

# Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI620	Concerts & Festivals Management	Fall	2022
Section	Day of Week	Time	Classroom
n/a	Tuesday	12:00 - 15:00	MAIN-ENG-ENGLG06
Professor	TMU Email	Phone	Office & Office Hours
Salman Rana	salman.rana@ryerson.ca	"Emails preferred"	KHS 349-U Wednesday 10:00-12:00 Zoom/Google Meetings Preferred (book in advance)
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
TBD	TBD	"Emails preferred"	TBD
<b><i>Only TMU emails are to be used for communication between faculty, staff, and students (<a href="#">policy 157</a>). All news and announcements will be posted on class D2L.</i></b>			

## Course Description

The spectrum of live entertainment and artistic events is extensive, ranging from rock concerts, nightclubs, jazz festivals, tournaments and theme parks to ballet, opera, parades and fashion shows. This course will focus on the particular challenges involved in marketing live events, and the specific advertising, publicity, pricing and promotional techniques and related management practices that have proven successful in addressing these challenges.

## Course Details

## Teaching Methods

This course will incorporate the following teaching/learning methods...

- This course will be delivered in-person. The course will consist of synchronous lectures during scheduled time, nine weekly written reflections, one short essay and a concert/festival pitch proposal.
- **Note:**The format of the class will be structured around lectures, in class discussions, videos and “maybe” guest speakers (subject to their availability). I expect students to participate and attend class on a regular basis.

## Turnitin or another originality detection software

- Turnitin.com is a plagiarism prevention and detection service to which TMU 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 readings for this course are accessible on D2L or through a hyperlink. You will need a computer to access the readings and to complete coursework and assignments.

- **Note:** The University has issued a [minimum technology requirement for remote learning](#). If you require students to have access to specific equipment (webcam, microphone) or computer programs, let students know any necessary specifications and any supports that might be available to them. If you are using D2L Brightspace, you can direct students to [resources for using D2L Brightspace](#).
- If for some reason we are required to use Zoom or Google for class meetings, you will not be required to turn on your camera.

### Required readings:

- **Ray D. Waddell, Rich Barnet & Jake Berry, *This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts* (New York: Watson-Guption Publications, 2007)** [There is a 2010 publication as well - You are free to use either if you choose to purchase the book]
  - You can also find the book at the Toronto Public Library for loan and affordably at [Abe Books online for purchase](#).


### Resources:




- Additional online sources and resources will be posted under each class section below.

**Note:** The University has issued a [minimum technology requirement for remote learning](#). If you require students to have access to specific equipment (webcam, microphone) or computer programs, let students know any necessary specifications and any supports that might be available to them. You can also ask students to complete a [Student Technology Survey](#).





## Weekly Schedule (Subject to change)

**DELIVERY UPDATE FOR FALL 2022** - As per the message from President Lachemi on Friday June 9th, TMU is planning for a full return to in-person teaching and learning this fall. <https://www.torontomu.ca/news-events/news/2022/06/update-on-the-fall-2022-semester/>





WEEK ONE		06 Sept 2022
	TOPICS	<ul style="list-style-type: none"> <li>● <b>Class Introduction</b></li> <li>● <b>Overview of the course</b></li> <li>● <b>Explanation of Specifications Grading</b></li> <li>● <b>Q &amp; A</b></li> </ul>


	DISCUSS	General discussion about the course
	READINGS	No readings
	SCREENING	The Economist, "Why are music festivals so expensive" [online, 2019: <a href="https://youtu.be/PMfkO3Pv4VQ">https://youtu.be/PMfkO3Pv4VQ</a> ]

WEEK TWO 13 Sept 2022






	TOPICS	Artists and Touring Appearances 101
	DISCUSS	<ul style="list-style-type: none"> <li>An introduction to touring and its basic economics and frameworks</li> </ul>
	READINGS	<p><a href="#">"Personal Appearances - Touring" in Donald S. Passman, <i>All You Need to Know About the Music Business, 10th Ed.</i> (New York: Simon &amp; Schuster), pp 369-397</a></p> <p>Supplementary Reading:  <a href="#">"How to Make Real Money Playing Colleges" in <i>How To Make It In The New Music Business, 2nd Ed.</i> (New York: Liveright Publishing, 2020) at pp 332-355</a></p>
	SCREENING	

