

CRI 100 • Creative Industries Overview • Fall 2018

Professor	Dr. Cheryl Thompson
Section/Time/ Classroom	Section 001 / Thursdays 3:00pm to 6:00pm / DSQ09
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Office Hours	By appointment
GA/TA	TBD
Only Ryerson e-mail accounts to be used for communication between faculty and students. All news (announcements) posted on class D2L.	

Course Description

This introductory foundation course defines the subject of Creative Industries (CI) 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 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 Objectives

By the end of the course, students will be able to:

- Apply a solid understanding of CI as a field of academic study in order to do DO X;
- Acquire and explain foundational knowledge of the themes defining contemporary CI;
- Develop an appreciation of CI's status as a multi-disciplinary field of study;
- Identify the learning challenges and opportunities inherent to engaging in an inter-disciplinary program like CI;

- Prepare strategies for maximizing learning opportunities in their CI program;
- Improve their academic writing, presentation, test-taking skills and study skills; (4-I)
- Learn more about, and gain appreciation for, challenges associated with Canada's CI.

Related to the following School of Creative Industries Educational Goals:

Introduction (I), Reinforcement (R), Proficiency (P)

1. Contribute productively to the operation of Canadian Creative Industries (R)
2. Transform creative ideas into commercial products and services (R)
3. Facilitate the work of artists etc. by recognizing and responding to future challenges and opportunities
4. Communicate effectively in oral and written formats (R)
5. Implement and manage projects (R)

Required Readings and Resources

Required readings:

- John Hartley, Jason Potts, Stuart Cunningham etc. (2013). *Key Concepts in Creative Industries*. SAGE: Los Angeles.
- Rosamund Davies and Gauti Sigthorsson. (2013). *Introducing the Creative Industries: From Theory to Practice*. SAGE: Los Angeles.
- Additional references and resources listed in the schedule.

NOTES:

- Students are expected to complete required readings prior to the lecture.
- Assigned articles and reports will be made available through the e-resources in the course's **D2L shell**.

Weekly Schedule (Subject to change)

WEEK ONE		Thursday, September 9, 2018
	TOPICS	<p>Overview – Course outline, assignments, important dates, introduction to course</p> <p>Lecture – Introducing the Creative Industries</p>
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> What do you expect out of a CI program? <input type="checkbox"/> What do you expect of professor/this course? <input type="checkbox"/> What do you hope to do with your CI degree?
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> Textbook: Hartley, John et al. "Creative Industries" and "Culture Industry/Cultural Industries," pp. 58-61 and 77-81.

		Textbook: Davies & Sighorsson, Ch. 1. "What are the Creative Industries," pp. 1-20.
	DUE	<input type="checkbox"/> Recommended: Start thinking about your CI short analysis topic.

WEEK TWO *Thursday, September 13, 2018*

	TOPICS	Interdisciplinary Learning in the Creative Industries
	SCREENING	<input type="checkbox"/> Myra Strober: <i>Interdisciplinarity: The Four-Wheel Drive Approach to Complex Problems</i> . YouTube video.
	DISCUSS	<input type="checkbox"/> What is interdisciplinary learning? <input type="checkbox"/> How is interdisciplinary learning useful to CI? <input type="checkbox"/> How can you integrate what you're learning?
	READINGS	<input type="checkbox"/> Textbook: Hartley, et. al. "Creativity" and "Expert," pp. 65-69" and "99-102." <input type="checkbox"/> D2L: Levine, Ira. & 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. <input type="checkbox"/> D2L: Beck, Andrew. (2012). "Introduction: Cultural Work, Cultural Workplace – Looking at the Cultural Industries," in <i>Understanding the Cultural Industries</i> , pp. 1-11.

WEEK THREE *Thursday, September 20, 2018*

	TOPICS	Creative Labour, Cultural Work, and CI
	SCREENING	<input type="checkbox"/> Dr. Michael Curtin and Dr. Kevin Sanson: <i>Precarious Creativity: Global Media, Local Labor</i> . Vimeo.
	DISCUSS	<input type="checkbox"/> What is cultural work in CI? <input type="checkbox"/> What is the difference between "immaterial labour" and "affective labour"? <input type="checkbox"/> How does Maslow's theory of self-actualization help creativity?
	READINGS	<input type="checkbox"/> Textbook: Hartley, et. al. "Creative Labour" and "Creative Economy," pp. 62-64 and 55-57.

