

Course Number	Course Title	Semester	Year
CRI 430	Canada Media/Entertainment Industries	Fall	2020
Section			
Section	Day of Week	Time	Classroom
011	Friday	1pm to 4pm	Virtual
Professor			
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Emilia King (Zboralska)	emilia.king@ryerson.ca	Emails preferred	Upon request
GA/TA			
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
N/A	N/A	N/A	N/A
Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.			

Course Description

This course surveys the media and entertainment marketplace in Canada, focusing on its economic, political and cultural dimensions. The domestic production of media and entertainment products and services and their national and global distribution are studied together with the business practices and ancillary personnel and services that are required to finance, market and manage these enterprises. Related issues such as government regulations, media ownership and international TV and film production in Canada will be explored.

Course Details

The 21st century has been a turbulent one for the media industries. Tectonic shifts in how we distribute, access, produce and consume content have had a major impact on what have become known as ‘traditional’ media industries (television & film; music & radio; print). In addition, Canadian media firms face unique challenges given the political economic realities of our communications system. The key to surviving as a media professional and as a firm is the ability to think *critically*. This course is designed to bring things back to basics through provocative in-depth discussion and sustained, meaningful reading.

The weekly readings are meant to provide you with a lay of the land prior to the pandemic. In your essays, you will be reflecting on how the normal state of things has been disrupted by the pandemic in that sector, using a Canadian media company, property or creator, as a case study. What might things look like in the short- to medium-term? How could the sector and your company/ creator pivot or adapt during this time?

Teaching Methods

This class will be delivered synchronously over Zoom on Fridays. The world is complicated enough right now. We’re going to be keeping things simple. Students, working in groups, will prepare short presentations and lead weekly discussions. An essay will be due at the end of the term. Because this is a discussion-based course, students are encouraged to keep their videos on during class. Come prepared by reading the material and bring a tea or coffee to get you feeling open and ready to think, explore and share. This will be a fun class. Your main objective is to allow yourself to get carried away in thinking and discussion—hopefully a breath of fresh air. Although we have 3 hours reserved, we will be ending the formal part of our class at the 1.5 hour mark. The rest of the time will be reserved for working on your presentations with your teams at your discretion. You may also make other arrangements at a different time. Don’t be frightened by the number of readings. They’re short and to the point, and have been carefully curated to provide an interesting, enjoyable and insightful read.

Plagiarism Detection and Virtual Proctoring

All work is to be submitted online via D2L, and will be run through Turnitin.com.

- 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. Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. 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

Students require access to Zoom (a webcam and microphone). Students will be expected to use presentation software (Prezi; Google Slides; PowerPoint; Keynote etc.).

Required readings:

- Textbook #1 - Strangelove, M. (2015). *Post-TV, piracy, cord-cutting and the future of television*. Toronto: ON. University of Toronto Press. (available on Kindle via Amazon) [Referenced as “Post-TV” in syllabus]
- Textbook #2 - Grant, P. S., & Wood, C. (2009). *Blockbusters and trade wars: Popular culture in a globalized world*. D & M Publishers. (available on Kindle via Amazon) [Referenced as “Blockbusters and Trade Wars” in syllabus]
- Additional Readings: The above required texts are supplemented by additional required readings, which are available online, as assigned in the syllabus, and posted on D2L.
- *Readings marked with two asterisks ** are REQUIRED readings for the course. Teams presenting, however, are responsible for ALL of the readings for that week (including those readings not marked with an asterisk). Students must reference AT LEAST 5 of the required readings, meaningfully, in their final essays.*

Resources:

- Resource #1 - All referencing will be in APA 6th Edition
<https://owl.english.purdue.edu/owl/resource/560/01/>
- Resource #2 – All students are to sign up to the following listservs:
 - <https://cartt.ca>
 - <http://playbackonline.ca>
 - <http://www.c21media.net>
- Resource #3 - All students should familiarize themselves with:
 - <http://www.omdc.on.ca/>
 - <http://www.cmf-fmc.ca/>
 - <https://crtc.gc.ca/>

Weekly Schedule (Subject to change)

WEEK ONE	Friday 11 September 2020	
	TOPICS	Introduction to instructor, course, course philosophy, syllabus, expectations & assignments
	WORKSHOP	<ul style="list-style-type: none"> • Icebreaker • Discussion
	DISCUSS	<ul style="list-style-type: none"> • Are cultural commodities the same or different than other commodities? • Should we fund Canadian culture? Why or Why not? • What is the COVID pandemic teaching us about the role/ importance of the creative industries in our lives?
	READINGS	<ul style="list-style-type: none"> • **Blockbusters and Trade Wars: Ch.1 (Distinct Voices)

