

Overview

Course Code	Course Title	Semester	Year
CRI 620	Concert / Festival Management	Fall Sept 8 – Dec 7	2020
Section	Day of Week Thursday	Time 6:30 - 9:30	Classroom Virtual Classroom
Instructor Adam Countryman	Ryerson email adam.countryman@ryerson.ca	Phone email preferred	Office & Office Hours appointments by email
<p>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news and additional information posted on D2L Brightspace Announcements.</p>			

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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.

More About the Course

Course Meetings: This course will be conducted online, in weekly sessions, each including readings, lecture materials, and exercises. Students will complete activities in advance of a given week (asynchronously) and be prepared to participate in Zoom call class meetings (synchronously) every Thursday at 6:30 pm.





Teaching Methods: This learning environment will be “flipped”, with asynchronous access to materials weekly on Brightspace. Students will read, watch and complete a series of activities every week and in advance of the class. The range of activities in advance of class range from consuming media (video watching, podcast listening, article reading) to completing activities (Google forms, interviewing others, discussion groups). During the classes at 6:30pm, students will work in teams to discuss and solve problems related to the materials distributed. Each week we will also ask students for feedback related to the past week’s classes.





Resources, Required and Optional





Hardware & Software


- Students will need a **device (i.e. computer) capable of accessing Brightspace** to: send and receive email, access required readings, create and respond to discussion posts, and complete testing. Check its Brightspace compliance here: <https://courses.ryerson.ca/d2l/systemCheck>
- Ryerson User Account. Much of the course will be managed within a Google Docs and activities will be completed in Google forms. You will need to be logged into Google with your Ryerson user account in order to access files and forms.




Weekly Schedule (subject to change)





WEEK ONE Sept 8 - 11		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Live Entertainment Landscape Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Sept 10 at 6:30pm.

WEEK TWO Sept 14 - 18		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	The Agency Business Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Sept 17 at 6:30pm.





WEEK THREE Sept 21 - 25		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Concert Promotion I Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Sept 24 at 6:30pm. 1.COVID Pitch Annotated Bibliography due Thursday, Sept 24 at 6:30pm - through D2L





WEEK FOUR Sept 28 - Oct 2		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.





	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Concert Promotion II Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Oct 1 at 6:30pm.





WEEK FIVE Oct 5 - 9		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Concert Promotion III Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Oct 8 at 6:30pm.


*****FALL STUDY WEEK Oct 12-16*****




WEEK SIX Oct 19 - 23		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Canada and the World Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday, Oct 22 at 6:30pm. 2.Artist Booking Assignment Thursday Oct 22

WEEK SEVEN Oct 26 - 30		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Marketing I Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Oct 29 at 6:30pm. 3. International Event Market Assignment and due Thursday Oct 29





WEEK EIGHT Nov 2 - 6		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Marketing II Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Nov 5 at 6:30pm. 4. Festival Planning Pitch (Part 1) due Nov 5

WEEK NINE Nov 9 - 13		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Festivals and Events I Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Nov 12 at 6:30pm. 5. COVID Pitch Video due Thursday Nov 12





WEEK TEN Nov 16 - 20		
	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.

	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Festivals and Events II Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Nov 19 at 6:30pm.

WEEK ELEVEN Nov 23 – 27

	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Issues in Concert and Festival Management I Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Nov 26 at 6:30pm.

WEEK TWELVE Nov 30 – Dec 4

	DISCUSSION (links shared weekly by email)	Class is online through Zoom on Thursdays from 6:30-9:30pm.
	READINGS	(see this week in Readings below)
	TOPICS (lecture/slides posted weekly)	Issues in Concert and Festival Management II Unit preparation is provided one week in advance.
	DUE	Completion of Weekly Unit Preparation by Thursday Dec 3 at 6:30pm. 6.Festival Planning Presentation due Thursday Dec 3

Readings and Selected Other Resources

Textbook

The textbook for the course is available through online bookstores and as a special kindle edition. You can purchase either the 2010 or 2007 version. Every unit will have a reading from this book and if you are at all interested in the industry it is a must buy.

Waddell, R. D., Barnet, R., & Berry, J. (2010 or 2007). *This business of concert promotion and touring: a practical guide to creating, selling, organizing, and staging concerts*. Billboard Books.

