

# Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI100	Creative Industries Overview	Fall	2022
Section	Day of Week	Time	Classroom
011-021-031-041-051	Wednesday	9:00AM to 12:00PM EST	In Person
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Golam Rabbani	golam.rabbani@ryerson.ca	416-979-5000 ext. 543455	Wednesdays: 2:00pm- 04:00pm
GAs	GAs Email	Tutorial Sections	Office Hours
Tiana Osborne	<a href="mailto:tiana.osborne@ryerson.ca">tiana.osborne@ryerson.ca</a> Sections 011-031-041-051	011, Thursdays, 01-02PM 031, Thursdays, 02-03PM 041, Thursdays, 03-04PM 051, Wednesdays, 12-01PM	By appointment and virtual Better to provide all inquiries in class
Akanksha Sharma	<a href="mailto:akanksha.sharma@ryerson.ca">akanksha.sharma@ryerson.ca</a>	021, Thursdays, 01-02PM	By appointment and virtual Better to provide all inquiries in class
<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

This introductory foundation course defines the subject of Creative Industries as an area of academic study and surveys the various academic and creative disciplines to be covered over the course of the B.A. program. The course will focus in particular on how each discipline sees the world and on the sorts of knowledge and interpretations that structure these different perspectives on subjects and issues to be covered. Students will explore the advantages and challenges of interdisciplinary study and begin to develop strategies for benefitting the most from their Creative Industries studies.

## Course Details

### Teaching Methods

This course will be delivered in person. The course will consist of lectures, extensive in-class discussions, debates, students presentations, a variety of learning activities in in-person tutorial sessions, and class quizzes (both in lectures and tutorials). The course will use D2L Brightspace and Poll Everywhere. During the lecture sessions, students will have an opportunity to ask questions about the lectures, plus there will also be group work and case studies that will vary from week to week. 5 for-grade quizzes will be posted to D2L throughout the term, covering materials of lectures and reading materials. Each week, starting from September 12, students will attend in-person tutorials.

### 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.

## Required Readings, Resources & Materials

### Course Materials

Information about textbooks, course readings, and other course materials or equipment, and how to access them. Specific details on any instructional technology requirements in course work, assignments or exams.

## Required readings:





- All required readings are available on D2L Brightspace.



In order to assess what your technology needs might be, please complete a [Student Technology Survey](#).




The University has issued a minimum technology requirement for online learning. Details can be found at: <https://www.ryerson.ca/covid-19/students/minimum-technology-requirements-remote-learning/>

It is strongly encouraged that student privacy and access to technology be considered before students are asked to turn on their webcam video.






## Weekly Schedule (Subject to change)

WEEK ONE		Wednesday 07 September 2022
	TOPICS	Course outline, assignments, important dates, introduction to course, expectations, introduction to D2L Brightspace  Introducing the Creative Industries
	DISCUSS	What do you expect out of a CI program? What do you expect of this course? What about in-person learning worries and excites you?
	READINGS	<b>D2L:</b> Hartley, John et al. "Creative Industries" and "Culture Industry/Cultural Industries," pp. 58-61 and 77-81.  <b>D2L:</b> Davies & Sighorsson, Ch. 1. "What are the Creative Industries," pp. 1-20.
	DUE	<b>Recommended:</b> Start thinking about your CI short analysis topic.





WEEK TWO		Wednesday September 14 2022
	TOPICS	<b>Interdisciplinary Learning in the Creative Industries</b>
	DISCUSS	What is interdisciplinary learning? How is interdisciplinary learning useful to CI? How can you integrate what you're learning?

	READINGS	<p><b>D2L:</b> Hartley, et. al. "Creativity" and "Expert," pp. 65-69" and "99-102."</p> <p><b>D2L:</b> Levine, Ira. &amp; Shtern, Jeremy. (2015). "A Case Study of the Development and Launch of Canada's First BA Program in Creative Industries," in <i>Cultural Entrepreneurship in Theory, Pedagogy and Practice</i>, edited by Olaf Kuhlke et al., pp. 214-223.</p> <p><b>D2L:</b> Beck, Andrew. (2012). "Introduction: Cultural Work, Cultural Workplace – Looking at the Cultural Industries," in <i>Understanding the Cultural Industries</i>, pp. 1-11.</p>
	SCREENING	Myra Strober: <i>Interdisciplinarity: The Four-Wheel Drive Approach to Complex Problems</i> . YouTube video.
	DUE	<b>Reminder:</b> Your short CI analysis is DUE in October 02 by 11PM.

