Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI200	**Intellectual Property (IP) Issues in the Digital Age**	Winter	2022

Section	Day of Week	Time	Classroom
All Sections	Tuesday	15:00-18:00	Online

Professor	Ryerson Email	Phone	Office & Office Hours
Salman Rana	salman.rana@ryerson.ca	"Emails preferred"	KHS 349-R Wednesday 10-11am

For GA led seminar sessions, please consult RAMSS and only attend your registered seminar. Seminar attendance is mandatory and graded.

GA/TA	GA/TA Email	GA/GA Phone	Office Hours
Kripa Salvaya [Monday, Section 091 & 101]	kripa.salvaya@ryerson.ca		
Brian Christensen [Wednesday, Section 081 / Friday, Section 061]	brian.christensen@ryerson.ca		
Tiana Osborne [Thursday, Section 031 & 021]	tiana.osborne@ryerson.ca		
Victoria Sullivan [Thursday, Section 041 & 071]	vsullivan@ryerson.ca		
Katrina McGaughey [Friday, Section 051 & 011]	kmcgaughey@ryerson.ca		

Only Ryerson emails are to be used for communication between faculty, staff, and students (policy 157). All news and announcements will be posted on class D2L.

Course Description

Intellectual Property laws were developed to protect traditional literary, artistic, dramatic and musical works. This course introduces students to the legal principles underlying IP and explores how digital technology and the Internet have changed the rules, upsetting the traditional balance between content creators and content users and undermining many of the business models of the past. Current issues faced by policy-makers related to content use and the exploitation of IP rights will be investigated in the context of their repercussions for creators and creative enterprises.

Course Details

Teaching Methods

- A Note on Technology: As of now, this course will be delivered online, over Zoom until further notice from the university administration.

    o This course will be utilizing TopHat software, which requires students to pay a registration fee of $30. There are no other fees associated with this course. All of the provided readings and videos are open-sourced, protected under fair dealing exceptions and available online.

    o D2L Brightspace will be used for course administration needs and class announcements.

    o Students are required to only use their @ryerson.ca email address for all course related registrations and correspondence. If you use a third party email address, you will run the risk of losing grade points and having your correspondence rejected or filtered into a spam folder.

- This course is delivered asynchronously through a combination of readings, videos, scheduled online lectures and online GA tutorials.

- Students will learn the basic elements of copyright law and critically engage - through the readings, videos and in-class exercises - with some of copyright law's more pressing cultural questions as they apply to the students' everyday lives and career aspirations

within the cultural industries. The first half of each class will be devoted to reviewing the fundamentals of copyright law, while the second half of each class will discuss copyright law strategy and the more puzzling elements of detecting and managing potential copyright assets.

- The lectures will focus on the fundamentals of copyright law, while the assigned readings are intended to introduce students to the larger body of legal research animating this particular field of legal practice and knowledge.

- In the event that I am able to schedule guest speakers, I will pre-record my lecture and presentation for that particular week.

- The GA tutorials will provide a recap of key concepts, class exercises/games, and time for groups to work on their group assignments.

- Lecture slides will be available on D2L for students to download following each class.

Plagiarism Detection and Virtual Proctoring

Virtual Proctoring Information (if used in this course)

- Online exam(s) within this course use a virtual proctoring system. Please note that your completion of the exam will be recorded via the virtual platform and subsequently reviewed by your instructor. The virtual proctoring system provides recording of flags where possible indications of suspicious behaviour are identified only. Recordings will be held for a limited period of time in order to ensure academic integrity is maintained.

- Access to a computer that can support remote recording is your responsibility as a student. The computer should have the latest operating system, at a minimum Windows (10, 8, 7) or Mac (OS X 10.10 or higher) and web browser Google Chrome or Mozilla Firefox. You will need to ensure that you can complete the exam using a reliable computer with a webcam and microphone available, as well as a high-speed internet connection. Full details are available on the "Minimum Technology Requirements for Remote Learning" web page. Please note that you will be required to show your Ryerson OneCard prior to beginning to write the exam. Should a student not have a OneCard, government issued ID can be displayed to the camera, showing only the picture and name (all other information can be covered by the student). A virtual proctoring web page that addresses privacy concerns and includes a FAQ is available for students.