WEEK THREE 20 Sept 2022





	TOPICS	The Team Players
	DISCUSS	<ul style="list-style-type: none"> <li>Discuss the importance of the key team members an artist should have when considering live performance.</li> <li>What should you look for when putting together a team?</li> </ul>
	READINGS	<p>Ray D. Waddell, Rich Barnet &amp; Jake Berry, <i>This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts</i> (New York: Watson-Guptill Publications, 2007), pp 7-28 (Chapter 1)</p> <p>Supplementary Readings:</p> <p>Boodi Voogt, "Artist Managers and Booking Agents - What They Do and Why You Need Them" (2019) Heroic Academy [online: <a href="https://heroic.academy/understanding-music-industry-artist-managers-booking-agents/">https://heroic.academy/understanding-music-industry-artist-managers-booking-agents/</a>]</p> <p>Emma Webster &amp; Matt Brennan, <a href="#">"Why Concert Promoters Matter"</a> (2011) 2(1) Scottish Music Review 1</p>
	SCREENING	


	DUE	Reading reflection by Friday.
---	-----	-------------------------------

WEEK FOUR *27 Sept 2022*

	TOPICS	Concert Promotion 01
	DISCUSS	<ul style="list-style-type: none"> <li>• Money Things: Budgeting</li> </ul>
	READINGS	<p>Ray D. Waddell, Rich Barnet &amp; Jake Berry, <i>This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts</i> (New York: Watson-Guptill Publications, 2007):</p> <ul style="list-style-type: none"> <li>• Why, When and Where to Tour (Ch.2)</li> <li>• Budgeting the Tour (Ch. 9)</li> <li>• Budgeting the Show (Ch.11)</li> </ul>
	SCREENING	
	DUE	Reading reflection by Friday.






WEEK FIVE *04 Oct 2022*

	TOPICS	Concert Promotion 02
	DISCUSS	Money Things: Ticketing and Getting Paid
	READINGS	<p>Ray D. Waddell, Rich Barnet &amp; Jake Berry, <i>This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts</i> (New York: Watson-Guptill Publications, 2007)</p> <ul style="list-style-type: none"> <li>• Getting Paid (Ch. 10)</li> <li>• Ticketing the Show (Ch. 16)</li> </ul> <p>Supplementary Readings:</p> <p>O'Connor, C., <a href="#">"Industry Report - Online Event Ticket Sales"</a> (2020) IBISWorld</p> <p><a href="#">Timothy Dewhirst, "At Ticketmaster, the price isn't right" (Toronto Star, September 11, 2022)</a> [Thank you to Ash for sending me this]</p>
	SCREENING	




	DUE	Reading Reflection by Friday
---	-----	------------------------------



**Study Week – No classes - Tuesday Oct 11 2022- Friday Oct 14 2022**

**WEEK SIX** 18 Oct 2022






	TOPICS	Live Music & Social Justice
	DISCUSS	How can live music events make/shape a better world?
	READINGS	<p>“Justin Beiber Announces ‘Justice In Action’ Initiative On 2022 World Tour” (2022) Billboard Magazine [online: <a href="https://www.billboard.com/music/pop/justin-bieber-justice-in-action-2022-world-tour-dates-1235032936/">https://www.billboard.com/music/pop/justin-bieber-justice-in-action-2022-world-tour-dates-1235032936/</a>]</p> <p>See: Performing Arts &amp; Social Justice, BA at The University of San Francisco [online: <a href="https://www.usfca.edu/arts-sciences/programs/undergraduate/performing-arts-social-justice">https://www.usfca.edu/arts-sciences/programs/undergraduate/performing-arts-social-justice</a>]</p> <p>Podcast: “Atlanta Music Festival Focuses on The Environment, Social Justice Through the Arts” (2021) [online: <a href="https://www.wabe.org/atlanta-music-festival-focuses-on-the-environment-and-social-justice-through-the-arts/">https://www.wabe.org/atlanta-music-festival-focuses-on-the-environment-and-social-justice-through-the-arts/</a>]</p>
	SCREENING	<p>“Peace Through Music”, 2020 [online: <a href="https://www.gratefulweb.com/articles/watch-peace-through-music-global-concert-event-social-justice">https://www.gratefulweb.com/articles/watch-peace-through-music-global-concert-event-social-justice</a>]</p> <p>“How Music Festivals Are Responding to The Climate Crisis”, (2019) Resident Advisor [online: <a href="https://youtu.be/KK-_vPvTWQI">https://youtu.be/KK-_vPvTWQI</a>]</p>
	DUE	Reading reflection by Friday

