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"Don't criticize what you can't understand," intones Bob Dylan in his timeless, poetic song The Times They Are a-Changin'. But the job of a professional critic is to understand and criticize. We depend on critics to help us form opinions on everything from bestselling books to political movements. Throughout history, critics have analyzed and opined about the social elements that affect and enrich our lives. Nonetheless, artists and academics continuously debate the role critics play in society. Typically, a critic is a writer or television or radio presenter who evaluates and analyzes creative works – including books, fine art, films, television shows, fashion and theatre performances – and shares an opinion. Critics present their opinions in various media. For instance, the late Gene Siskel and the late Roger Ebert co-hosted a popular television show, Siskel and Ebert, that centered on film reviews. Ebert also served as the film critic for the Chicago-Sun Times, earning a Pulitzer Prize for film criticism during his tenure there. Literary critic James Wood, a staff writer for The New Yorker and former senior editor at The New Republic, writes magazine and newspaper columns about books and writers. He also writes essays about literature and culture. Critics also write about and discuss social issues such as politics and human rights issues. For example, the late Susan Sontag wrote essays and books about society's role in and reaction to issues such as AIDS. Sontag also wrote several critical essays and books on film, theatre and photography. The Merriam-Webster dictionary defines the word "criticism" a_s "the act of criticizing usually unfavorably" and "a critical observation or remark." The verb "critique", according to Merriam-Webster, means "the art of evaluating or analyzing works of art or literature." "Critique" is also used as a noun, which means "an act of criticizing."_ The two words have a similar meaning, with subtle differences. These differences often are the root of a longstanding debate about the role of a critic. Professor Paul Brians of Washington State University defines a critique as "a detailed evaluation of something." Consider two phrases: "Mary wore an ugly dress" and "Mary has an unusual sense of style." The former criticizes Mary, while the latter evaluates her fashion choice. Although artistic and cultural critics express their views to an audience and not necessarily to the creator of the art, the debate rages about using criticism in a way that appears to intentionally cause harm. A negative critique presents thoughtful and reasoned disapproval, while negative criticism can appear reactionary. Throughout history, intellectuals have hypothesized about the proper role of a critic. Critics have always had critics. Twentieth-century literary critic Alfred Kazin described critics as thinkers who express an opinion that an artist may find valuable. However, Kazin also believed that critics write from a place of inner struggle rooted in personal history and a present condition, with hope for the future. Kazin viewed the critic as one who understands the past, processes the present and shapes the future through expressing a point of view. Author T.S. Eliot believed that critics should express criticism based on facts. His view saw the critic as a purveyor of sometimes unpleasant observations, which, in time, advance civilization. Nineteenth-century cultural critic and poet Matthew Arnold saw critics as part of a creative hierarchy, in which critics rank lower than artists. He believed that expressing creativity led to true happiness, but the critic used his creativity in ways that denied him happiness. Children's author and literary critic Randal Jarrell saw critics in a heroically sacrificial role. Critics, Jarrell believed, are an instrument of seeing and conveying the truth about art. In the late 19th century, the author Oscar Wilde expressed a view of critics that continues to resonate in debates today. Wilde saw critics as participants in art who, through their criticism, reshape or add to a work of art in ways not intended by its creator. Early 20th-century literary critic and scholar F. O. Matthiessen believed that critics should assess art or culture based on knowledge of the past as well as current cultural conditions. Contemporary literary scholar Roland Greene expresses a similar view, believing that critics serve as intermediaries between past and present bodies of art in a rapidly expanding culture. In the past, critics were more than figures in culture, they were part of the cultural fabric, but only for an elite class, people who had access to museums, literature and the theatre. In today's digital age, in which artist create works in mindboggling volumes and make them available globally on the internet, the role of the critic seems more in question than any other time in history. Critics once stood at the intersection of past and future cultures, often playing a pivotal role in societal advancement. Today, the masses have access to platforms once only accessible to bona fide professionals. In the age of self-publishing platforms such as blogs, podcasts and video content websites, anyone can claim to be a critic, and oftentimes obtain a following. In his A Critic's Manifesto, an essay published in The New Yorker in 2012, literary critic Daniel Mendelsohn reminisces about how the critics had shaped his understanding and appreciation of the arts. He wrote warmly about how a literary critic had