- Information will be provided prior to the exam date by your instructor who may provide an opportunity to test your set-up or provide additional information about online proctoring. Since videos of you and your environment will be recorded while writing the

exam, please consider preparing the background (room/walls) so that personal details are not visible, or move to a room that you are comfortable showing on camera.

Turnitin or another originality detection software (if used in this course)

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. While it does not contain all possible sources, it gives instructors some assurance that students' work is their own.
No decisions are made by the service; it generates an "originality report," which instructors must evaluate to judge if something is plagiarized.

- Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Instructors can opt to have student's papers included in the Turnitin.com database or not. Use of the Turnitin.com service is subject to the terms-of-use agreement posted on the Turnitin.com website. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.

- 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

- All course readings and videos are hyper-linked in this outline. You will need to access them through the Ryerson online ecosystem which requires you to log in using your @ryerson.ca email account.

- Please see the following information regarding the school's [minimum technology requirement for remote learning](#). For D2L Brightspace assistance, please see [resources for using D2L Brightspace](#).

- When using Zoom or Google Meet, [student privacy](#) will always be respected. Students will not be compelled or asked to turn on their camera. The choice to turn on cameras will remain squarely with the student.

Required readings:

See Weekly Outline

Resources:

❑ [Copyright Act (R.S.C., 1985, c. C-42) online: <https://laws-lois.justice.gc.ca/eng/acts/C-42/Index.html>](#)
❑ [A Guide to Copyright, Canadian Intellectual Property Office](#)
❑ [Copyright Board of Canada](#)

Note: Please complete the Student Technology Survey shared with the class

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-announces-a-measured-approach-to-winter/

WEEK ONE		January 18, 2021
📁	TOPICS	Course Overview
⚙️	GA WORKSHOP	NO TUTORIALS IN WEEK ONE
📡	LECTURE	Review of syllabus and course expectations
📖	READINGS	[Carys Craig & Bob Tarantino, "An Hundred Stories in Ten Days": COVID-19 Lessons for Culture, Learning, and Copyright Law" (2021) 57 Osgoode Hall Law Journal 567](#) (Optional)

	SCREENING	[What is a Copyright? (Canada), online: Innovation, Science and Economic Development Canada <https://youtu.be/ljNS5p3cqls>](https://youtu.be/ljNS5p3cqls) 2 min 44 sec

WEEK TWO   January 25, 2021

	TOPICS	Copyright's Origin Story
	GA WORKSHOP	NO TUTORIALS IN WEEK TWO
	LECTURE	1. The origins and rationales underlying modern copyright law and theory and its three subjectivities: Author, User & Pirate 2. Normativity & Legal Pluralism: Understanding law in our everyday lives 3. Start thinking about assignment #1
	READINGS	[John Locke, *Second Treatise of Government*, online: Project Gutenberg <https://www.gutenberg.org/files/7370/7370-h/7370-h.htm>](https://www.gutenberg.org/files/7370/7370-h/7370-h.htm) **You only need to read [Chapter V: Of Property](#)**
	SCREENING	[Ioana Pelehatai & Alex Lungu, "How Copyright Affects Our Future", online: TEDx <https://youtu.be/NGLcGVMAPxc>](https://youtu.be/NGLcGVMAPxc) 14 min