**WEEK SEVEN** 25 Oct 2022




	TOPICS	Festivals
	DISCUSS	What makes a good festival?
	READINGS	<p>R. Hiller, <a href="#">“The Importance of Quality: How Music Festivals Achieved Commercial Success”</a> (2016) 40 (3) Journal of Cultural Economics 309</p> <p>Supplementary Reading:</p> <p>Christian Kurz, Anna Noel Taylor &amp; Kerri Fortune, et. al., <a href="#">“Standing Out From the Crowd: A Global Study to Define The Perfect Music Festival”</a> (2019) ESOMAR Congress</p>



	SCREENING	
	DUE	Reading reflection by Friday

WEEK EIGHT 1 Nov 2022






	TOPICS	Partnership Economics & Live Music
	DISCUSS	
	READINGS	<p><a href="#">“Sponsorships &amp; Investments” &amp; “The New Asking Economy: The Difference Between Asking and Begging” in <i>How To Make It In The New Music Business, 2nd Ed.</i> (New York: Liveright Publishing, 2020) at 356-362 &amp; 399-409</a></p> <p>“How Brands Can Work With Festival Sponsorship” (2019) Entrepreneur [online: <a href="https://www.entrepreneur.com/article/333113">https://www.entrepreneur.com/article/333113</a>]</p> <p>“When Bands Meet Brands” (2015) The Guardian [online: <a href="https://www.theguardian.com/media-network/2015/oct/14/bands-brands-benefits-music-industry-partnerships">https://www.theguardian.com/media-network/2015/oct/14/bands-brands-benefits-music-industry-partnerships</a>]</p>
	SCREENING	
	DUE	Reading reflection by Friday

WEEK NINE 08 Nov 2022




	TOPICS	Promoting and Marketing The Event
	DISCUSS	Best practices to go about marketing and promotion
	READINGS	<p>Ray D. Waddell, Rich Barnet &amp; Jake Berry, <i>This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts</i> (New York: Watson-Guption Publications, 2007):</p> <ul style="list-style-type: none"> <li>Promoting the Event (Ch. 15)</li> </ul> <p>Additional Resources:</p> <p>“Social Media Even Promotion: The Complete Guide” (2019) Hootsuite [online: <a href="https://blog.hootsuite.com/social-media-for-events/">https://blog.hootsuite.com/social-media-for-events/</a>]</p>

		<p>“How to Promote Your Event on Social Media in 12 Steps” [online: <a href="https://www.eventbrite.com/blog/how-to-promote-event-social-media-00/">https://www.eventbrite.com/blog/how-to-promote-event-social-media-00/</a>]</p> <p>“Event Marketing 101: How to Keep Attendees Engaged Before, During and After Your Event” Buffer Library [online: <a href="https://buffer.com/library/social-media-event-marketing/">https://buffer.com/library/social-media-event-marketing/</a>]</p> <p>“The Complete Guide to Social Media for Musicians” (2018) SproutSocial [online: <a href="https://sproutsocial.com/insights/social-media-for-musicians/">https://sproutsocial.com/insights/social-media-for-musicians/</a>]</p>
	SCREENING	
	DUE	Reading reflection due by Friday



WEEK TEN 15 Nov 2022

	TOPICS	Live Music in Ontario and Canada
	DISCUSS	The domestic live music context and ecosystem
	READINGS	<p>“Vision for Ontario’s Live Music Industry” (2022) Ontario Arts &amp; Culture [online: <a href="https://www.ontario.ca/document/vision-ontarios-live-music-industry-#">https://www.ontario.ca/document/vision-ontarios-live-music-industry-#</a>]</p> <p>“Funding for Musicians: Music Grants in Canada” (2019) BandZoogle [online: <a href="https://bandzoogle.com/blog/funding-for-musicians-music-grants-in-canada">https://bandzoogle.com/blog/funding-for-musicians-music-grants-in-canada</a>]</p>
	SCREENING	
	DUE	Reading reflection due by Friday






WEEK ELEVEN 22 Nov 2022

	TOPICS	Legal Considerations in Live Music
	DISCUSS	An overview of some of the important legal implications involved in live music productions
	READINGS	Paul Sanderson, <i>Musicians and The Law in Canada</i> (Toronto: Carswell, 2014) at 243-273



