MMCS220
Arts and Entertainment Industries
S1 Day 2016

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff
Unit Convenor
Guy Morrow
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Contact via guy.morrow@mq.edu.au
Y3A 193E
2pm to 4pm on Tuesdays

Credit points
3

Prerequisites
12cp

Corequisites

Co-badged status

Unit description
Creativity lies at the core of the contemporary arts and entertainment industries. In this unit, students will explore a number of themes on creativity. At the micro-level, students explore creativity on an individual level. They then consider how individuals work within creative collaborative groups, and how such groups are managed within the arts and entertainment industries. Students then consider the literature on ‘creative cities’ and ‘creative class’, which explores creativity more broadly. This is further expanded when considering national cultural policy in a number of different countries. At the macro level, the unit concludes with discussion of international cultural policies and the changing arts business environment.

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 contemporary arts and entertainment industries.
- Summarise creative industries literature and collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an
Identify the major themes, issues and debates relating to the creative and cultural industries.

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

Apply concepts to specific arts and entertainment industry case studies.

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

**Assessment Tasks**

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**Reading Exercise (Early Task)**

Due: **Friday March 25**  
Weighting: **10%**

This is the early assessment task for this unit. In 1,000 words, summarise the arguments contained in the readings that have been set for the first 4 weeks of this unit. For this task you will need to examine topics/questions such as: Can Creative Labour Be Good Work? Who Decides What is Creative? And through so doing you will be able to trace definitions of creativity from the genius view of it, to the definitions of creativity that are provided by cognitive scientists. Focus on the set readings for each week (i.e. reading 1 and 2) and then 'name check' (i.e. just in-text cite them once) the additional readings if you can find links between these readings and the set readings. If you can't find links between the additional readings and the set readings then you do not have to include the additional readings.

An example of a reading exercise is available via the unit iLearn site. Check out how the author has reviewed the readings and in doing so, has produced a 'dense' piece of writing that surveys many readings while also picking up on key themes. Note how the different texts are put 'in conversation' with each other. This is what you should aim to do for your reading exercise for this unit. This will help you to work towards the learning outcomes of being able to summarise creative industries literature and of learning how to identify the major themes, issues and debates relating to the creative and cultural industries. Furthermore, this assessment task is designed to lay the foundation for the following descriptions of the history of creative industries policy and this will enable you to locate arguments within a broad historical context later on in the
unit.

Please see ‘Reading Exercise Example’ on the unit iLearn site for me information regarding this task.

Marking criteria:

- Demonstrated ability to locate and understand the arguments put forth in the readings so far using academic language
- Demonstrated ability to describe and discuss how key theories are framed within disciplinary contexts
- Demonstrated ability to engage with, interpret, and implement academic sources
- Clear identification and description of assignment aims (and whether these are achieved)
- Cited works should be referenced using an established system
- Clarity of expression in line with expected academic standards

On successful completion you will be able to:

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

Funding Application

Due: Monday May 9
Weighting: 20%

This assessment task involves interpreting and evaluating various funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity. Specifically, your task is to draft an application for the Australia Council for the Arts for funding. You will need to envisage an arts activity of your choosing and then apply for funds under one of the grant categories listed on the Australia Council website and in the council’s grants handbook. [http://www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

The Australia Council’s strategic plan reflects their desire to “make more visible the vitality of Australia’s arts and culture, and to recognise the evolving way in which Australians make and experience art” ([http://www.australiacouncil.gov.au/about/](http://www.australiacouncil.gov.au/about/) accessed 12.2.15). Please note that the Australia Council’s role is to nurture and facilitate artistic creativity in Australia specifically, not to fund projects that use the arts to address social issues (we will discuss this and the issue of ‘instrumentalism’ on the unit). Therefore the focus of your application should be the facilitation of ‘artistic excellence’ or ‘innovation in the art form’ or ‘ground breaking artistic creativity’ etc, rather than a project that will use the arts in some way to help a disadvantaged group within our society etc. There are alternative funding bodies that assist with the latter: whereas the focus of the Australia Council for the Arts is … ‘the arts’.