Range of Prices and Availability: Amazon Kindle Edition \$18.99, Amazon Hardcover \$34.64

Readings vs Resources

All readings and resources will be available for students to access via the hotlinks in the course outline and via D2L. This list is subject to change, and additional required readings may be delivered by the instructor digitally. Students will need to complete the weekly unit preparation based on the readings and online videos. Additional links to resources which are used in the development of the unit are also shared with students.

Unit 1: Live Entertainment Landscape and the Agency Business	
Readings	<p>Passman, D. S. (2011). Chapter 23 Personal Appearances and Touring; All you need to know about the music business. RosettaBooks. (pp. 365-386) [Read 25 minutes]</p> <p>Waddell, R. D., Barnet, R., & Berry, J. (2007). Chapter 3 Why, When and Where to Tour. <i>This business of concert promotion and touring: a practical guide to creating, selling, organizing, and staging concerts</i>. Billboard Books.</p> <ul style="list-style-type: none"> Chapter 3 Why, When and Where to Tour (pp 29-40) [Read 15 minutes] Please note in the 2010 version this is Chapter 2.
Resources	<p>Waddell, R. D., Barnet, R., & Berry, J. (2010). <i>This business of concert promotion and touring: a practical guide to creating, selling, organizing, and staging concerts</i>. Billboard Books [Read 25 minutes]</p> <ul style="list-style-type: none"> Chapter 1 Key Representatives for Touring Artists (pp 7-28) [Read 30 minutes] <p>Brennan, M., & Webster, E. (2011). Why concert promoters matter. <i>Scottish music review</i>, 2(1), 1-25. [Read pages 4&5 - 5 minutes]</p> <p>Koronios, E. (2019). Concert & Event Promotion in Canada. <i>IBISWorld</i>, November 2019. [Read pages 5-21 5 minutes]</p> <p>Voogt, B. (2019). "Understanding the Music Industry: Artist Managers and Booking Agents – what they do and why you need them". Heroic Academy. [Read 12 minutes]</p>

Unit 2: Concert Promotion	
Readings	<p>Waddell, R. D., Barnet, R., & Berry, J. (2010). <i>This business of concert promotion and touring: a practical guide to creating, selling, organizing, and staging concerts</i>. Billboard Books.</p> <ul style="list-style-type: none"> • Chapter 9 Budgeting the Tour (pp 113-124) [Read 15 minutes] Please note this is Chapter 4 in the 2007 edition • Chapter 10 Getting Paid (pp125-136) [Read 15 minutes] • Chapter 16 Ticketing the Show (pp 225-237) [Read 20 minutes] Please note this is Chapter 15 in the 2007 edition.
Resources	<p>Brennan, M., & Webster, E. (2011). Why concert promoters matter. <i>Scottish music review</i>, 2(1), 1-25.</p> <p>Clark, J. (2018). A Study to Explore How the Internet Has Impacted Ticketing for Live Music Concerts, From a Consumer Perspective (Doctoral dissertation, Cardiff Metropolitan University).</p> <p>Levesque, M. (2018). Sold out: Analyzing the for-profit resale market for concert tickets in British Columbia. Simon Fraser University.</p> <p>O'Connor, C. (2020) "Industry Report - Online Event Ticket Sales". <i>IBISWorld</i>,</p> <p>Live Nation. (2018). The Power of Live: Global Live Music Fan Study.</p> <p>Ontario Live Music Working Group. (2018). Vision for Ontario's Live Music Industry</p>

Unit 3: Canada and the World	
Readings	<p>Cool, D. (2019). Funding for musicians: Music grants in Canada. BandZoogole Blog October 15, 2019.</p> <p>Soundcharts, (2019). The mechanics of touring: How the live music industry works. Soundcharts Blog</p> <p>"Advice for US and Canadian bands touring in Europe". <i>Live Music Business</i>.</p>
Resources	<p>"How to Cross the Canadian Border as a Musician or Band". <i>Temporary Resident Permit Canada</i>.</p> <p>"Over the Border and Into the Clubs". <i>CIMA</i>.</p> <p>"US Work Permits for Musicians Overview". <i>Music Export Canada</i>.</p>