	SCREENING	
	DUE	Reading reflection due Friday

WEEK TWELVE 29 Nov 2022

	TOPICS	The MetaVerse and Live Performance
	DISCUSS	What are the future implications for live music in a metaworld?
	READINGS	<p><a href="#">Gema Martin, "Social and psychological impact of musical collective creative processes in virtual environments; Te Avatar Orchestra Metaverse in Second Life" (2018) 11-12 Musica/ tecnologia = Music/ technology : rivista della Fondazione Ezio Franceschini 75</a></p> <p>Additional Resource:</p> <p>"Virtual Concerts in The Metaverse" (2022) EventX [online: <a href="https://www.eventx.io/blog/virtual-concert-in-the-metaverse-the-future-of-the-musical-industry">https://www.eventx.io/blog/virtual-concert-in-the-metaverse-the-future-of-the-musical-industry</a>]</p>
	SCREENING	
	DUE	No reflection due on the last week

<b>Pitch Project</b>	<i>Due on Friday, 02 December 2022</i>
----------------------	--

# Assignments, Evaluation, Marking

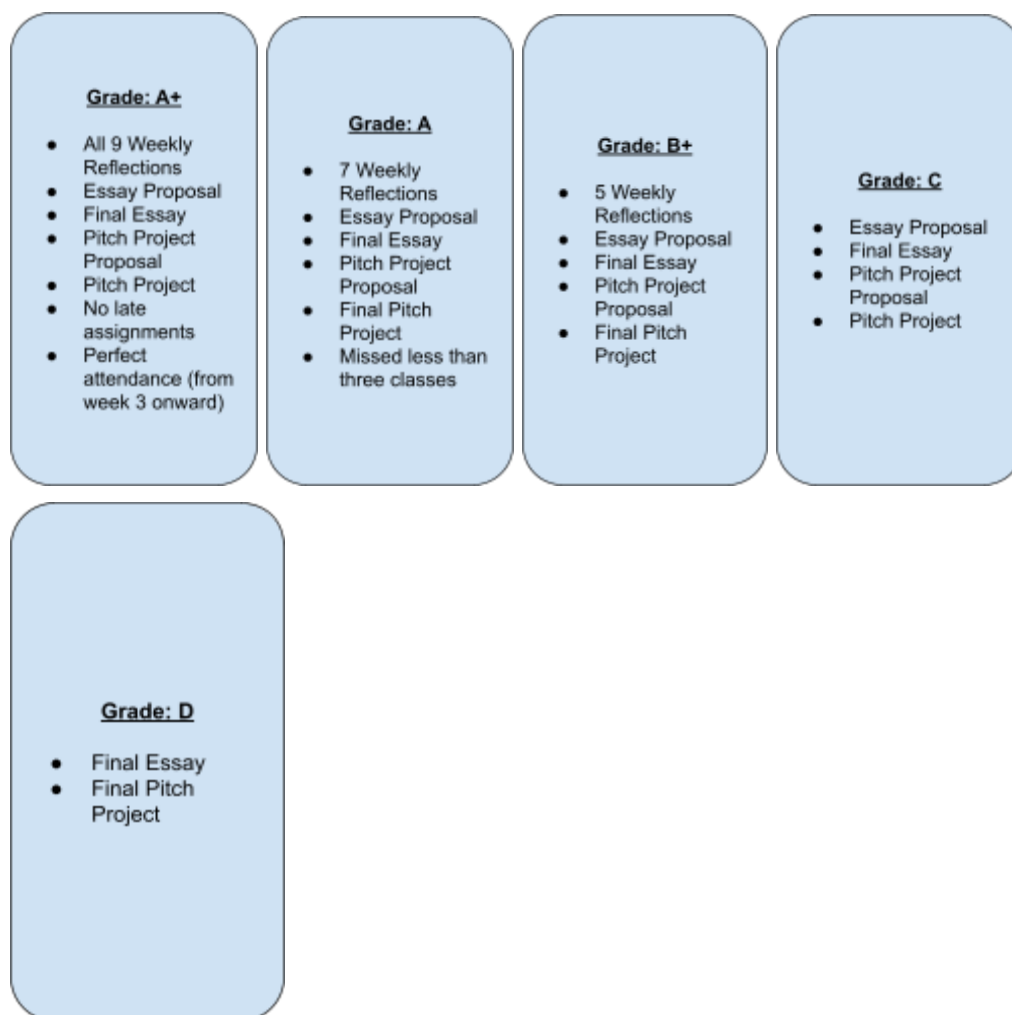
## Evaluation

Grading in this course will be done through an evaluation method called “specifications grading”. Specifications grading “bundles” assignments together. Each assignment is graded on a pass/fail basis. Your final grade will be determined by the 'bundle of assignments' you choose to do, provided each assignment meets the “specifications” outlined below in order to pass each assignment.

