

Course Number	Course Title	Semester	Year
CRI 860	The Big Night	Winter	2021
Section	Day of Week	Time	Classroom
n/a	Wednesday	3:00pm - 6:00pm EDT	Virtual Classroom
Professor	Ryerson Email	Phone	Office & Office Hours
Daniel Drak	daniel.drak@ryerson.ca	Emails preferred	Online and By Appointment (schedule to be posted to D2L)
<b><i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i></b>			

## Course Description

Teams of students propose, budget, finance, market and execute an ambitious event open to the public in a creative industry. Possible events include a film, dance or music festival, theatrical production, record or graphic novel launch or gallery exhibit. With faculty guidance and mentor support, students work with outside artists and content creators and provide a substantive report on the event's impact.

## Course Details

### Teaching Methods

Due to the nature of the course and its learning objectives, all content will be delivered in a synchronous format.

For the first half of the course, classes will be dedicated to lectures, discussions and group work. The second half of the course sees students divide into event teams to work towards the production of an event (or events) as decided upon by the class. These sessions will also occur during class time where the instructor will be available for guidance and support.

The class will take place over Zoom. Students are expected to update their Zoom software to ensure that students can participate in the class as expected (e.g., the ability to jump from sub-group to sub-group is important for the event production process, but is only available in recent Zoom updates). To help manage communications and assets as required in the event production process, Google Drive and Slack will be actively

employed. Students should ensure that they have some familiarity with this software, though workshops will be offered in class.

The apex of the course is the event (or events) planned for Week 10. Students should be prepared to lead this event which will likely take place in the evening of Tuesday, March 10.

While the planning process is significant to the course objectives, students should know that an event that doesn't live up to their expectations will not necessarily impact their final grade. The educational process for events allows for things to go wrong, a vital component of the reality of event production.

### **Variations within a Course**

In cases where there are multiple sections of the same course that share a common outline, students should be provided with at least a brief instructor-specific version.

### **Plagiarism Detection and Virtual Proctoring**

An indication of any requirement for the submission of work to an electronic plagiarism detection service or the use of a virtual proctoring system. There is a statement which must be included if Turnitin is used (see below).

- 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.

### **Virtual Proctoring Information (if used in this course)**

- Online exam(s) within this course use a virtual proctoring system. Please note that your completion of the exam will be recorded via the virtual platform and subsequently reviewed by your instructor. The virtual proctoring system provides recording of flags where possible indications of suspicious behaviour are identified only. Recordings will be held for a limited period of time in order to ensure academic integrity is maintained.
- Access to a computer that can support remote recording is your responsibility as a student. The computer should have the latest operating system, at a minimum Windows (10, 8, 7) or Mac (OS X 10.10 or higher) and web browser Google Chrome or Mozilla Firefox. You will need to ensure that you can complete the exam using a reliable computer with a webcam and microphone available, as well as a high-speed internet connection. Please note that you will be required to show your Ryerson OneCard

prior to beginning to write the exam. In cases where you do not have a Ryerson OneCard, government issued ID is permitted.

- Information will be provided prior to the exam date by your instructor who may provide an opportunity to test your set-up or provide additional information about online proctoring. Since videos of you and your environment will be recorded while writing the exam, please consider preparing the background (room / walls) so that personal details are not visible, or move to a room that you are comfortable showing on camera.

## Required Readings, Resources & Materials

### Course Materials

All course materials are freely accessible to students. Where possible, readings will be identified with a direct link, a PDF uploaded to D2L, or instructors on how to access the source via the library.

Supplementary readings may be added to D2L depending on the interests and direction of the class as they may support the conception and production of their event(s).