Unit 4: Marketing	
Readings	<p>Waddell, R. D., Barnet, R., & Berry, J. (2010). <i>This business of concert promotion and touring: a practical guide to creating, selling, organizing, and staging concerts</i>. Billboard Books.</p> <ul style="list-style-type: none"> Chapter 15 Promoting the Event (pp 209-224) [Read 25 minutes] Please note this is Chapter 14 in the 2007 edition. <p>Alhadeff, P. & Cheong, S.(2017) Brands and the Future of Music. <i>Music Business Journal, Berklee College of Music</i>.</p>
Resources	<p>Barnhart, B. (2018). "The complete guide to social media for musicians". <i>Sprout Social</i>.</p> <p>Grate, R. (n.d.). Event Marketing 101: How to Keep Attendees Engaged Before, During and After Your Event. <i>Buffer Library</i>.</p> <p>Higgins, R. (2018) How to Promote an Event on Social Media in 12 Steps. <i>Eventbrite Blog</i>.</p> <p>Knight, M. (2015). When bands meet brands: the mutual benefits of music partnerships. <i>The Guardian</i>, October 14 2015.</p> <p>Roach, M. (2019) Social Media Event Promotion: The Complete Guide. <i>Hootsuite</i>, June 26 2019.</p>

Unit 5: Festivals and Events	
Readings	<p>The Economist, Why are music festivals so expensive https://www.youtube.com/watch?v=PMfkO3Pv4VQ [Video 8:18]</p> <p>The Risky Business of music festivals. https://www.youtube.com/watch?v=KIXVvc7EqJk [Video 6:40]</p> <p>Hiller, R. S. (2016). The importance of quality: How music festivals achieved commercial success. <i>Journal of Cultural Economics</i>, 40(3), 309-334.</p>
Resources	<p>Fischer, R. (2013).How to build a successful music festival using Pitchfork fest as the model. <i>City Pages</i>, July 31 2013.</p> <p>Goldstein, A. (2019). How Brands Can Work With Festival Sponsorship. <i>Entrepreneur</i>, May 3 2019.</p> <p>Kurz, Christian, et al. "Standing Out From The Crowd: A global study to define the perfect music festival". <i>ESOMAR Congress</i>, 2019.</p> <p>Tucker, Bethan. "Exploring the motivations for people ages 18-30 attending music festivals and the role of social media in the decision making process." 2018. "The New Era of Concert & Music Festival Sponsorships". Eventbrite Blog.</p>

Unit 6: Issues in Concert and Festival Management

Readings

Smith, S. L., Choueiti, M., & Pieper, K. (2018). [Inclusion in the recording studio? Gender and race/ethnicity of artists, songwriters & producers across 600 popular songs from 2012-2017](#). Annenberg Inclusion Initiative.
How music festivals are responding to the climate crisis | Resident Advisor
https://www.youtube.com/watch?v=KK-_vPVtWQI [Watch Video 10:40]

Evaluation, Assignments and Weighting

Results will be posted using Brightspace's Grades. The turnaround time between submitting an item for evaluation and receiving its mark is not guaranteed, but an effort will be made to do so within two weeks' time.

Assignment	Category	Type	Due date Always due @ 7pm	% of Final Grade
Welcome Survey/Google Slide Profile	Participation	Individual	Sun, Sept 7 by 6:30pm	2
Weekly Unit Preparation Best 5 of 6 @ 1.5% each	Participation	Individual	Every Monday by 6:30 pm	7.5
Weekly Unit Participation Activity Points 2-4 Activities per week	Participation	Individual	As scheduled + During Classes	13
1.COVID Pitch Annotated Bibliography	Assignment	Individual	Thu, Sept 24	10
2.Artist Booking Assignment	Assignment	Individual	Thu, Oct 22	15
3.International Event Market Assignment	Assignment	Individual	Thu, Oct 29	20
4.Festival Planning Pitch (Part 1)	Project	Team	Thu, Nov 5	5
5.COVID Pitch Video	Project	Team	Thu, Nov 12	10
COVID Pitch Video Feedback	Assignment	Individual	Thu, Dec 3	2.5
6.Festival Planning Presentation (Part 2)	Project	Team	Thu, Dec 3	15
			Total	100

Weekly Unit Participation Activity Points

This grade will be distributed for participation in specific activities that occur both in and out of the classroom. For in-class activities, you must be in attendance during the entire class. Unless specifically stated by the professor, absences will be treated as if this was an exam requiring medical documentation or similar to make up the grades. For out of class activities they will typically require some form of online quiz or completion that takes 10-30 minutes and you will be given 2-3 days to complete them.