The Australia Council’s strategic plan states that their “role is to support the unimagined along with the reimagined, the unknown and experimental along with the keenly anticipated” (ibid). The Australia Council is a champion for Australian arts both here and overseas and invests in “artistic
excellence through support for all facets of the creative process" and they are "committed to the arts being more accessible to all Australians" (ibid). Your funding applications will need to speak to the Australia Council’s strategic plan. Through doing this assessment task you will meet the learning outcome of being able to interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.

In addition, your funding application needs to address the following:

• what are you planning to do?
• why do you want to do it?
• who are the key artists involved?
• where do you intend to do it?
• provide details of the actual art to be performed, presented or promoted, as relevant to your application
• what are your strategies for audience development?
• provide abridged biographies of key artists involved in your project, and highlight their career achievements (NB - these can be fictitious)

You will need to provide your responses in approximately three A4 pages of space. This is based on using Arial font in 12-point, single-line spaced.

**Marking Criteria:**

Funding application assignments will be assessed with address to the following marking criteria:

• The calibre of the artists and arts workers involved and the quality of the artistic contribution. In assessing this criterion, the marker may consider:
  - the track record of the key artists involved, including their achievements, as evidenced by their biography and professional profile.

• Contributions to development of Australian culture. In assessing this criterion, the marker may consider:
  - proposed additional community activities included in the application, such as workshops, master classes and/or all-age performances
  - any partnerships or collaborations with local personnel or organisations in the location(s) in which the activity is to take place.
  - benefits provided through the activity to people in the location(s) in which it is to take place (e.g. local emerging artists, audiences)

• If your application is for a project that is to take place in regional Australia, then the regional extent of the proposed activity will be considered. In assessing this criterion, the
marker may consider:
- the geographic locations of the proposed itinerary.

- Realistic and logical budgeting and (if necessary) touring. In assessing this criterion, the marker may consider:
  - how viable and achievable the project is (as evidenced by the budget and itinerary)
  - the quality of the marketing/audience development strategy, including evidence of demand in proposed locations.

- Support received from other sources. In assessing this criterion, the assessment panel may consider:
  - the resources supporting the project (including financial and/or in-kind)
  - the strength of the people, presenters and partners involved (including confirmations).

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.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
- Apply concepts to specific arts and entertainment industry case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

**Lead the Class Group Exercise**

**Due:** Week allocated
**Weighting:** 30%

For this assessment task, students will be put into groups in the first two tutorials. Groups will also choose a weekly topic in the first two tutorials. Each student group will lead the discussion for their chosen week. This task requires students to summarise the literature and collaborate with other students in order to evaluate, contrast and defend their own judgements concerning
the arts and entertainment industries. This task does not require a formal presentation, just student-led discussion. You will be required to collaboratively work with your tutor to present and critique the ideas contained in the readings. This assessment task is therefore designed to help you achieve the learning outcome of being able to summarise cultural/creative industries literature, and to collaborate with other students in order to evaluate, contrast and defend personal judgments concerning artistic creativity within an industrial context.

- Please note that because group assessment tasks in which the contributions of individual students cannot be identified are graded on a pass/fail basis (as per the University’s assessment policy), these group exercises will be graded on this basis in this unit. This is because there is no fair and transparent way to identify individual contributions to this group exercise.
- Detailed instructions are available on iLearn.

Marking Criteria:

In order to pass this assessment task, students will need to:

- Display comprehension of key debates, theories, and perspectives, by way of an ability to collaborate with others to differentiate, compare and contrast the key texts used on the unit as well as some of the further readings
- Actively engage with the class by explaining and then discussing the keys ideas covered in your chosen week in order to generate discussion
- Sketch and then experiment with relevant topic(s) through class exercises
- Relate and compare the information presented with the broader themes of the unit
- Demonstrate independent research of the topic

On successful completion you will be able to:

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment 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.
- Describe the history of creative industries policy and locate arguments within a broad historical context.
Research Essay

Due: Tuesday June 14
Weighting: 40%

2,000 words.

For your final essay, you will be required to select one question from a list that will be distributed during the second half of the semester. This list will feature questions that draw from ideas that emerge across the semester so that you can explore these further. You will play a part in developing the essay question options and ideas through group brainstorming sessions that will take place in the tutorials and lectures in the latter weeks of the semester. This way we can crowd source ideas from the MMCS220 student body and then collaboratively generate the essay questions and topics that you would like to research. By helping to develop, and then selecting, your own research question, this assessment task will help you to achieve the learning outcome of being able to demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment industries and potentially to apply concepts to specific arts industry case studies.

