Reading c:

Gilfillan, E and Morrow, G (2016) 'Sustaining artistic practices post George Brandis's controversial Australia Council arts funding changes: cultural policy and visual artists' careers in Australia', *International Journal of Cultural Policy*, pp.1-19.

Reading d:

Gilfillan, E and Morrow, G (2014) 'The impact of public funding on creative processes in Australia: Three case studies of visual artists' in *Asia Pacific Journal of Arts and Cultural Management*, 10(2), pp. 28-40.

Reading e:

Florida, R (2011) 'The creative class' in *The Rise of the Creative Class Revisited*, Basic Books: New York.

Reading g:

Gabe, T, Florida, R and Mellander, C (2013) 'The creative class and the crisis', *Cambridge Journal of Regions, Economy and Society*. 6, pp. 37-53.

Reading h:

McGuigan, J (2009) 'Doing a Florida thing: The creative class thesis and cultural policy', *International Journal of Cultural Policy*, 15:3, pp. 291-300.

Topic L:

China Case Study

Reading a:

White, A and Xu, S (2012) 'A critique of china's cultural policy and the development of its cultural and creative industries: The case of Shanghai', *Cultural Trends*, 21(3), pp.249-257.

Reading b:

Morrow, G, and Li, F (2016) 'China's music industries: Top down in the bottom up age', in *Business Innovation and Disruption in the Music Industry*, Wikstrom, P and Defillippi, R (eds.), Edward Elgar Publishing: Cheltenham, UK.

Reading c:

O'Connor, J and Gu, X (2012) 'Creative industry clusters in Shanghai: A success story?', *International Journal of Cultural Policy*, 20(1), pp.1-20.

Reading d:

Chang, S (2009) 'Great expectations: China's cultural industry and case study of a government sponsored creative cluster', *Creative Industries Journal*, 1(3), pp.263-273.

Reading e:

Liu, K (2009) 'Creative edge of cities: A comparative analysis of the top 500 creative industries businesses in Beijing and Shanghai', *Creative Industries Journal*, 1(3), pp.227-244.

Unit Schedule

2-hour seminar	Monday	4:00pm	6:00pm	4 Western Rd (W5C) 234 Tutorial Rm
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This unit features a weekly seminar throughout the semester. We will be meeting in room **W5C 234** and will then be moving to the **MUSE building** to work in smaller groups and to make use of the collaborative learning spaces there. We will be using ideas from the following book in the seminars:

MAKE SPACE : THE BOOK

<http://dschool.stanford.edu/makespace/>

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://mq.edu.au/policy/docs/assessment/policy_2016.html

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.html

Disruption to Studies Policy (in effect until Dec 4th, 2017): http://www.mq.edu.au/policy/docs/disruption_studies/policy.html

Special Consideration Policy (in effect from Dec 4th, 2017): <https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policies/special-consideration>

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au.

Additional information

- **Please note that while late submissions for this unit are permitted, a 10% penalty per day will apply for late submissions.**

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

Graduate Capabilities

PG - Capable of Professional and Personal Judgment and Initiative

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

Learning outcomes

- Demonstrate an understanding of the structure and dynamics of the creative industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Apply concepts to specific creative industries case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.
- Interpret and evaluate various funding opportunities in order to produce a funding application that is designed to nurture and facilitate ground breaking artistic creativity.

Assessment tasks

- Assessment Task 1
- Assessment Task 2
- Assessment Task 3
- Assessment Task 4

PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

Learning outcomes

- Demonstrate an understanding of the structure and dynamics of the creative industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific creative industries case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment tasks

- Assessment Task 1
- Assessment Task 2
- Assessment Task 3
- Assessment Task 4

PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

This graduate capability is supported by:

Learning outcomes

- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Apply concepts to specific creative industries case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment tasks

- Assessment Task 1

- Assessment Task 2
- Assessment Task 3
- Assessment Task 4

PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

Learning outcome

- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.

Assessment tasks

- Assessment Task 2
- Assessment Task 3
- Assessment Task 4

PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

Learning outcomes

- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Apply concepts to specific creative industries case studies.
- Interpret and evaluate various funding opportunities in order to produce a funding application that is designed to nurture and facilitate ground breaking artistic creativity.

Assessment tasks

- Assessment Task 2
- Assessment Task 3

- Assessment Task 4

PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

Learning outcomes

- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.
- Interpret and evaluate various funding opportunities in order to produce a funding application that is designed to nurture and facilitate ground breaking artistic creativity.

Assessment tasks

- Assessment Task 2
- Assessment Task 3
- Assessment Task 4