**WEEK THREE** *Wednesday 21 September 2022*

	TOPICS	<b>Creative Labour, Cultural Work, and CI</b>
	DISCUSS	<p>What is cultural work in CI?</p> <p>What is the difference between "immaterial labour" and "affective labour"?</p> <p>How does Maslow's theory of self-actualization help creativity?</p>
	READINGS	<p><b>D2L:</b> Hartley, et. al. "Creative Labour" and "Creative Economy," pp. 62-65 and 55-58.</p> <p><b>D2L:</b> Brouillette, Sarah. (2013). "Cultural Work and Antisocial Psychology." In <i>Theorizing Cultural Work</i>, edited by Mark Banks et al., pp. 30-43.</p> <p><b>D2L:</b> Christopherson, Susan. "Beyond the Self-expressive Creative Worker." <i>Theory, Culture &amp; Society</i> 25(7-8), (2008): 73-95.</p>
	SCREENING	Dr. Michael Curtin and Dr. Kevin Sanson: <i>Precarious Creativity: Global Media, Local Labor</i> . Vimeo.
	DUE	<b>Recommended Reading:</b> Davies & Sighorsson, Ch. 3. "Institutions, Ownership and Entrepreneurship," pp. 45-68.

**WEEK FOUR** *Wednesday 28 September 2022*


	TOPICS	<b>Creative Industries and the Creative Class</b>
	DISCUSS	What constitutes “creative content?” How do you measure the value of “creative experience producers?” What are “creative goods?”
	READINGS	<b>D2L:</b> Hartley, et. al. “Creative Class” and “Information Economy,” pp. 47-51 and pp. 107-111.  <b>D2L:</b> Davies & Sighorsson, Ch. 6. “Creative Producers and Products,” pp. 125-37.  <b>D2L:</b> Florida, Richard. (2002). “The Creative Ethos” in <i>The Rise of the Creative Class</i> , pp. 21-43.
	DUE	<b>Submit to D2L on October 2 by 8pm EST: Short CI Analysis</b> <b>Reminder:</b> Your first Case Study is next week. <b>Recommended Reading in Tutorials:</b> Davies & Sighorsson, Ch. 10. “Clients, Funders and Going It Alone,” pp. 195-216.





**WEEK FIVE** *Wednesday 05 October 2022*

	TOPICS	<b>Cultural Policy and Creative Industries in Canada</b>
	DISCUSS	What makes Canada’s CI “distinctly Canadian?” What is the relationship between production, content, and audience/consumers?
	READINGS	<b>D2L:</b> Flew, Terry. (2012). “Creative Industries and Public Policy” in <i>The Creative Industries: Culture &amp; Policy</i> , pp. 159-182.  <b>D2L:</b> Druick, Zoë. (2012). “Continuity and Change in the Discourse of Canada’s Cultural Industries,” in <i>Cultural Industries.ca</i> , Wagman, Ira and Urquart, Peter, eds., pp. 131-46.
	DUE	<b>Case Study #1:</b> <a href="#">How Music Copyright Lawsuits Are Scaring Away New Hits</a> (during tutorials, 1-page write-up due to D2L by <b>Week 6</b> )





**Study Week – No classes 11 October to 14 October 2022**

**WEEK SIX** *Wednesday 19 October 2022*




	TOPICS	<b>Globalization and CI</b>
---	--------	-----------------------------



	DISCUSS	Pros and cons of globalization and CI; CI and the global marketplace; What role does the “local” have in “global” capitalism?
	READINGS	<b>D2L:</b> Harley, et. al. “Globalisation” and “Internationalisation (of Creative Industries), pp. 103-6 and 122-26.  <b>D2L:</b> Friedman, Thomas. (2005). “It’s a flat world, after all.” <i>The New York Times</i> ; Kristof, Nicholas. (2010). “Death by Gadget.” <i>New York Times</i> .  <b>D2L:</b> Tomlinson, John. “Homogenisation & Globalisation.” <i>History of European Ideas</i> 20.4-6 (1995): 891-97.
	SCREENING	Terry Flew – <i>Challenges And Opportunities For China's Media And Creative Industries</i> , YouTube.
	DUE	<b>Recommendation:</b> Start preparing your Directed Paraphrase topics. <b>Case Study #2 is due next week.</b>