## Why Specifications Grading?

- This format creates agency for students. Students can decide in advance which bundle they want to endeavor to do, and what grade they would like to achieve.
- This grading methodology creates clear performance indicators. Rubrics are written for 70% of students to obtain mastery at a lower grade threshold (B grade)
- The final grades are determined by completion of a set number of grouped assignments.
- This approach leads to a mastering of specific student learning outcomes.

## Grading Bundles



**Assignment Specifications:**

- In order to pass an assignment, the student is required to turn in an assignment that is considered at a minimum a B (70%) level assignment.
- To receive a pass, submitted work must meet a minimum standard of professionalism and informational accuracy and demonstrate a mastery of student learning outcomes.
- Each student will be given 2 tokens for the semester which they can use to resubmit any two unsatisfactory assignments.
- Each student will be given one “golden ticket” that gives them a 72 hour (three days) extension on an assignment of their choice.

Please check the Significant Dates on the TMU calendar:

<https://www.torontomu.ca/calendar/2022-2023/dates/>

Within the school of Creative Industries our normal late penalty is 5% per day and 10% for a weekend. Late penalties start at the deadline. So if an assignment was due at 11:00 pm, 11:01 pm is late.

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	9 weekly reading reflections (200 words max)	Every Friday by 11:59 pm	P/F
#2	Essay Proposal: The Social, Historical and Political Significance of Live Music Events -. 200 words max	04 October 2022	P/F
#3	Final Essay: 1,500 words max.	25 October 2022	P/F
#4	Live Music Event Pitch Proposal - 150 words max.	08 November 2022	P/F
#5	Live Music Event Final Pitch - Maximum 5 pages (or 8 minutes if you choose to do a video pitch)	02 December 2022	P/F

### Posting Grades:

D2L does not have a default option for specifications grading. In the event I am unable to have the D2L backend programmed to accommodate specification grading, I will use google forms for assignment submissions and return copies of the submitted work with comments to each student individually.

D2L will still be used to submit final marks. Any student wanting to track their progress can email me directly and I will provide that information.

## Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L.

### Weekly Reading Reflections

- Reflections will speak to the assigned readings and include a question from the professor.
- A google form link will be posted on D2L under each specific week following the class along with the class slides.
- This assignment will be assessed along the following specifications:
  - o Students must show a familiarity with the key concepts discussed in the readings and the class.
  - o Each submission must be well written, revised, edited and within the word limit.

- ❑ **Essay Proposal: “The Social, Historical and Political Significance of Live Music Events”**
  - Students are required to write an essay proposal, detailing their approach to the essay topic within 200 words.
  - This assignment will be assessed on the following dimensions:
    - o The student should demonstrate a clear approach to addressing the essay topic.
    - o The proposal should be well written, revised, edited and within the word limit.
    - o The student should address the key points within the paper that they will be writing about.
  
- ❑ **Final Essay: “The Social, Historical and Political Significance of Live Music Events”**
  - Reflect critically on why live music concerts and festivals are so integral to the cultural life of any given society. You are free to take a broad (global) approach or focus more specifically on the significance of live music to a particular cultural context (ie. [Jazz clubs and the civil rights movement in the United States](#))
  - Students should conduct academic research using a minimum of five academic publications (peer reviewed journal articles or books), in addition to the course materials. Additionally students may rely on documentary films, archival resources, news media and trade publications (ie. Billboard, Rollingstone, etc.)
  - This assignment will be assessed on the following dimensions:
    - o The student should show a mastery of academic prose and structure.
    - o Claims should be substantiated by academic sources properly cited according to academic and departmental conventions.
    - o The paper should be carefully edited, revised and free of careless grammatical errors.
  
- ❑ **Live Music Event Pitch Proposal**
  - A short statement, no more than 150 words describing the live music event that the student will pitch in their final final pitch project.
  - This assignment will be assessed on the following dimensions:
    - o The student should come up with an idea that speaks to their interests and is viable given the varying considerations they will have familiarized themselves with throughout the course content.
  
- ❑ **Live Music Event Final Pitch - Maximum 5 pages (or 8 minutes in length if you choose to do a video pitch)**
  - Students are required to write a Live Music Event pitch incorporating the varying business and logistical considerations they will have familiarized themselves with throughout the course.
  - Students have the option to either record their pitch as a video or as a written proposal.
  - This assignment will be assessed on the following dimensions:
    - o Students will be required to demonstrate a basic understanding of the most important considerations of a live musical event.