Questions and further details will be available on iLearn and this task will be discussed further during the lectures.

- Grading Criteria in the form of a rubric is available on iLearn.
- Assignments must be submitted via the Turnitin dropbox that is available via the unit iLearn site.

Marking criteria:

- Demonstrated ability to design a research question based on a specific interest
- Demonstrated understanding of how assemble a self-directed research project concerning the cultural and creative industries research
- Demonstrated ability to select appropriate sources to substantiate an argument using academic language
- Evidence of analysis and understanding of the history of creative industries policy and an ability to appraise and critique and defend and to ultimately assemble arguments within a broad historical trajectory.
- Demonstrated ability to author research and to defend an argument.
- Construction of assignment aims (and an appraisal of whether these have been achieved)
- Demonstrated ability to conduct independent wider research
- Cited works should be referenced using an established system
Essay grades: Obviously at the base level there is referencing. This needs to be in order. There is a referencing guide available on the unit iLearn site. Grades above P as a general rule have to be referenced well. After this, there is the issue of writing style. Essays above P have to be written clearly and appropriately. You need to employ a formal/academic writing style and you need to substantiate claims you make with evidence. Your topic sentences need to flow together and your paragraphs need to be tight and punchy. For example, a paragraph typically consists of the following sentences: Topic Sentence Statement of Position Evidence/quote Summary If your paragraphs are constructed in this way, you will avoid the common pitfalls relating to paragraph length: when paragraphs are too short, this signifies to the marker that you most likely have not substantiated the assertions you have made with evidence; when paragraphs are too long, the marker will often lose the thread of your argument because long paragraphs are fatiguing to read.

Essays using a colloquial/conversational and/or journalistic writing style will be viewed unfavourably. Don't use rhetorical questions and don't write in the first person unless you have justified writing in this way by way of your research methodology (for e.g. if you have stated that you are using a participant observer methodology then obviously at some point you may need to write in the first person). You also need to use numerous references in order to contextualise your essay within the surrounding discourse. Remember, you are making a contribution to knowledge. There is academic freedom, not freedom of expression. These are different. Academics are only free to make points that they can prove. Your opinions cannot be based on thin air. Essays that will receive grades higher than CR will need to have a certain density to them. Academic writing often involves big words and concepts. In this way, academic writing is a form of shorthand (for e.g. relativism and essentialism are words that signify larger paradigms of thought) and therefore good academic writing is able to say more using less words. Authors who demonstrate that they are fluent in this shorthand will be viewed favourably. The amount of extra-curricular research conducted and the originality of each individual research initiative will also be considered.

Furthermore an essay is considered to be excellent or outstanding when the student can fluently relate the readings and lectures to the arguments and evidence made in the essay. Students will therefore be assessed on how well they evaluate theories and issues, which means that students will be assessed on how they make judgments about the value of ideas they are expected to comment on, or write about. Making judgments or evaluating would usually be demonstrated by a reflection or discussion on what the student considers to be the limitations or intellectual perspectives of the theory, or a discussion of the limitations and perspectives taken by particular texts or readings, or by comparing and discriminating between ideas, issues and theories.

On successful completion you will be able to:

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment 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.

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

• Apply concepts to specific arts and entertainment industry case studies.

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

**Delivery and Resources**

**ASSIGNMENT SUBMISSION**

**Electronic Submissions**

Assignments for this unit are to be submitted online via the Turn It In/Grademark software that can be accessed through the MMCS220 iLearn unit.

**To submit an assignment:**

1. Go to the MMCS220 iLearn site.
2. Click on the relevant Turn It In assignment name.
3. Click on the Submit Paper tab.
4. Select Student Name.
5. Enter a Submission Title.
6. Select Submission Part if there are multiple parts available.
7. Click Browse and select the file you would like to submit.
8. Click Add Submission.