**WEEK SEVEN** *Wednesday 26 October 2022*






	TOPICS	<b>Creativity vs. Commerce</b>
	DISCUSS	What are the three phases of innovation? Why was the printing press so important to the development of modern culture? Should “aesthetics” and “economics” ever merge?
	READINGS	<b>D2L:</b> Hartley, et. al. (2013). “Innovation,” pp. 111-14.  <b>D2L:</b> Davies & Sighorsson, Ch. 2. “Creativity and Commerce,” and Ch. 4. “The Business of Creativity,” pp. 22-41 and 70-91.
	DUE	<b>Case Study #2:</b> <a href="#">Why are wages so low for garment workers in Bangladesh?</a> (during tutorials, 1-page write-up due to D2L by <b>Week 8</b> )

**WEEK EIGHT** *Wednesday 2 November 2022*

	TOPICS	<b>CI and Creative Cities</b>
	DISCUSS	What are “creative clusters” in CI? What is the role of public space in creative cities? What makes a city a “creative city”?
	READINGS	<b>D2L:</b> Hartley, et. al. “Creative Cities,” pp. 43-46.




		<p><b>D2L:</b> Flew, Terry. (2012). "Globalisation, Cities and Creative Spaces" in <i>The Creative Industries: Culture &amp; Policy</i>, pp. 133-58.</p> <p><b>D2L:</b> Darchen, Sébastien. "The Creative City and the Redevelopment of the Toronto Entertainment District: A BIA-Led Regeneration Process." <i>International Planning Studies</i>, 18.2 (2013); 188-203.</p>
	SCREENING	Michael Leckman, Principal at Diamond Schmitt Architects, "Creative City Toronto," Podcast.
	DUE	<b>Reminder:</b> Your Directed Paraphrase is DUE next week.

**WEEK NINE** *Wednesday 09 November 2022*






	TOPICS	<b>Difference and Diversity in CI</b>
	DISCUSS	<p>How is "diversity" defined in cultural frameworks? Is diversity, as a pitch idea, too risky? When does "difference" cross the line from inspiration to appropriation?</p>
	READINGS	<p><b>D2L:</b> Leung, Linda. "The Creative Other: Marginalization of and from the Creative Industries," <i>The Journal of Arts Management, Law, and Society</i>, 46.4 (2016): 200-11.</p> <p><b>D2L:</b> Proctor-Thomson, Sarah B. "Feminist Futures of Cultural Work? Creativity, Gender and Difference in the Digital Media Sector," in <i>Theorizing Cultural Work</i>, edited by Mark Banks et al., pp. 137-48.</p> <p><b>D2L:</b> Ayres, Jennifer. "Inspiration or prototype? Appropriation and Exploitation in the Fashion Industry." <i>Fashion, Style &amp; Popular Culture</i>, 4.2 (2017): 151-65.</p>
	SCREENING	Rocío Lorenzo, "How Diversity Makes Teams More Innovative." Ted Talk.
	DUE	<p><b>Submit to Brightspace on Nov 11 by 8:00 pm EST:</b> Your Directed Paraphrase</p> <p><b>Reminder:</b> Your final Case Study is due next week.</p>

**WEEK TEN** *Wednesday 16 November 2022*


	TOPICS	<b>CI and Marketing in the Age of Innovation</b>
---	--------	--

	DISCUSS	What is the aesthetic value of “taste”? What role does branding play in CI? What is B2B competition and the technological aspects of innovation?
	READINGS	<b>D2L:</b> Harley, et. al. “Aesthetics, Art” and “Power”, pp. 1-4 and 142-45.  <b>D2L:</b> Win, Thet Shein. “Marketing the Entrepreneurial Artist in the Innovation Age: Aesthetic Labor, Artistic Subjectivity, and the Creative Industries.” <i>The American Anthropological Association</i> , 35.1 (2014): 1-13.  <b>D2L:</b> Davis, Aeron. (2013). “Commodities: Promotional Influences on the Creation of Stuff” in <i>Promotional Cultures</i> , pp. 73-91.
	DUE	<b>Case Study #3:</b> <a href="#">Global circus company Cirque du Soleil files for bankruptcy protection</a> (during tutorials, 1-page write-up due to D2L by <b>Week 11</b> )





**WEEK ELEVEN** *Wednesday 23 November 2022*

	TOPICS	<b>Creative Leadership and Adaptability</b>
	DISCUSS	What does it mean to be adaptable? What does adaptability look like in CI? What are positive and negative “career shocks”?
	READINGS	<b>D2L:</b> Reeves, Martin and Deimler, Mike, “Adaptability: The New Competitive Advantage.” <i>Harvard Business Review</i> , July-August, 2011.  <b>D2L:</b> Koen, Jessie, et al. “Training Career Adaptability to Facilitate a Successful School-to-Work Transition.” <i>Journal of Vocational Behavior</i> 81 (2012): 395-408.  <b>D2L:</b> Seibert, Scott E., et al. “Developing Career Resilience and Adaptability.” <i>Organizational Dynamics</i> 45 (2016): 245-57.
	SCREENING	Jim Hemerling, “5 Ways to Lead in an Era of Constant Change,” TED Talks.
	DUE	Case Study debrief (during tutorials)