- o I understand that not every student will be interested in live music event logistics.
- o Students will have the opportunity to write or record their pitch proposal from their chosen position that they will be required to identify (ie. “as an artist” or “as a promoter”, etc.)
- o The final pitch proposal should demonstrate a familiarity with the course materials and concepts, especially industry terminology and personnel.
- o Citations are not required for the Live Music Event Final Pitch.

### **A Note on Written Submissions:**

All written assignments that are submitted as documents should be in .pdf format following this file naming convention:

Surname\_Firstname-cri620-Assignment.pdf

Please use the name as it appears on your student account.

Only use your @ryerson email address.

## 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.torontomu.ca/humanrights/religious-cultural-observances/>
- We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy #61*.
- Grades are posted on the D2L. Not all materials submitted for marking will be returned, so make extra copies for your records.
- Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0%
- Check with your individual professor to see if they require hard copies or not of the assignments.
- Students are required to retain a copy of all work undertaken as well as *all rough*

*materials, references, sources, and notes* until the marked original has been returned.

- The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.
- On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.
- The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with [Policy 60](#) (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.
- **Students are expected to show respect for their fellow students:**
  - Arrive on time (***before*** 10 minutes after the hour). Be ready to start.
  - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning.
  - 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](#): *TMU'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.torontomu.ca/senate/course-outline-policies/>

## Important Resources Available at TMU

- [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 \(www.torontomu.ca/senate\)](#):

*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](#).

- [TMU COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- [TMU 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 TMU, 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 TMU community members to access to ensure support is reachable.

- o [TMU 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.torontomu.ca/creativeindustries/academic-advising/>

## Course Objectives

### Course Learning Outcomes

- Learning outcomes describe what students are expected to have learned or achieved; as a result, they usually describe what students will be capable of doing, or what evidence will be provided to substantiate learning.
- **Note:** Learning outcomes identify the various specific pieces that go into the cultivation of the knowledge, skills and attitudes the program is intended to develop. Course learning objectives are the result or outcome of program learning experiences. For assistance with developing learning outcomes for your course, please see tips available in the [Best Practices in Course Design](#) provided by the Centre for Excellence in Learning and Teaching, or [book an individual consultation through the Centre's website](#).

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfill the following program learning outcome (at least in part):
/	Have a basic understanding of the live music ecosystem, positions and personnel.	<p><b>Contribute productively to the Creative Industries</b></p> <p>LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,</p> <p>LO 1b- recommend how Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres and work confidently</p>

		with industry, government and community organizations in the Canadian and international contexts;
R	Develop strategies with respect to marketing, promotion and quality control.	<b>Demonstrate an entrepreneurial capacity</b> LO 2a- engage in independent learning LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.
R	Develop a basic conceptual framework for implementing the multiple components of a live music event.	<b>Facilitate the work of artists, writers, designers and media makers by</b> LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers, LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.
R	Weekly reflections about course readings and class discussions in order to help the students familiarize themselves with the vocabulary and terminology of the industry.	<b>Communicate</b> LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
R	Students will be required to understand the historical impact of live music through their essay assignment.	<b>Conduct research relevant to cultural and industry issues,</b> LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques LO 5b- apply appropriate quantitative tools and methodologies and/or

		LO 5c- apply appropriate qualitative tools and methodologies
R	Students will familiarize themselves with the complexity and range of considerations involved in hosting live music events from health and safety, to legal considerations.	<b>Implement and manage projects</b>
		LO 6a- problem-solving - implement and manage projects requiring
		LO 6b- team building - implement and manage projects requiring
		LO 6c- negotiation - implement and manage projects requiring
		LO 6d- collaborative work practices - implement and manage projects requiring
R	Students will develop introductory level skills and industry know-how that will allow them to discern and engage with the various segments of the live music ecosystem at an entry level.	<b>Apply skills and knowledge</b>
		LO 7a- critically evaluate the aesthetic quality of creative works
		LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,
		LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;
		LO 7d -Recognize when more information is required to address the limits of one's own knowledge, abilities, and analyses and determine appropriate next steps
R	Course will allow the students to decide whether or not the live music industry is a viable career option.  The course will also frame the live music industry within the context of social justice and ethical business practices to better situate students as future change makers and socially conscious industry actors.	<b>Autonomy, Professional Capacity, and Social Responsibility</b>
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
		LO 8b -act as socially responsible citizens with integrity and strong ethical mores
		LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all