	DUE	<ul style="list-style-type: none"> • Divide class into groups based on topics
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WEEK TWO *Friday 18 September 2020*

	TOPICS	<ul style="list-style-type: none"> • The curious economics of cultural products • The Canadian cultural policy toolkit & our major cultural institutions & organizations
	DISCUSS	<ul style="list-style-type: none"> • How do the economics of cultural products differ from the economics of other products? • What tools has the Canadian government instituted to preserve and bolster domestic cultural production? • Is the Broadcasting Act outdated? • What are the consequences of Canadian media policies on innovation and risk-taking?
	READINGS	<p>i) **Blockbusters and Trade Wars: Ch.3 (Curious Economics)</p> <p>ii) **Skinner, 2009 - Television in Canada: Continuity or Change?</p> <p>iii) **Canadian Broadcasting Act (1991) https://laws-lois.justice.gc.ca/eng/acts/B-9.01/</p>

WEEK THREE *Friday 25 September 2020*

	TOPICS	<ul style="list-style-type: none"> • Conditions for disruption • Risks of inaction • The FANG/ GAFAN gang
	DISCUSS	<ul style="list-style-type: none"> • What are the conditions for media and policy disruption? • What are the effects of the digital shift on the television industry? • What can we learn from the music business? • How are creators taking advantage of new digital affordances?
	READINGS	<p>Group A:</p> <p>i) Streaming, Sharing, Stealing Ch. 4 (The Perfect Storm)</p> <p>ii) **Post-TV: Ch. 7 (Disintermediation)</p> <p>iii) **Zboralska, E. & Davis, C. (2017). Transnational over- the-top media distribution as a business and policy disruptor: The case of Netflix in Canada. <i>The Journal of Media Innovations</i>, 4(1), 4-25.</p> <p>Group B:</p> <p>i) **Post-TV: Ch. 6 (Innovation: New Sources of Competition for Online Audiences)</p> <p>ii) Zboralska, E. (2017). No more status quo! Canadian web-series creators’ Entrepreneurial motives through a contextualized “entrepreneurship as emancipation” framework. <i>International Journal on Media Management</i>, 19(1), 29-53.</p>

WEEK FOUR *Friday 2 October 2020*

	TOPICS	<ul style="list-style-type: none"> • The rise of platforms and platform economies • Big data and media management
	DISCUSS	<ul style="list-style-type: none"> • How are platforms changing the way we distribute, and consume media? • What are the politics of platforms? • How are new media spaces pre-structured, and how are they free? <ul style="list-style-type: none"> • How do new media companies utilize big data to their advantage? • Can traditional media firms do the same?
	READINGS	<p>Group A</p> <p>i) **Gillespie, T. (2010). The politics of ‘platforms’. <i>New media & society</i>, 12(3), 347-364.</p> <p>ii) Lobato, R. (2016). The cultural logic of digital intermediaries: YouTube multichannel networks. <i>Convergence</i>, 22(4), 348-360.</p> <p>Group B</p> <p>i) **Streaming, Sharing, Stealing Ch.1 (House of Cards)</p> <p>ii) **Streaming, Sharing, Stealing Ch.9 (Moneyball)</p> <p>iii) Zao-Sanders (2018) How to Think for Yourself When Algorithms Control What You Read https://hbr.org/2018/03/how-to-think-for-yourself-when-algorithms-control-what-you-read</p>

WEEK FIVE *Friday 9 October 2020*

	TOPICS	<ul style="list-style-type: none"> • Convergence • Audience power • The social media entertainment dynasty Authenticity
	DISCUSS	<ul style="list-style-type: none"> • How have audiences changed in the digital age? • Do audiences have more power? • How is social media changing the way we interact with media?
	READINGS	<p>Group A:</p> <p>i) **Post-TV: Ch.4 (Television’s Scariest Generation)</p> <p>ii) **Jenkins, H. (2006). <i>Convergence culture: Where old and new media collide: Introduction.</i></p> <p>Group B:</p> <p>i) **Cunningham, S., & Craig, D. (2016). Online entertainment: A new wave of media globalization?. <i>International Journal of Communication</i>, 10, 5409-5425.</p> <p>ii) Cunningham, S., & Craig, D. (2017). Being ‘really real’ on YouTube: Authenticity, community and brand culture in social media entertainment. <i>Media International Australia</i></p>
	DUE	Essay topic to be submitted for approval.