**WEEK TWELVE** *Wednesday 30 November 2022*

	TOPICS	<b>Conclusions</b>
---	--------	--------------------



	WORKSHOP	Course Review and Final Assignment Prep
	DISCUSS	What are strategies to deal with risk and change? What skills are required for creative leadership? What opportunities and challenges exist in CI?
	READINGS	<b>D2L:</b> Fera, Rae Ann. "Ken Robinson on the Principles of Creative Leadership." <i>Fast Company</i> , July, 2011.  <b>D2L:</b> Davies & Sighorsson, Ch. 11. "The Changing Economic Landscape," pp. 217-26.
	DUE	Exam review will not be posted on D2L.

<b>Final Assignment Deadline</b>	<i>TBD.</i>
----------------------------------	-------------

## Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	Short analysis (500-750 words) or 2-2.5 pages max. of a CI sector	<b>Week 4</b> (October 02)	10
#2	Students will problem solve 3 CI case studies during tutorial and submit 1-page write-up before the next class ( <b>GROUP</b> )	<b>Week 5</b> – Music #1 <b>Week 7</b> – Fashion #2 <b>Week 10</b> – Live Entertainment #3	15
#3	Students are expected to participate in D2L quizzes and are required to attend and participate in person lectures/seminars/tutorials	<b>Ongoing</b> <b>Quizzes 10+Attendance (in-person lectures) 10+Attendance (tutorials) 10</b> <i>You are allowed to be absent in four in-person lectures and three in-person tutorials</i>	30
#4	Students will write 5 directed paraphrases (300-350 words x 5)	<b>Week 9</b> (Nov. 11)	25
#5	Take Home Assignment (based on weeks 2-12)	<b>TBD, Exam Period</b>	20

## 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 – Short Analysis (10%)

- The short analysis is 2-2.5 double-spaced pages long or 500-750 words. It requires that students select a Creative Industries sector – a **Creative Practice, Production, or Policy** – and offer a close reading of it. The purpose of the short analysis is to exercise your analytical and research skills in preparation for the Final Essay. **Creative Practice** includes the creative arts (e.g., visual and performing arts, dance, theatre), traditional media (film, television, radio, music), new media (video games, e-content), etc. **Creative Production** includes creative producers, creative products, business-to-business services, and creative experiences (i.e. festivals, theme parks, museums). **Creative Policy** includes arts and cultural agencies, media and communication public policy, urban and city planning, cultural development policy.
- **This assignment will be assessed on the following dimensions:**
- **(5 pts):** Explanation of the sector’s history, its core focus and/or product (1); (2) the culture/demand for it; (3) the socio-economic factors that support it; (4) funding and/or agency structure;
- **(5 pts):** An analysis of the sector’s strengths and challenges in terms of (1) through (4).
- **(up to 5 pts):** Your writing, grammar and spelling will also comprise part of your CI analysis grade.

□ **Assignment #2 – Three (3) Case Studies (3 x 5%; 15%)**

- Each case study will take place during Tutorial sessions. Working in **Groups of 4 or 5**, students will review an article on a Creative Industries failure located on the syllabus before their tutorial. Second, in group discussion sessions in class students will discuss what went wrong and reframe the issues into **four (4)** major categories – communication, logistics, timeline, budget. Third, each group will explain how collaborative practices did not work well in each of these categories and suggest an alternative version of how events could have been handled. Finally, in their write-up, students will brainstorm other examples of failed collaborations in the creative industry under review. Students will submit **one (1) written document for the group within 1-week of tutorial**. This written document should not exceed 750 words.
- **This assignment will be assessed on the following dimensions:**
- Diagnosis of the problem (2 pts): the write up will explain what went wrong, how it was handled, and what was said about it in media reporting.
- Explanation of remedies (2 pts): the write up will outline recommendations for how things could have been handled better (communication, logistics, timeline, budget) and a discussion of core principles that were not in place that caused the failure or crisis.
- New ideas (1 pt): the write up will provide a “best case scenario” that outlines how, knowing what your team knows today, you would design to improve the circumstances in each case study. How would your team do it differently to avoid the failures, pitfalls, and criticisms?