WEEK THREE   February 1, 2021

	TOPICS	Copyright's Prerequisites
	GA WORKSHOP	1. Review of Key Concepts 2. Introductions and Game Play (Copyright True/False) 3. Share form for students to share basic information re the case they are selecting for Assignment #1. 4. Establish Groups for Assignment #2
	LECTURE	Understand the following concepts: Facts, Ideas/Expression, Originality, Fixation and Merger
	READINGS	[Carys J. Craig, "The Evolution of Originality in Canadian Copyright Law: Authorship, Reward and the Public Interest" (2005) 2:2 UOLTJ 415](#)
	SCREENING	[Lawrence Lessig, "Laws That Choke Creativity", online: TED < https://www.ted.com/talks/lawrence_lessig_laws_that_choke_creativity?language=en>](https://www.ted.com/talks/lawrence_lessig_laws_that_choke_creativity?language=en) 16 min 38 sec

WEEK FOUR   February 8, 2021

	TOPICS	The Rights of Copyright Owners
	GA WORKSHOP	1. Review Key Concepts 2. What makes a copyright? 3. Students can share their thoughts through a discussion on key issues: Fair dealing, Free Speech, Piracy, etc. 4. 15 minute group consultation (break-out rooms)
	LECTURE	Understanding copyright law's two distinct framework of rights: Economic rights and Moral rights
	READINGS	Martin Zeilinger, "Live Coding the Law: Improvisation, Code, and Copyright" (2014) 38 Computer Music Journal 77 Eileen Kinsella, "Cementing a $6.8 Million Win for Artists, the US Supreme Court Declines to Hear the Landmark Case Over the Destruction of Graffiti Mecca 5Pointz" *Artnet* (07 October 2020), online: Artnet News <https://news.artnet.com/art-world/supreme-court-declines-5pointz-appeal-1913903>
	SCREENING	How YouTube Thinks About Copyright, Margaret Gould Stewart, online: TED2010 <https://www.ted.com/talks/margaret_gould_stewart_how_youtube_thinks_about_copyright?utm_campaign=tedspread&utm_medium=referral&utm_source=tedcomshare> 4 min 53 sec

WEEK FIVE   *February 15, 2021*

	TOPICS	The Rights of Copyright Users
	GA WORKSHOP	1. Review Key Concepts 2. Rights of authors/owners 3. Class discussions on Copyright Terms, Public Domain and Fair Dealing 4. 15 minute group consultation (break-out rooms)
	LECTURE	Understanding user rights (or Exceptions/Defences to Infringement)
	READINGS	Rebecca Giblin & Kimberlee Weatherall, *What if We Could Reimagine Copyright* (Melbourne: ANU Press, 2017), (Ch. 1)
	SCREENING	Copyrighting all the melodies to avoid accidental infringement, Damien Riehl, online: TEDxMinneapolis <https://youtu.be/sJtm0MoOgiU> 17 min 57 sec

🔔	DUE	Case Study (Assignment #1) Due (18 February 2021 by 11:59pm)

Study Week – **No classes** *INDICATE DATES*

WEEK SIX	March 1, 2021

📁	TOPICS	Digital Media & Copyright
⚙️	GA WORKSHOP	1. Review Key Concepts 2. Rights of authors/owners 3. Class discussions on Copyright Terms, Public Domain and Fair Dealing 4. Discussion on technology use and the ways in which students engage or produce copyrighted cultural productions in their everyday lives. 5. 15 minute group consultation (break-out rooms)
📡	LECTURE	Digital Rights Management and User Generated Content
📓	READINGS	De Filippi, Primavera & Hassan, Samer, "Blockchain Technology as a Regulatory Technology: From Code is Law to Law is Code" (2016) 21 First Monday 1
🖥️	SCREENING	Kayvon Tehranian: How NFTs are building the internet of the future, online: TED <https://youtu.be/22O6a87-GcQ> 9 min 41 sec Free software, free society: Richard Stallman, online: TEDxGeneva 2014 <https://youtu.be/Ag1AKII_2GM> 13 min 39 sec

WEEK SEVEN	March 8, 2021

📁	TOPICS	Music & Copyright
⚙️	GA WORKSHOP	1. Review Key Concepts 2. Student discussion on the nature of music and derivative works. 3. 15 minute group consultation (break-out rooms)
📡	LECTURE	Discussion covering some key copyright issues in music: sampling, sync, resale rights and clearance practice