Study Week – No classes Saturday, October 10, 2020 to Friday, October 16, 2020

WEEK SIX <i>Friday 23 October 2020</i>		
	TOPICS	The future: blockbuster, niche or both?
	DISCUSS	<ul style="list-style-type: none"> • Is the \$\$ in the long tail, the fat head, or somewhere in between? • How are firms adapting their business models to facilitate one or the other, or both?
	READINGS	<p>Group A:</p> <p>i) **Blockbusters and Trade Wars: Ch.5 (Why Big is Best)</p> <p>ii) Elberse, A. (2013). Blockbuster Strategy: Why Star Power Works https://bit.ly/2BvyGWz</p> <p>Group B:</p> <p>i) **Streaming, Sharing, Stealing Ch. 5 (Blockbusters and the Long Tail)</p> <p>ii) Anderson, C. (2004) The Long Tail https://www.wired.com/2004/10/tail/</p>

WEEK SEVEN <i>Friday 30 October 2020</i>		
	TOPICS	Books & Magazines
	DISCUSS	<ul style="list-style-type: none"> • What is the future of print media? Is print media dead? • What is the status of books and magazines in the digital age? • Are we losing something due to changes in the way we consume and interact with the written word?
	READINGS	<p>Group A:</p> <p>i) **Wired (2018) - The future of the book https://www.wired.com/story/future-book-is-here-but-not-what-we-expected/</p> <p>ii) **Carr (2008). Is Google Making Us Stupid? https://www.theatlantic.com/magazine/archive/2008/07/is-google-making-us-stupid/306868/</p> <p>Group B</p> <p>i) McIntosh (2017). Magazines: How Print is Surviving the Digital Age. https://www.bbc.com/news/entertainment-arts-40897967</p> <p>ii) **Ember & Grynbaum (2017). The Not So Glossy Future of Magazines. https://www.nytimes.com/2017/09/23/business/media/the-not-so-glossy-future-of-magazines.html</p> <p>iii) Hiltzik (2018). No E-books Aren't Dying. https://www.latimes.com/business/hiltzik/la-fi-hiltzik-ebooks-20170501-story.html</p>

WEEK EIGHT		Friday 6 November 2020
	TOPICS	Music & Live Performance
	DISCUSS	<ul style="list-style-type: none"> • What is the state of the music industry in the digital age? • How can artists make a living in the digital age? • Is the album a dying format? • Why is live performance making such a comeback? • Why are music festivals such a big business?
	READINGS	<p>Group A</p> <p>i) Owsinski (2018). The Music Album Is Dead, But Not Everyone's Accepted It Yet. https://www.forbes.com/sites/bobbyowsinski/2018/03/10/album-dead/#27e4e8a36986</p> <p>ii) **Chow (2019). TikTok Is Turning New Artists Into Viral Sensations. But Who Actually Benefits? https://time.com/5594374/tiktok-artists-money/</p> <p>iii) **Where the Music Business Is Going in 2020. https://www.rollingstone.com/pro/features/music-business-stories-to-watch-2020-928849/</p> <p>iv) Daniels (2019). Why Independent Musicians Are Becoming The Future Of The Music Industry. https://www.forbes.com/sites/melissamdaniels/2019/07/10/for-independent-musicians-going-your-own-way-is-finally-starting-to-pay-off/#41bce7cc14f2</p> <p>Group B</p> <p>i) Clark (n.d.). How Live Performances Are Making a Comeback in the Digital Age. https://www.departures.com/art-culture/live-performances-making-comeback-digital-age</p> <p>ii) Shaw (2019). Concerts Are More Expensive Than Ever, and Fans Keep Paying Up https://www.bloomberg.com/news/articles/2019-09-10/concerts-are-more-expensive-than-ever-and-fans-keep-paying-up</p> <p>iii) **Gajanan (2019) How Music Festivals Became a Massive Business in the 50 Years Since Woodstock https://time.com/5651255/business-of-music-festivals/</p>
	DUE	Pandemic Sector Analysis

WEEK NINE		Friday 13 November 2020
	TOPICS	Radio & Podcasting
	DISCUSS	<ul style="list-style-type: none"> • How is radio adapting in the digital age? • What are the prospects for podcasts? • Are podcasts just digital radio?