For the most part activities will be assigned 10 points. At the end of the semester the total number of points available will be tallied and the lowest scores will be dropped from your score without penalty. In Gradebook throughout the semester you will see scores which say **Dropped!** to signify the lowest scores to meet the condition. If all of your scores are 100% then the system will pick two to say **Dropped!**. The percentage of points received will determine each student's grade (e.g. if there are 150

points available, and a student receives 100 points, their grade for this component will be 66.6% of their activity points grade). Recognizing some students may be sick, unable to come to class or overwhelmed with other assignments, you can miss up to 2 activities without feeling penalized.

Each activity will be assessed with one of two possible ratings:

- Incomplete/Not Acceptable – Students will receive a 0 for the activity. The 0 signifies that the activity was either not completed or was not acceptable. Not acceptable is the result of an activity not being completed according to the instructions or a result of the answers to the activity representing limited effort.
- Complete – Students will receive 100% of the eligible points for an activity. Activity points will be updated on the student's gradebook. If the activity points for a student are not entered into D2L or if there is an error in the D2L entry, it is the student's responsibility to visit the professor during office hours to inform the professor and review the activity assessment. The professor will attempt to update D2L every week with activity points completed. Any student, who has an issue with activity points awarded, must make the professor aware of the issues within 1 week of the final class. No changes to activity points in D2L will be made after December 16th 2019.

Description of Assignments

Participation

<p>Welcome Survey (2%)</p>	<ul style="list-style-type: none"> • Individual Assignment • <i>Estimated completion time: 10 minutes</i>
<p>Weekly Unit Preparation (7.5%)</p>	<ul style="list-style-type: none"> • Individual Assignment • Every Thursday by 7pm we will post video lectures, readings and a google form activity for your upcoming week. • Each module is preparation activity is worth 1.5%, and we will take the best 5 of 6 activities to form the grade • <i>Estimated completion time: 2-3 hours (includes all readings)</i>
<p>Weekly Unit Participation (13%)</p>	<ul style="list-style-type: none"> • Individual Assignment • Throughout the course and online lectures you will be given team and activity points. Each activity will be very different and worth 10 points each. • Most Activities will require you to be logged into Google with your Ryerson username. • <i>Estimated completion time: Varies depending on activity</i>

Assignments

<p>1.COVID Pitch Annotated Bibliography (10%)</p>	<ul style="list-style-type: none"> • Individual assignment • Each team member must review 5 sources that will be utilized as references for the COVID Pitch Video; the reviewed sources must be unique for each team member. • For more details see Assignment Instructions posted in D2L • <i>Estimated completion time: 2 hours</i>
<p>2.Artist Booking Assignment (15%)</p>	<ul style="list-style-type: none"> • Individual assignment • This assignment will develop students' abilities to engage an act through proper professional booking channels- knowledge that will prove useful for working in the field of live entertainment. • For more details see Assignment Instructions posted in D2L • <i>Estimated completion time: 3 hours</i>
<p>3.International Event Market Assignment (20%)</p>	<ul style="list-style-type: none"> • Individual assignment • This assignment will develop students' abilities to assess and conduct research on the international music festival landscape, and will particularly challenge them to explore key techniques and strategies employed by industry professionals (namely agents and managers) to extend the geographic reach of their artists. • For more details see Assignment instructions posted in D2L after July 16th • <i>Estimated completion time: 4 hours</i>

Project Assignments

<p>4.Festival Planning Pitch (Part 1) 5%</p>	<ul style="list-style-type: none"> ● Group Project ● The purpose of this assignment is to challenge the group and get them starting thinking about the Festival Planning Presentation. ● For more details see Assignment instructions posted in D2L after July 16th ● <i>Estimated completion time 2 hours</i>
<p>5.COVID Pitch Video (10%)</p>	<ul style="list-style-type: none"> ● Group Project ● The purpose of this assignment is to challenge you to identify and recommend business recovery strategies for an entertainment client that has been impacted via COVID. ● For more details see Assignment instructions posted in D2L after July 23rd. ● <i>Estimated completion time: 2-3 hours</i>
<p>Pitch Video Feedback (2.5%)</p>	<ul style="list-style-type: none"> ● Individual assignment ● The purpose of this assignment is for you to learn from evaluating other projects. ● Details for this assignment will be posted after the COVID Pitch Videos are submitted on August 6th.
<p>6.Festival Planning Presentation (Part 2) (15%)</p>	<ul style="list-style-type: none"> ● Group Project ● The assignment will allow students to explore the live entertainment partnerships ecosystem and find ways to creatively utilize several facets of it in a cohesive promotional strategy. ● For more details see Assignment instructions posted in D2L after July 23rd. ● <i>Estimated completion time: 4-5 hours</i>