	READINGS	[Anna S. Huffman, "What the Music Modernization Act Missed, and Why Taylor Swift Has the Answer: Payments in Streaming Companies' Stock Should be Dispersed Among All the Artists at the Label" (2019) 45:2 The Journal of Corporation Law 102](#)
	SCREENING	[A History of Sampling w/Chris Read (WhoSampled) at Point Blank London, Point Black Music School, online: Youtube <https://youtu.be/SZGobMX9I48>](#) 34 min [Whitney Broussard, Framed! Conference Music Sampling, Duke University School of Law, online: Youtube <https://youtu.be/ffdU6cma9U8>](#) 8 min 10 sec
	DUE	Group Assignment Proposal Due by end of week

WEEK EIGHT		*March 15, 2021*
	TOPICS	Journalism and Podcasting
	GA WORKSHOP	1. Review Key Concepts 2. 30 Minute Group consultation (break-out rooms)
	LECTURE	Best practices, citizen journalism and the author/user dichotomy
	READINGS	[Kathleen Simmons and Andy Kaplan-Myrth, "Podcasting Legal Guide for Canada: Northern Rules For The Revolution" online: <https://cippic.ca/sites/default/files/Podcasting-LegalGuide-Canada.pdf> (Creative Commons Attribution 2.5)](#)
	SCREENING	

WEEK NINE		*March 22, 2021*
	TOPICS	Copyright Law and International Human Rights
	GA WORKSHOP	1. Review Key Concepts 2. Discussion: Why is copyright central to free expression? Are the two concepts competing? 3. 30 minute group consultation (break-out rooms)
	LECTURE	Copyright's relationship to free expression and social democratic rights
	READINGS	[Report of the Special Rapporteur in the field of cultural rights, Farida Shaheed: Copyright Policy and the Right to Science and Culture,](#)

		Human Rights Council, Distr: General, 28th Sess., UN Doc. A/HRC/28/57

WEEK TEN   *March 29, 2021*

	TOPICS	Intellectual Property and the Protection of Traditional Cultures
	GA WORKSHOP	1. Spend GA Workshop addressing group project issues. Students should be given the duration of the class to work on the assignment.
	LECTURE	Can (and should) Copyright Law and Policy Protect Traditional Cultural Expression (TCEs)
	READINGS	Molly Torsen & Jane Anderson (Written For the World Intellectual Property Organization), *Intellectual Property and The Safeguarding of Traditional Cultures* (World Intellectual Property Organization, 2010) Read Pages 9-19 & 22-25 (excellent recap on general aspects of copyright law)
	SCREENING	World Intellectual Property Organization and Indigenous Cultural Intellectual Property, online: Arts Law <https://youtu.be/f66m77mp2m0> 5 min 16 sec
	DUE	Group Assignments (Assignment #2) Due (01 April 2021 @ 11:59pm)

WEEK ELEVEN   *April 5, 2021*

	TOPICS	Rethinking Copyright's subjectivities: Author, User and Pirate
	GA WORKSHOP	1. Class discussion about user rights and piracy. Reflect on "sharing" as a concept and the ways in which law constructs narratives around copyright. 2. What should be considered piracy? Reflect on Assignment #2 Experience. 3. Share 2-3 group projects with the class.
	DISCUSS	Revisiting our earlier discussion about subjectivities to see if our thinking has changed by the end of the course.
	READINGS	David Lametti, "The Virtuous P(eer): Reflections on the Ethics of File Sharing" in Annabelle Lever, ed. *New Frontiers in the Philosophy of Intellectual Property* (Cambridge: Cambridge University Press, 2011) - online: <http://ssrn.com/abstract=1889165>

WEEK TWELVE   *April 12, 2021*

	TOPICS	Course Review and Exam Preparation

	GA WORKSHOP	1. Course review and Exam Preparation
	DISCUSS	Key concepts and strategies for exam preparation