	READINGS	<p>Group A</p> <p>i) **Revzin & Revzin (2019). Podcast Trends In 2019 That You Should Know About https://www.forbes.com/sites/sergeirevzin/2019/03/21/podcast-trends-in-2019-that-you-should-know-about/#4a1b5ca753e8</p> <p>ii) Meta-Media (2018) – What Future is There for Podcasts? https://trends.cmf-fmc.ca/what-future-is-there-for-podcasts/</p> <p>iii) Moore & Moore (2019). After a breakout year, looking ahead to the future of podcasting.</p> <p>Group B</p> <p>i) **Ely (2018) - Radio's Big Challenge: Finding Its Way Forward In This New Digital World https://goo.gl/zRHoLW</p> <p>ii) Miele (2019). Radio broadcasting in Canada.</p> <p>iii) **Resler (2017) Podcasts Are Different From Radio Shows...and It Matters https://goo.gl/sp2mhs</p>
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WEEK TEN *Friday 20 November 2020*

	TOPICS	COVID Deep Dive
	WORKSHOP	<p>We'll separate into small breakout groups for the first part of class and explore how the following sectors have been affected by the COVID-19 pandemic: (1) film, (2) television, (3) music, (4) print, and (5) radio/ podcasting. In small groups, students will record observed trends and resources and links in a shared Google document. <u>You must choose to work on a sector that is different from the one you examined in your Pandemic Sector Analysis.</u></p> <p>In the second half of class, we will reconvene and students will elect someone from their breakout group to present their team's findings.</p>
	DISCUSS	<ul style="list-style-type: none"> • What are recent trends in (1) film, (2) television, (3) music, (4) print, and (5) radio/ podcasting in light of the COVID 19 pandemic? • How are the various sectors responding? • What kinds of supports have been made available in Canada? • What are examples of interesting entrepreneurial/ out-of-the-box responses?

WEEK ELEVEN *Friday 27 November 2020*

	TOPICS	Canadian broadcasting policy review
	DISCUSS	<ul style="list-style-type: none"> • What are the key issues raised by the review panel? • Will the panel's recommendations help? • Are the panel's recommendations feasible?
	READINGS	<p>Canada's Communications Future: Time to Act https://www.ic.gc.ca/eic/site/110.nsf/vwapi/BTLR_Eng-V3.pdf/\$file/BTLR_Eng-V3.pdf</p>

		<p>Group A **AFFORDABLE ACCESS TO ADVANCED TELECOMMUNICATIONS NETWORKS (p. 61 – 113)</p> <p>Group B **CREATION, PRODUCTION, AND DISCOVERABILITY OF CANADIAN CONTENT (p. 115-174)</p>
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WEEK TWELVE		Friday 4 December 2020
	TOPICS	<ul style="list-style-type: none"> • Essay clinic roulette
	WORKSHOP	We'll do some essay feedback roulette by having students randomly paired together on Zoom to offer each other constructive feedback in advance of the upcoming essay deadline.
	DUE	You must come prepared with an outline of your essay (including your thesis, and point form key arguments).

Final Essay	Monday 7 December 2020
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Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
#1	Attendance and participation	Ongoing. Starting in Week 1.	15%
#2	Group Presentation	Ongoing. Starting in Week 3.	30%
#3	Pandemic Sector Analysis	Friday 6 November 2020	15%
#4	State of the Industry Big Thinking Essay	Monday 7 December 2020	40%

Description of Assignments

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

Attendance and Participation (15%)

-Because this is a discussion-based class, attendance will be taken in each session. Students are expected to meaningfully participate in discussion by reading the material and contributing thoughts, comments, ideas, and questions.

Assignment #2

Group Presentation (30%)

- Each week, two groups of student teams will deliver presentations on the readings for the week, intended to teach their peers about the readings. They will also lead the class in a discussion on interesting or controversial ideas from their assigned readings.
- Students must use their critical reading and thinking skills to extract the most important concepts and information from their readings.
- Students must also present a relevant, contemporary (last 5 years) example of a media firm, product, or creator which they believe best exemplifies a key or interesting idea, concept or process from their readings.
- Students must submit before class, the presentation deck to the required D2L folder. Students must be ready to present their slides in class using Zoom's 'Share Screen' function.
- Format: Teaching: 20 minutes; Discussion: 20 minutes. Student teams should come prepared with enough discussion questions to fill the time. The point of the discussion is to elicit conversation, critical thinking and debate. The questions asked by the presenting students must therefore reflect meaningful reflection and consideration. These must not be fact-based questions –but rather, big thinking questions. “Do you think it’s fair that...” “How might we solve...” Etc.

- This assignment will be assessed on the following dimensions:

- a) How effectively students teach the lessons to their peers.
- b) Evidence of a strong understanding of the material indicated by the accuracy of the information presented.