put the work she reviewed into a context that encompassed the entire body of work created by the artist. A theatre critic, Mendelsohn wrote, perfectly incapsulated the history of the Balanchine ballet, even including a tutorial on the troupe's technique. In Mendelsohn's view, expertise and taste define the role of a critic, earning her respect, even when her audience disagree with her opinion. Not so fast, says Carolyn Twersky in an article that appeared in the fall, 2016 edition of _Northwestern University'_s Situation Critical. Taste, Twersky points out, is subjective and expertise does not guarantee valid criticism. So, the debate about the critic's role in society continues and likely will until the end of time. With the 20/20 vision of hindsight, we see that critics sometimes overreact, express their views too strongly, put too much weight on their own opinions or simply say or write something that later seems absurd. _Elvis Presley'_s entrance onto the world stage is a perfect example of how critics sometimes are not in step with cultural evolution. In 1956, Presley's singing career took off like a rocket. His hit song Heartbreak Hotel soared to the top of the charts and Hollywood executives saw green, signing the King of Rock-n-Roll to a movie contract. Presley's slicked-back hair and sparkling eyes made teenage girls swoon and high school boys want to be like him. By the middle of 1956, Elvis had already made several appearances on national television, including The Milton Berle Show, where he shook his hips, sang his tune and strung his guitar to the delight of his young fans. Critics, however, called Presley vulgar, talentless, a dangerous character who would corrode the moral values of the youth. Ed Sullivan, an orchestra leader and the host of a popular national television show, swore that he would never let Elvis appear on his show. But within months, Sullivan relented, after Presley continued making appearances on other top-rated television shows. Presley made three appearances on the Ed Sullivan Show. In the first two appearances, producers limited full-body shots of Elvis to wide angle images, to minimize the sight of his rotating hips. In the last performance, camera operators only showed Elvis from the waist up. Despite the apocalyptic reaction of critics, Presley's gyrating hips did not spark Armageddon. Teenage girls screamed and fainted in his presence and high school boys greased up their hair, while critics wiped the egg from their faces. By Ian Linton Updated December 07, 2021 An IT director manages an organization's information technology resources and supervises the staff responsible for operating and supporting the IT systems, according to the U.S. Bureau of Labor Statistics Occupational Outlook Handbook. The IT director collaborates with business departments to align their IT systems to their requirements and manages the systems to ensure they're constantly available to users. In smaller companies, an IT director has total strategic and management responsibility for IT resources, reporting to a chief executive or other senior executive, such as the chief financial officer. Larger organizations may have an additional layer of management, with the IT director taking day-to-day operational responsibility for IT but reporting to a chief information officer or chief technology officer who has strategic responsibilities. An IT director recruits, trains and manages a team of IT staff, hiring people with the skills needed to operate and support a wide range of IT resources, including desktop and laptop computers, printers, telephone systems, data centers, servers and networks. The IT director is responsible for securing the data and the IT systems against loss or attack by computer viruses or other external threats. IT directors have to modify the IT security policy to protect corporate data on employees' mobile devices while ensuring the privacy of users' personal data. IT directors are responsible for meeting the organization's IT needs within agreed annual budgets. They are also under pressure to control or reduce costs wherever possible while maintaining a high level of service to users. Budget pressures lead IT directors to consider other options for managing IT at a lower cost, such as outsourcing management of the infrastructure to an external service provider and reducing the size of their internal support team. Rapid changes in technology mean that IT directors need to upgrade systems or invest in new technologies to maintain operational efficiency. They also need the flexibility to increase available IT resources to meet peak demand by users. IT directors have to make difficult investment decisions that balance the need to meet short-term requirements against the risk of resources that may be underutilized. As a result, IT directors consider the option of cloud computing, which enables them to rent additional IT capacity from an external provider to meet short-term increases in demand without investing in additional fixed infrastructure. When IT directors make investment decisions, they must take into account business issues, as well as technical requirements, explains Indeed.com. Aligning IT with business needs helps the organization streamline business processes, improve productivity and increase competitive advantage. To improve supply chain efficiency, IT directors focus on providing suppliers, customers and other business partners with secure access to the organization's IT systems and data.

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