Handing in Papers, Late Policy & Other Information

- It is the student's responsibility to contact the professor or the Academic Manager, Student Affairs (Paula) or the Student Affairs Assistant (criadvising@ryerson.ca) promptly concerning any situation that may have an adverse impact upon their academic performance as soon as the issue becomes known. Please note that when a student formally requests consideration on health grounds the University requires a Health Certificate of letter from an appropriate health professional to be submitted to the School (in this case, Paula or criadvising@ryerson.ca). The form can be found <http://www.ryerson.ca/senate/forms/medical.pdf>
- Religious, Aboriginal and Spiritual observance – If a student needs an accommodation because of religious, Aboriginal or spiritual observance, they must submit a Request for Accommodation of Student Religious, Aboriginal and Spiritual Observance AND an Academic Consideration Request form within the first 2 weeks of the class or, for a final examination, within 2 weeks of the posting of the examination schedule. If the requested absence occurs within the first 2 weeks of classes, or the dates are not known well in advance as they are linked to other conditions, these forms should be submitted to the HTM Office with as much lead time as possible in advance of the absence. Both documents are available at <http://www.ryerson.ca/senate/forms/reobservforminstr.pdf>. The office will notify the instructor when they have received the request form. Any considerations for academic accommodation for religious reasons must be requested by the end of the second week of the term.
- 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. All submissions are made online, so late penalties start the moment it is after the scheduled deadline.
- 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.
- Regrading or recalculation – These requests must be made to the instructor within 10 working days of the return of the graded assignment to the class. These are not grounds for appeal, but are matters for discussion between the student and the instructor.
- 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.
- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. Students who do not want their work submitted to this service must, by the end of the second week, consult with the instructor to make alternate arrangements.
- 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.
 - ❖ If you are not speaking, keep your microphone on mute.

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 (ryersoncreative.ca) to the Creative Industries Student handbook for specific information with respect to the following policies:

- [Policy #60](#): Student Code of Academic Conduct
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #134](#): Undergraduate Academic Consideration and Appeals.
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication
- [Policy #159](#): Academic Accommodation of Students with Disabilities

Please note that additional details/information on assignments may be posted on the D2L Brightspace course site. Different sections may assign students projects in different ways, and professors reserve the right to (re)assign them to balance numbers and skills. See assignment sheets for more details.

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.

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):
I	Discuss and describe the landscape, structures, challenges, and players of the concert and festival sector.	Contribute productively to the Creative Industries
		LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,
		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 with industry, government and community organizations in the Canadian and international contexts;
R	Identify and analyze the artistic planning, marketing and communication strategy and positioning of concerts and festivals.	Demonstrate an entrepreneurial capacity
		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	Conceptualize and Implement all components of the Event Lifecycle from artistic programming, resource development, marketing & communications, and operations & production.	Facilitate the work of artists, writers, designers and media makers by
		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 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	Discuss and present findings in an online environment and through written word.	Communicate
		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	Explain, evaluate and critique current issues and trends in the concert and festival sector.	<p>Conduct research relevant to cultural and industry issues</p> <p>LO 5c- apply appropriate qualitative tools and methodologies</p>
P	Students will learn to understand the nuances of the industry, discern the various movers and shakers and communication chains between them, and assemble a toolbox of concrete foundational knowledge necessary for future industry experience and further learning.	<p>Apply skills and knowledge</p> <p>LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs</p> <p>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</p> <p>L</p>
P	Apply knowledge and skills gained in this course to build a career in the concert and festival sector.	<p>Autonomy, Professional Capacity, and Social Responsibility</p> <p>LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths</p> <p>LO 8b -act as socially responsible citizens with integrity and strong ethical mores</p>