**READING LIST**

*The following readings are electronically available directly via e-reserve and via links to e-reserve that are available via iLearn.*

The readings for this unit are organised into a number of related themes. The first theme concerns creativity at an individual level. The second theme then zooms out to firstly consider the individual within a collaborative group, then the management of creative groups within the arts and entertainment industries. We then zoom out further with the third theme by considering the literature relating to ‘creative cities’, and the ‘creative class’, within which creative groups are located. For the fourth theme we zoom out yet further by considering national cultural policy and
then the differences between various nations’ creative industries. After considering international cultural policies we then conclude by introducing the final theme which concerns 'Outer space: a very creative business.'

**THEME 1 - Creativity at an Individual Level**

**Week 1:**

**Topic: 'Flow' and Creativity at an Individual Level: from Genius to Cognitive Science**

**Reading 1:**

**Reading 2:**

**Additional Reading:**


**Week 2:**

**Topic: Can Creative Labour Be Good Work?**

**Reading 1:**

**Reading 2:**

**Additional Reading:**

**Week 3:**

**Topic: Who Decides What is Creative?**

**Reading 1:**

**Reading 2:**

**Additional Reading:**

**THEME 2 - Group Flow and Collaborative Creativity**

**Week 4:**

**Topic: ‘Group Flow’ and the Creative Power of Collaboration**

**Reading 1:**

**Reading 2:**

**Additional Reading:**

**Week 5:**

**Topic: Brokering Creativity in the Creative Industries**

**Reading 1:**

**Reading 2:**

**Additional Reading:**


**THEME 3 - Creative Cities**

**Week 6:**

**Topic: Creative Clusters and City Growth**

**Reading 1:**


**Reading 2:**


**Additional Reading:**


**Week 7:**

**Topic: The Creative Class**

**Reading 1:**


**Reading 2:**


**Additional Reading:**


**Week 8:**

**Topic: The Cultural and Creative Industries in Shanghai and Beijing**

**Reading 1:**


**Reading 2:**


**Additional Reading:**


**THEME 4 - Creativity at a Societal Level: National and International Cultural Policy**

**Week 9:**

**Topic: Creative Industries Discourse Around the World**

**Reading 1:**


**Reading 2:**


**Additional Reading:**


Week 10:

Topic: An Economic Overview of Professional Artists in Australia

Reading 1:

Reading 2:

Additional Reading:

Week 11:

Topic: Australian Indigenous Performing Arts and Policy

Reading 1:

Reading 2:

Additional Reading:

Week 12:

Topic: Australian Philanthropy and the Arts and the Politics of Entertainment

Reading 1:

Reading 2:
**Unit Schedule**

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**Additional Reading:**


**THEME 5 - Outer Space: A Very Creative Business**

**Week 13:**

**Topic:** Outer Space

**Reading 1:**

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


Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.

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

Media, Music, Communication and Cultural Studies (MMCCS) Website


MMCCS Session Re-mark Application

http://www.mq.edu.au/pubstatic/public/download/?id=167914

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

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment industries.
- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
- Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

- Funding Application
- Lead the Class Group Exercise
- Research Essay

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Identify the major themes, issues and debates relating to the creative and cultural industries.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment tasks

- Reading Exercise (Early Task)
- Funding Application
• Lead the Class Group Exercise
• Research Essay

Discipline Specific Knowledge and Skills
Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes
• Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment 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 arts and entertainment industry case studies.
• Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment tasks
• Reading Exercise (Early Task)
• Funding Application
• Lead the Class Group Exercise
• Research Essay

Critical, Analytical and Integrative Thinking
We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:
Learning outcomes

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment 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 arts and entertainment industry case studies.

Assessment tasks

- Funding Application
- Lead the Class Group Exercise
- Research Essay

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment 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.
- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
- Apply concepts to specific arts and entertainment industry case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment tasks

- Reading Exercise (Early Task)
- Funding Application
Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Demonstrate an understanding of the structure and dynamics of contemporary arts and entertainment 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.
- Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
- Apply concepts to specific arts and entertainment industry case studies.
- Describe the history of creative industries policy and locate arguments within a broad historical context.

Assessment tasks

- Reading Exercise (Early Task)
- Funding Application
- Lead the Class Group Exercise
- Research Essay

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:
Learning outcome

• Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

• Funding Application
• Research Essay

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

• Interpret and evaluate various arts funding opportunities in order to produce a funding application that is designed to nurture and facilitate groundbreaking artistic creativity.
• Apply concepts to specific arts and entertainment industry case studies.

Assessment tasks

• Funding Application
• Research Essay