### Required readings:

#### Week 1

- David Kelley and Tom Kelley. Creative Confidence- Unleashing the Creative Potential Within Us All. New York: Crown Business, 2013. Pp. 175- 209.
- Zoom (2020). *Running engaging online events: Your ebook to success!* Zoom.  
<https://www.zoom.us/docs/doc/Running-Engaging-Online-Events.pdf>

#### Week 2

- Richards, G., Marques, L., Mein, K., Samson, R. A., & Miller, J. D. (Eds.). (2014). *Event design : Social perspectives and practices*. pp. 50-65.
- Eventbrite (2020). *How to choose the right video hosting platform for your virtual events*. Eventbrite.  
<https://www.eventbrite.com/blog/live-stream-webinar-meeting-platforms/>
- Eventbrite (2020). *How to host a livestream: The basics for virtual events*. Eventbrite.  
<https://www.eventbrite.com/blog/livestream-basics-virtual-events/>
- Slack (2020). *Your quick start guide to slack*. Slack.  
<https://slack.com/intl/en-ca/resources/using-slack/your-quick-start-guide-to-slack>

#### Week 3

- Richards, G., Marques, L., Mein, K., Samson, R. A., & Miller, J. D. (Eds.). (2014). *Event design : Social perspectives and practices*. pp. 50-65.
- Babich, N. (2020). *How to use an empathy map in the design process*. Shopify.  
<https://www.shopify.ca/partners/blog/empathy-map>
- Stickdorn, M., Lawrence, A., Hormess, M., & Schneider, J. (2018). *This is service design doing: Applying service design thinking in the real world*. pp. 44-49.

Week 5

- ❑ Soo Hoo, F. (2019). *What a runway show really costs*. Vogue Business. <https://www.voguebusiness.com/companies/cost-of-runway-show-christian-siriano-discount-universe#:~:text=Hosting%20a%20show%20at%20New,show%20in%20a%20custom%20venue>
- ❑ Eventbrite (2021). *Eventbrite's ultimate marketing guide for events*. Eventbrite. <https://www.eventbrite.com/blog/asset/2021-event-marketing-guide/>
- ❑ Laufik, M. (2020). *9 creative ways to integrate sponsorships into a virtual event*. BizBash. <https://www.bizbash.com/production-strategy/virtual-events/article/21134723/9-creative-ways-to-integrate-sponsorships-into-a-virtual-event>
- ❑ Thaler, S. (2020). *Best practices for booking a virtual event performer*. BizBash. <https://www.bizbash.com/production-strategy/virtual-events/article/21197316/best-practices-for-booking-a-virtual-event-performer>

Week 12




- ❑ Taparia-Minutes, S. (2020). *The future of live events is here and depends on these 4 factors*. Fast Company. <https://www.fastcompany.com/90544952/the-future-of-live-events-is-here-and-depends-on-these-4-factors>


**Resources:**

- ❑ Eventbrite Blog - The Destination for Experience Makers: <https://www.eventbrite.com/blog/>
- ❑ BizBash: <https://www.bizbash.com/>
- ❑ Slack: <https://slack.com/>
- ❑ Google Drive (About and How-To): <https://www.google.com/drive/using-drive/>
- ❑ Toronto Arts Council - Grant Programs: <https://torontoartscouncil.org/grant-programs>
- ❑ Ontario Arts Council - Grants: <https://www.arts.on.ca/grants>





Students should have access to a webcam and microphone that will allow them to effectively participate in the class. While students are not required to be on-camera, it is highly encouraged to do so where possible, especially as it pertains to building and managing relationships amongst collaborators.

## Weekly Schedule (Subject to change)





WEEK ONE		Tuesday 19 January 2021
	TOPICS	<b>Introduction and overview</b> <b>Events in a Pandemic</b>
	WORKSHOP	Self-Audit (SWOC)  ** please keep the self-audit in an easy to access location (such as a personal google drive). This document will be needed for completion of the final report.
	DISCUSS	<ul style="list-style-type: none"> <li>● How do we define events?</li> <li>● What are some of the best/worst events you've experienced (both online and/or in-person)</li> </ul>

	READINGS	<ul style="list-style-type: none"> <li>❑ David Kelley and Tom Kelley. <u>Creative Confidence- Unleashing the Creative Potential Within Us All</u>. New York: Crown Business, 2013. Pp. 175- 209.</li> <li>❑ Zoom (2020). <i>Running engaging online events: Your ebook to success!</i> Zoom. <a href="https://www.zoom.us/docs/doc/Running-Engaging-Online-Events.pdf">https://www.zoom.us/docs/doc/Running-Engaging-Online-Events.pdf</a></li> </ul>
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**WEEK TWO** *Tuesday 26 January 2021*