□ **Assignment #3 – Attendance & Participation (30%)**

- Students are expected to attend weekly in-person classes and tutorial sessions. Attendance will be taken during lectures and tutorial sessions. Seminar leaders (if there is any) will take attendance and note your participation in group discussions and learning activities. Your participation grade is determined in part by your attendance and the quality of your participation during D2L quizzes, which will take place after seminar.
- **This assignment will be assessed on the following dimensions:**
- There will be 02 quizzes throughout the semester valued at 5% per quiz. The quizzes will account for one third of your attendance/participation grade.
- Please note while the course is structured around student involvement and discussion, students’ attendance and speaking up will be assessed on providing positive and substantive interventions and comments of varying degrees in group discussions and Poll Everywhere.

□ **Assignment #4 – Five (5) Directed Paraphrases (5 X 5%; 25%)**

- Student will create a directed paraphrase (i.e., provide a definition and explanation) for **five (5)** concepts, topics, or core ideas presented in weeks 2 through 8. In **300-350 words**, students will translate their chosen topic, concept, or core idea using language and examples that would be appropriate for a specific target audience. For example, the assignment will ask students to think about how they might summarize the concept of the “creative class” learned in week 3 as if they were talking to a local business versus giving a presentation to experts in the field. The aim of this assignment is to give students an opportunity to exercise their ability to use their creativity to explain things in their own words, with appropriate terminology gearing their thoughts to a specific audience. Students will have a list of topics, concepts, and core ideas and intended audiences to choose from. For each directed paraphrase students will use a sub-heading to indicate 1) the chosen topic, concept, or core idea; 2) the intended audience. The **five (5)** assignments will be submitted to D2L as one (1) word document in **week 9**.
- **This assignment will be assessed on the following dimensions:**
- Accuracy (of information) (1%): using their own words, the paraphrase will describe the topic, concept, or core idea without repeating the textbook definition.

- Suitability (for the intended audience) (2%): the paraphrase will be audience-specific, using language that is tailored, and that recognizes the nuances needed to speak to a target audience.
- Effectiveness (in fulfilling the purpose) (2%): the paraphrase will be creative and unique, effectively defining the concept, communicating its meaning to the intended audience, and adhering to the word count limits.

**Assignment #5 – Final Paper (20%)**

- This take home final paper will include all materials covered in both lectures and seminars. A review session will take place week 12 and information will be distributed on what to expect.
- **This assignment will be assessed on the following dimensions:**
- Students will respond to case studies based on topics covered during the course, including but not limited to problem solving scenarios, strategic planning questions, and SWOT (Strengths, Weakness, Opportunities, and Threats) exercises related to the course.
- Study aids permitted.
- Details about the final paper structure will be provided in Week 12.

Learning Opportunities:

- The Library's research workshops and individual assistance.  
[www.ryerson.ca/library/info/workshops.html](http://www.ryerson.ca/library/info/workshops.html)
- Student Learning support: one-on-one tutorial help, individual sessions and workshops covering various aspects of researching, writing, and studying as well as English language support for non-native English speakers.

## 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/>

- 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 #134](#): Academic Consideration and Appeals
- [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

### 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	<p>Apply a solid understanding of CI as an academic field to use in subsequent courses in the program</p> <p>Acquire and explain foundational knowledge of the themes defining contemporary CI</p> <p>Develop an appreciation of CI's status as a multi-disciplinary field of study</p> <p>Learn more about and gain an appreciation for, challenges associated with Canada's CI</p>	<p><b>Contribute productively to the Creative Industries</b></p> <p>LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,</p> <p>LO 1b- recommend how Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres</p>

		and work confidently with industry, government and community organizations in the Canadian and international contexts;
I	Identify the learning challenges and opportunities inherent to engaging in an interdisciplinary program like CI  Improve their academic writing, presentation, test-taking skills and study skills  Engaging in discussion and team-building exercises	<b>Communicate</b>
		LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
I	Prepare strategies for maximizing learning opportunities in their CI program	<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
I	Participate in collaborative group work	<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
I	Learning how to transform creative ideas into commercial products and services	<b>Apply skills and knowledge</b>
		LO 7a- critically evaluate the aesthetic

		quality of creative works
		LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,
		LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;
		LO 7d -Recognize when more information is required to address the limits of one’s own knowledge, abilities, and analyses and determine appropriate next steps
I	Acquire strategies for leadership and professional development	<b>Autonomy, Professional Capacity, and Social Responsibility</b>
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
		LO 8b -act as socially responsible citizens with integrity and strong ethical mores
		LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all