Final Exam	*TBD*

Assignments, Evaluation, Marking

Evaluation

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	**Copyright Pop-Culture Case Study:** Select a popular (or not so popular) copyright case and write a short reflection addressing the required components outlined in the assignment instructions. Max 1,000-1,200 words.	Friday, 18 February 2022 by 11:59pm	25
#2	Fair-Dealing Mashup - Group Assignment Proposal	Friday, 04 March 2022 by 11:59pm	Pass/Fail (2 pts from final

			project assessment)
#3	**Fair-Dealing Mashup - Group Assignment:** Groups will create a new media mashup work, using any combination of digital media of their own choosing, licensed or license free. The final work will be accompanied by an appropriate license statement (creative commons or copyleft) and attribution details with a short statement of any pending or necessary "filing" issues. This assignment will be non-commercial and protected under the fair dealing exception of the Act.	Friday, 01 April 2022 @ 11:59pm	25
#4	Lecture Quizzes - Low stakes quizzes worth 1-2 marks each in total. Everyone receives a mark for participating. The exercise is intended to help you with your exam preparation and also reward class attendance.	During weekly scheduled lecture	10
#5	GA Tutorial: Attendance & Participation. Students are expected to attend their weekly GA tutorial and participate in the seminar discussions and activities.	During weekly scheduled GA tutorial sessions.	10
#6	TopHat Final Exam - Multiple Choice & Short Answer Questions	TBD	30

The teaching team will endeavor to return assessment results for assignments within 10-14 days.

Description of Assignments

Please note that additional details / information on assignments may be posted on D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

- ❏ **Assignment #1 : Copyright Pop-Culture Case Study - 25%**
- - Select a popular (or not so popular) copyright infringement case and write a short reflection addressing the required components outlined in the assignment instructions. Max 1,000-1,200 words.
- - You will choose a case study and respond to the following requirements:
    1. Provide a brief statement of the facts.

2. What *works* are the subject of the infringement?
3. What is the copyright issue?
4. What problem or anxiety around copyright does the issue bring to life?
5. What was the outcome/decision?
6. Do you agree or disagree with the result? State your reasons for supporting the decision or your reasons for dissenting.

- This is not a traditional essay assignment. You will respond to each question paying close attention to detail. The word limit is designed to help you write technically and succinctly. While it is not an essay, your writing and grammar will be evaluated - multiple revisions are strongly encouraged!
- You are free to choose the case study. The case can be based on news reports, or if you are up for the challenge, you can review a judicial decision - jurisdictional issues do not apply to the assignment, and you are free to source your case from anywhere in the world (however, due to limitations, please limit yourself to English language sources).
- This is an individual assignment and final submissions must reflect the individual effort of the student. However, students are not precluded from discussing concepts, law and other issues collaboratively.

❑ **Assignment #2 & #3 - Fair Dealing Mash-up Group Assignment - 25%**

Imagine yourselves as a new media start up, taxed with creating interesting content for a larger production company that has just hired you. This production company is a non-profit organization with a creative vision for a future built around more open access to culture. All of their projects are non-commercial and user funded.

Groups will create a new media mashup work using any combination of digital media of their choosing. The final work will be accompanied by an appropriate license statement (creative commons or copyleft) allowing the hiring production company to use your work, and attribution details with a short statement of any pending or necessary "filing" issues. This assignment will be non-commercial and protected under the fair dealing exception of the Act.

This assignment will be assessed on the following dimensions:

1. Student groups will produce a non-commercial digital mash-up work using licensed and non-licensed sources from any combination of works and media of their choice. There are no limits to the nature of the work (genre, static, audio-visual etc.). Keep the length or file size within limits - ie. if audio/video, under 5 minutes.