	TOPICS	<p><b>The Event Structure: Introducing the Live Event Producer’s Business Canvas</b></p> <p><b>Guest Speaker: Christopher Gibbs</b></p>
	WORKSHOP	<ul style="list-style-type: none"> <li>● Working with the Live Event Producer’s Business Canvas</li> <li>● Overviewing Slack, Google Drive and Eventbrite.</li> </ul>
	DISCUSS	Introduce Assignment 1: Event Concept Presentations (10% - group - due week 4)
	READINGS	<ul style="list-style-type: none"> <li>❑ Richards, G., Marques, L., Mein, K., Samson, R. A., &amp; Miller, J. D. (Eds.). (2014). <i>Event design: Social perspectives and practices</i>. pp. 50-65.</li> <li>❑ Eventbrite (2020). <i>How to choose the right video hosting platform for your virtual events</i>. Eventbrite. <a href="https://www.eventbrite.com/blog/live-stream-webinar-meeting-platforms/">https://www.eventbrite.com/blog/live-stream-webinar-meeting-platforms/</a></li> <li>❑ Eventbrite (2020). <i>How to host a livestream: The basics for virtual events</i>. Eventbrite. <a href="https://www.eventbrite.com/blog/livestream-basics-virtual-events/">https://www.eventbrite.com/blog/livestream-basics-virtual-events/</a></li> <li>❑ Slack (2020). <i>Your quick start guide to slack</i>. Slack. <a href="https://slack.com/intl/en-ca/resources/using-slack/your-quick-start-guide-to-slack">https://slack.com/intl/en-ca/resources/using-slack/your-quick-start-guide-to-slack</a></li> </ul>

**WEEK THREE** *Tuesday 2 February 2021*





	TOPICS	<b>Intro to Experience Design and User-Centred Design for Events</b>
	WORKSHOP	<ul style="list-style-type: none"> <li>● Creating Empathy Maps</li> <li>● Creating User Journey Maps</li> </ul>
	DISCUSS	<ul style="list-style-type: none"> <li>● How do we improve the experience of online events?</li> <li>● Introduce Assignment 2: Online Event Report (10% - individual - flex deadline due before week 12)</li> </ul>
	READINGS	<p>Richards, G., Marques, L., Mein, K., Samson, R. A., &amp; Miller, J. D. (Eds.). (2014). <i>Event design : Social perspectives and practices</i>. pp. 50-65.</p> <p>Empathy Map Creation</p> <p>User Journey Map Creation</p>

WEEK FOUR *Tuesday 9 February 2021*

	TOPICS	<b>Event Concept Presentation and Event Selection Day</b>
	WORKSHOP	Event Role Application (form to be completed before end of week so that sorting can occur. Students will be placed into a suitable role of the instructor's choosing if this form is not completed on time)
	DISCUSS	<ul style="list-style-type: none"> <li>Approval process for CRI 860* **Any content or communication intended for dissemination to stakeholders related to the event(s) (guests, participants, sponsors, etc.) needs to be approved by the instructor prior to release (this includes emails, promotional materials, etc.)</li> <li>Introduce Assignment 3: The Event Plan (15% group - due week 6)</li> </ul>
	DUE	Assignment 1: Event Concept Presentations (10%). Live or Pre-Recorded presentations from each group. Supporting documents should be uploaded to D2L prior to class time. 3:00pm EDT.