- c) Presence of deep critical thinking and analysis as demonstrated by students' curation of the concepts presented.
- d) The calibre of debate and discussion generated by students' chosen discussion topic(s), and their capacity to effectively moderate the conversation and pose interesting questions.
- e) Visual presentation style; spelling and grammar; professionalism. Presentations are expected to reflect the realities of the Zoom environment.

❑ **Assignment #3**

Pandemic Sector Analysis (15%)

- In preparation for your final essay, and reflecting on the current moment, please prepare a 3 page analytical overview of how the COVID-19 pandemic has disrupted the state of affairs in your chosen sector of interest in Canada and across the globe (ex. film; television; podcasting; music etc.). How is the creative community handling the challenges? What kinds of trends are you seeing? Identify at least three responses, including one that you find highly innovative/ interesting/ important. Can you quantify the losses? What is the short-term, medium-term and long-term outlook like, for your sector? Think about not just the pandemic, but also the larger cultural moment which involves a renewed focus on social justice. What opportunities do you see?

- This assignment will be assessed on the following dimensions:

- a) Your capacity to critically analyze the reasons behind the sector's predicament by connecting to concepts introduced in the literature and contextualizing against the backdrop of global trends.
- b) Your capacity to meaningfully utilize reputable sources in your analysis (you must include at minimum 5 reputable sources in your paper).
- c) Format: Introduction with appropriate sections and body paragraphs. Headings. Overall conclusion.
- d) Your analysis must be written in full sentences and be proofread. Points will be deducted for grammatical errors. Point form is NOT acceptable.
- e) Your capacity to follow instructions: 12pt font; double spaced. Times New Roman; APA citation.

❑ **Assignment #4**

State of the Industry Big Thinking Essay (40%)

- Reflecting on the current moment, prepare an analytical essay, between 10 and 15 pages, on a Canadian media company, media property or creator, analyzing...

- a) their predicament prior to the COVID-19 pandemic
- b) how the COVID-19 pandemic has disrupted the state of affairs in their sector
- c) the sector's likely short, medium and long-term future
- d) specific strategic recommendations for how this entity might pivot or adapt (during/ post-Covid), using case studies of successful examples out in the world

- This assignment will be assessed on the following dimensions:

- a) Your capacity to critically analyze the reasons behind the company's predicament by connecting to concepts introduced in the literature and contextualizing against the backdrop of global trends. *N.B. I am looking for your capacity to craft a sound argument that is based on strong evidence!*
- b) Your capacity to meaningfully utilize the required course readings in your essay. You must cite at least 5 required readings in your paper.
- c) Format: Introduction with overview of arguments/ thesis. Appropriate sections and body paragraphs. Overall conclusion.
- d) Your essay must have an interesting title, be written in full sentences, and be proofread. Points will be deducted for grammatical errors.

e) Your capacity to follow instructions: 12pt font; double spaced. Times New Roman; APA citation! Non-negotiable, peeps.

f) **You MUST submit the idea for your paper (which company, property, creator you will be examining) by email to the instructor by/ on Friday 9 October 2020.**

Handing in Papers
Late Policy
Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion), and must be supported by a properly completed documentation such as a Ryerson University PDF file Student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the on-line ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- *NEW for Fall 2020 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](#).*
- 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 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.

Technology Statement

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. 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](#) NEW for Fall 2020

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 [Workshops](#).
- [Student 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](#).

- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- 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 or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- *At Ryerson, we recognize that things can come up throughout the term that 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. <https://www.ryerson.ca/mental-health-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

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfil the following program learning outcome (at least in part):
R	Demonstrate a working understanding of the current moment in Canadian media/entertainment industries from a cultural, political and economic perspective, with respect to the national context, in various media sectors including TV, books, magazines, and new platforms, such as YouTube and social media.	1a-b
R	Demonstrate a working understanding of the current moment in the above Canadian media/entertainment industries, with respect to the North American and global context.	1a-b
R	Demonstrate workable knowledge of the role of the key Canadian policy and regulatory organizations and in transitioning Canadian media/entertainment to the global, online era.	1a-b

R	Via the group project assignment, demonstrate the capacity to close read and think critically and analytically about complex ideas, and to effectively present these ideas to an audience.	1a-b; 6a-d
R	Via the group project assignment, demonstrate the capacity to present ideas effectively and to moderate and lead a generative debate and discussion with professionalism, and dynamism.	1a-b; 4a; 4c
R	Via the final essay, demonstrate the capacity to think critically and to apply key media industry concepts and ideas to effectively analyze the predicament of a Canadian media firm, and to make strong arguments based on sound reason and evidence.	1a-b; 2a; 4b; 5b