2. Students will produce a written memo which will accompany the mashup-up providing the following information:
   a. The license format selected by the group, with a hyper-link to the standard text at creative commons or a copyleft template amended to capture the group's use case.

  b. A list, in a table format, of the works used, detailing proper attribution information, statements of permission, etc.

  c. Source use information: What is the nature of each sourced work's use (time stamp, background/foreground, etc.) [in the real world this would be cue sheet information and would accompany synchronization requests for something like music]

  d. A brief statement indicating the law (fair dealing) under which the project was produced.

  e. Your producer/writer credits for yourself and your group members.

  f. A short 250 word reflection on the technical challenges of addressing copyright issues in the creative process.

Your memo can be enumerated and follow the format listed above. Address it to the production company or a superior - use your imagination. It is not an essay.

Your Proposal: For the proposal, please describe the basic theme of your work, and the type of mash-up work you are proposing to produce. This should be a short paragraph, no more than 200 words.

❑ **Assignment #4 - In Class Quiz - 10%**
- Low stake quizzes worth 1-2 marks each. Everyone receives a mark for participating. The exercise is intended to help you understand key concepts, help with your exam preparation and also reward class attendance. Quizzes will take place from Week 3 onward. There will not be a quiz during the last class (Week 12).

❑ **Assignment #5 - GA Tutorial Attendance and Participation - 10%**
- Attendance & Participation. Students are expected to attend their weekly GA tutorial and participate in the seminar. Attendance will be taken from Week 3 onward. Students are expected to make positive contributions and participate in the seminar activities.

❑ **Assignment # 6 - Final Exam Multiple Choice & Short Answer Questions - 30%**
- The final exam will include materials covered in the lecture and GA seminars. It will require the student to demonstrate an understanding of key concepts and ideas related to copyright law. The questions will be based on question banks and assigned randomly to each student. Students will receive different versions of the exam. The exam will be timed, and students are expected to complete the exam within the allotted time. The exam will be closed book, collaboration is prohibited.
- Platform/timing to be discussed later in the term.

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 <u>required</u> 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:**

  o Arrive on time (***<u>before</u>*** 10 minutes after the hour). Be ready to start.

  o 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.

o   Please minimize eating in class as much as possible. Coffee or water are fine.

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.*
    - [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

School of Creative Industries' Intended Learning Outcomes

By the end of this program, successful students will be able to …..

1)… contribute productively to the Creative Industries by

    a) critically analyzing and synthesizing knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function and

    b) recommending how the 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;

2)… demonstrate an entrepreneurial capacity

    a) to engage in independent learning and

    b) to transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.

3)…facilitate the work of artists, writers, designers and media makers by

    a) applying an integrated knowledge of creative and production processes (both individual and system-based)
    b) accessing funding and investments; and,
    c) recognizing and responding to future challenges and opportunities in their sectors including technological change.

4) …communicate within and to creative enterprises, academia and industry effectively and persuasively in

    a) verbal form
    b) written form; and,

c) presentations using a range of appropriate media

5)… conduct research relevant to cultural and industry issues,

   a) formulating appropriate research questions and conceptual frameworks;
   employing data collection techniques and applying the appropriate b)
   quantitative tools and methodologies and/or
   c) qualitative tools and methodologies

6)… implement and manage projects requiring
         a) problem-solving,
         b) team building,
         c) negotiation and
         d) collaborative work practices.

7) … apply the skills and knowledge to:

      a) critically evaluate the aesthetic quality of creative works

      b) apply fundamental business and management skills within organizations
      and as entrepreneurs,

      c) integrate an aesthetic sensibility and business acumen to the practical
      realities of production, promotion and distribution of commercial or
      noncommercial cultural products with a solid understanding of the theoretical
      and historical underpinnings of one or more creative industry sectors; and;

      d) apply an understanding of the limits to their own knowledge and abilities
      and how this might influence their analyses and need to learn more

8) … participate fully in the greater community upon graduation by:
    a) Having a personal plan for continuing development of professional skills and
       flexible ongoing career paths;
    b) acting as socially responsible citizens, exhibiting behavior consistent with
       integrity and strong ethical mores; and,
    c) working towards creating diverse and inclusive cultural opportunities
       accessible to all.