**Study Week – No classes Feb 13 - 19. Family Day: Feb 15, University Closed.**

WEEK FIVE *Tuesday 23 February 2021*



	TOPICS	<b>Promotion and Fundraising Strategy</b> <b>Developing The Event Plan</b>
	WORKSHOP	<ul style="list-style-type: none"> <li>Developing budgets</li> <li>Developing workback schedules</li> </ul> <p>**The majority of class will be devoted to working group sessions (with the instructor available for support) aimed towards the development of Assignment 3: The Event Plan (due week 6)</p>
	DISCUSS	<ul style="list-style-type: none"> <li>How events work financially</li> <li>The Art of Sponsorships</li> <li>Introduce Assignment 4: Final Event Report (5% group, 15% individual - due April 20)</li> <li>Introduce Assignment 5: Self &amp; Peer Evaluations (20% individual - due April 20)</li> </ul>
	READINGS	<ul style="list-style-type: none"> <li><input type="checkbox"/> Soo Hoo, F. (2019). <i>What a runway show really costs</i>. Vogue Business. <a href="https://www.voguebusiness.com/companies/cost-of-runway-show-christian-siriano-discount-universe#:~:text=Hosting%20a%20show%20at%20New,show%20in%20a%20custom%20venue">https://www.voguebusiness.com/companies/cost-of-runway-show-christian-siriano-discount-universe#:~:text=Hosting%20a%20show%20at%20New,show%20in%20a%20custom%20venue</a></li> <li><input type="checkbox"/> Eventbrite (2021). <i>Eventbrite's ultimate marketing guide for events</i>. Eventbrite. <a href="https://www.eventbrite.com/blog/asset/2021-event-marketing-guide/">https://www.eventbrite.com/blog/asset/2021-event-marketing-guide/</a></li> <li><input type="checkbox"/> Laufik, M. (2020). <i>9 creative ways to integrate sponsorships into a virtual event</i>. BizBash. <a href="https://www.bizbash.com/production-strategy/virtual-events">https://www.bizbash.com/production-strategy/virtual-events</a></li> </ul>

		<p><a href="#">/article/21134723/9-creative-ways-to-integrate-sponsorships-into-a-virtual-event</a></p> <p>❑ Thaler, S. (2020). <i>Best practices for booking a virtual event performer</i>. BizBash.  <a href="https://www.bizbash.com/production-strategy/virtual-events/article/21197316/best-practices-for-booking-a-virtual-event-performer">https://www.bizbash.com/production-strategy/virtual-events/article/21197316/best-practices-for-booking-a-virtual-event-performer</a></p>
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**WEEK SIX** *Tuesday 2 March 2021*

	TOPICS	<b>Pulling it all together</b>
	WORKSHOP	<ul style="list-style-type: none"> <li>Finding your audience: Developing the guest list(s) and invitation strategy</li> <li>Students will have time to work on the Event Plan in class and ask for any clarification from the instructor</li> <li>**The instructor will aim to quickly turn around feedback for the event plan following its submission to ensure that event production can move ahead.</li> </ul>
	DISCUSS	<ul style="list-style-type: none"> <li>Teams should be prepared for instructor check-ins (schedule to be posted)</li> </ul>
	DUE	Assignment 3: Event Plan (15%) - due by 11:59pm EDT to D2L




**WEEK SEVEN** *Tuesday 9 March 2021*

	TOPICS	<b>Committee Meetings</b>
	DISCUSS	<ul style="list-style-type: none"> <li>Teams should be prepared for instructor check-ins (schedule to be posted)</li> <li>Instructor will review the guest list(s) and invitation strategy with each team.</li> <li>Invitations will be co-designed with the promotions team, to be submitted for approval prior to release.</li> </ul>


**WEEK EIGHT** *Tuesday 16 March 2021*

	TOPICS	<b>Committee Meetings</b>
	DISCUSS	<ul style="list-style-type: none"> <li>Teams should be prepared for instructor check-ins (schedule to be posted)</li> <li>Instructor will review event metrics and strategy with each team (promotions team should work with other event teams to ensure data is captured for their purposes).</li> </ul>




**WEEK NINE** *Tuesday 23 March 2021*

	TOPICS	<b>Event Testing &amp; Committee Meetings</b>
	WORKSHOP	Teams should be prepared to test their events. Where possible, full run-throughs will be conducted.
	DISCUSS	In addition to event testing, teams should be prepared for instructor check-ins (schedule to be posted)





**WEEK TEN** *Tuesday 30 March 2021*

	TOPICS	<b>Event Week - Event(s) targeted to occur on Tuesday, March 30.</b> Class time will be used for final coordination and support for events
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**WEEK ELEVEN** *Tuesday 6 April 2021*

	TOPICS	<b>Post Mortem</b>
	WORKSHOP	<ul style="list-style-type: none"> <li>Analyzing event data</li> <li>Drafting Thank Yous and Follow Ups</li> <li>Finalizing critical paths and budgets</li> </ul>
	DISCUSS	<ul style="list-style-type: none"> <li>What did we learn?</li> <li>What went well? What could be improved?</li> <li>Teams should be prepared for instructor check-ins (schedule to be posted)</li> </ul>

**WEEK TWELVE** *Tuesday 13 April 2021*

	TOPICS	<b>Next Steps in Event Planning</b>
	WORKSHOP	<ul style="list-style-type: none"> <li>Grant Writing (Funding Your Own Initiatives)</li> <li>The Future of Events</li> </ul>
	DISCUSS	Careers in event planning vs. event planning skills as part of our personal tool kits
	READINGS	<ul style="list-style-type: none"> <li>Taparia-Minutes, S. (2020). <i>The future of live events is here and depends on these 4 factors</i>. Fast Company. <a href="https://www.fastcompany.com/90544952/the-future-of-live-events-is-here-and-depends-on-these-4-factors">https://www.fastcompany.com/90544952/the-future-of-live-events-is-here-and-depends-on-these-4-factors</a></li> </ul>

<b>Final Exam / Essay</b>	<p><i>Exam Period April 19 - May 1</i></p> <p>Assignment 4: Final Event Report (5% group &amp; 15% individual) and Self &amp; Peer Evaluations (20% individual) are due one week following the final class, Tuesday, April 20, 2021 by 11:59pm EDT. The Final Event Report will be submitted to D2L and the Self &amp; Peer Evaluations will be completed via Google Form.</p>
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# Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		Start of class unless noted	
#1	Event Concept Presentation	Week 4 (Feb 9)	10% - group
#2	Online Event Report	Flex - anytime between Week 4 (Feb 9) to Week 12 (Apr 13)	15% - individual
#3	Event Plan	Week 6 (Mar 2)	15% - group
#4	Final Event Report	Exam Period (Apr 20)	5% - group 15% - individual
#5	Self & Peer Evaluations	Exam Period (Apr 20)	20% - individual
#6	Participation	N/A	20% - individual

## Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Professors reserve the right to (re)assign students to balance numbers and skills.

Students should expect to receive their first marks in week 6 (two weeks after the first assignment submission). The instructor will aim to turn around assignment grades within 2 weeks, though students will be notified of any delays. Where necessary, assignment turnaround will be expedited (e.g., for Assignment 3: The Event Plan).

### **Assignment 1: Event Concept Presentation (10% group)**

Within assigned teams students will be tasked with coming up with ideas for possible events that the class can run in Week 10. Students will be given a variety of event-types that they can choose from. Working with their selections, they will conceive of smaller-scale events within a base set of parameters determined by the instructor. The events that teams will dream up will be pitched to the class in week 4, at which point the class will democratically select which event(s) to pursue.

### **Assignment 2: Online Event Report (15% individual)**

To support their understanding of best practices in online/virtual events and to critique events, students will be asked to attend an online/virtual event of their choice. A variety of free events will be suggested, though students are welcome to attend other events if they choose to do so. Where uncertain, students should seek advice from the instructor to ensure that the event they will be attending and reporting on will meet the requirements of the assignment.

### **Assignment 3: Event Plan (15% group)**

In their final event team(s), students will be asked to come up with an event plan for their respective event or team. This event plan will have students develop the collateral that will keep them on track and ensure the relative success of their event(s). This collateral will include a critical path, budget, journey map, empathy map, live event producer's business canvas and other details that will be outlined in an accompanying template.

❑ **Assignment 4: Final Event Report (5% group, 15% individual)**

The final event report has students critically evaluate their own success and failures as they pertain to their respective events/teams. A group component will have the groups reflect on high-level decisions and circumstances, including a critical analysis of event metrics. The individual component will have students personally reflect on their experiences while demonstrating their personal contributions to the event.

❑ **Assignment 5: Self & Peer Evaluations (20% individual)**

Self & Peer Evaluations are designed to give students constructive feedback that will help them think about their role and contributions as working professionals. This assignment asks students to evaluate themselves and their teammates on a variety of metrics that speak to their ability to work well as part of a team, contribute to the success of the event, etc. In addition to scoring, students will provide written feedback that rationalizes their scoring, aiming to help students improve in similar working environments.

❑ **Assignment 6: Participation (20% individual)**

Participation is fundamental due to the nature of the course (in which active participation is necessary to produce real public-facing events). The participation score looks at attendance, active participation (e.g., contributions to class and team discussions), frequent use of Slack and Google Drive, evidence of event/deliverable contributions, responses to class feedback forms, etc.

## 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.
  - **NO** eating in class. Coffee or water are fine.

#### **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](#)
- And all other course outline policies: <https://www.ryerson.ca/senate/course-outline-policies/>

## Important Resources Available at Ryerson

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [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](#).
- 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)
- [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.
- Information on Copyright for [Faculty](#) and [students](#).
- *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):
P	Manage and build real-world relationships and connections with members of the public, targeted audiences as well as other creative practitioners [1(b)P, 8(c)P]	<b>Contribute productively to the Creative Industries</b>
		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 & P	Deepen and employ problem solving skills and project management knowledge developed throughout their program of study to an identified collaborative public exhibition or event [2(a,b)P, 5(a)R, 6(a,b,c,d)P, 7(b,c,d)R, 8(a,b,c)P]	<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 & P	Discover and demonstrate a direct understanding of current contemporary practices in Toronto in their specific area of career interest developed through first-hand experience [3(b,c)R, 7(b,c,d)P, 8(a,b,c)P]	<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,.		
P	Organize and execute collaborative project management approaches, including	<b>Communicate</b>
		LO 4a- verbally communicate within and to creative enterprises, academia and

	identifying and delegating task management [4(a,b,c)P, 6(a,b,c,d)P, 8(a,b,c)P]	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
<b>R &amp; P</b>	Deepen and employ problem solving skills and project management knowledge developed throughout their program of study to an identified collaborative public exhibition or event [2(a,b)P, 5(a)R, 6(a,b,c,d)P, 7(b,c,d)R, 8(a,b,c)P]	<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
<b>R &amp; P</b>	Deepen and employ problem solving skills and project management knowledge developed throughout their program of study to an identified collaborative public exhibition or event [2(a,b)P, 5(a)R, 6(a,b,c,d)P, 7(b,c,d)R, 8(a,b,c)P]	<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
<b>P</b>	Organize and execute collaborative project management approaches, including identifying and delegating task management [4(a,b,c)P, 6(a,b,c,d)P, 8(a,b,c)P]	LO 6d- collaborative work practices - implement and manage projects requiring
<b>R &amp; P</b>	Deepen and employ problem solving skills and project management knowledge developed throughout their program of study to an identified collaborative public exhibition or event [2(a,b)P, 6(a,b,c,d)P, 7(b,c,d)R, 8(a,b,c)P]	<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,
<b>R &amp; P</b>	Discover and demonstrate a direct understanding of current contemporary practices in Toronto in their specific area of career interest developed through first-hand experience [3(b,c)R, 7(b,c,d)P, 8(a,b,c)P]	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
<b>R &amp; P</b>	Deepen and employ problem solving skills and project management knowledge developed throughout their program of study to an identified collaborative public exhibition or event [2(a,b)P, 5(a)R, 6(a,b,c,d)P, 7(b,c,d)R, 8(a,b,c)P]	<b>Autonomy, Professional Capacity, and Social Responsibility</b>
<b>P</b>	Organize and execute collaborative project management approaches, including identifying and delegating task management [4(a,b,c)P, 6(a,b,c,d)P, 8(a,b,c)P]	LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
<b>P</b>	Manage and build real-world relationships and connections with members of the public, targeted audiences as well as other creative practitioners [1(b)P, 8(c)P]	LO 8b -act as socially responsible citizens with integrity and strong ethical mores
<b>R&amp;P</b>	Discover and demonstrate a direct understanding of current contemporary practices in Toronto in their specific area of career interest developed through first-hand experience [3(b,c)R, 7(b,c,d)P, 8(a,b,c)P]	LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all