		<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Brouillette, Sarah. (2013). "Cultural Work and Antisocial Psychology." In <i>Theorizing Cultural Work</i>, edited by Mark Banks et al., pp. 30-43. <input type="checkbox"/> D2L: Christopherson, Susan. "Beyond the Self-expressive Creative Worker." <i>Theory, Culture & Society</i> 25(7-8), (2008): 73-95.
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Recommended Reading: Davies & Sighorsson, Ch. 3. "Institutions, Ownership and Entrepreneurship," pp. 45-68. <input type="checkbox"/> Reminder: Your short CI analysis is due next week

WEEK FOUR *Thursday, September 27, 2018*

	TOPICS	Creative Industries and the Creative Class
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> What constitutes "creative content?" <input type="checkbox"/> How do you measure the value of "creative experience producers?" <input type="checkbox"/> What are "creative goods?"
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> Textbook: Hartley, et. al. "Creative Class" and "Information Economy," pp. 47-51 and pp. 107-111. <input type="checkbox"/> Textbook: Davies & Sighorsson, Ch. 6. "Creative Producers and Products," pp. 125-37. <input type="checkbox"/> D2L: Florida, Richard. (2002). "The Creative Ethos" in <i>The Rise of the Creative Class</i>, pp. 21-43.
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> Due at the start of class: Short CI Analysis <input type="checkbox"/> Reminder: Your first Pitch is next week. <input type="checkbox"/> Recommended Reading: Davies & Sighorsson, Ch. 10. "Clients, Funders and Going It Alone," pp. 195-216.

WEEK FIVE *Thursday, October 4, 2018*

	TOPICS	Cultural Policy and Creative Industries in Canada
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> What makes Canada's CI "distinctly Canadian?" <input type="checkbox"/> What is the relationship between production, content, and audience/consumers?
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Flew, Terry. (2012). "Creative Industries and Public Policy" in <i>The Creative Industries: Culture & Policy</i>, pp. 159-182.

		<input type="checkbox"/> D2L: 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	<input type="checkbox"/> In seminar: <ul style="list-style-type: none"> ○ Pitch #1: Public Funding

Study Week – No classes *October 6 – October 12, 2018*

WEEK SIX *Thursday, October 18, 2018*

	TOPICS	Globalization and CI
	DISCUSS	<input type="checkbox"/> Pros and cons of globalization and CI; <input type="checkbox"/> CI and the global marketplace; <input type="checkbox"/> What roles does the "local" have in "global" capitalism?
	READINGS	<input type="checkbox"/> Textbook: Harley, et. al. "Globalisation" and "Internationalisation (of Creative Industries), pp. 103-6 and 122-26. <input type="checkbox"/> D2L: 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> . <input type="checkbox"/> D2L: Tomlinson, John. "Homogenisation & Globalisation." <i>History of European Ideas</i> 20.4-6 (1995): 891-97.
	SCREENING	<input type="checkbox"/> Terry Flew – <i>Challenges And Opportunities For China's Media And Creative Industries</i> , YouTube.
	DUE	<input type="checkbox"/> Recommendation: Start preparing your Final Essay topics. <input type="checkbox"/> Your Pitch #2 is due next week.

WEEK SEVEN *Thursday, October 25, 2018*

	TOPICS	Creativity vs. Commerce
	DISCUSS	<input type="checkbox"/> What are the three phases of innovation? <input type="checkbox"/> Why was the printing press so important to the development of modern culture? <input type="checkbox"/> Should "aesthetics" and "economics" ever merge?

	READINGS	<input type="checkbox"/> Textbook: Hartley, et. al. (2013). "Innovation," pp. 111-14. <input type="checkbox"/> Textbook: Davies & Sighorsson, Ch. 2. "Creativity and Commerce," and Ch. 4. "The Business of Creativity," pp. 22-41 and 70-91.
	DUE	<input type="checkbox"/> In seminar: <ul style="list-style-type: none"> ○ Pitch #2: Strategic Planning

WEEK EIGHT *Thursday, November 1, 2018*

	TOPICS	CI and Creative Cities
	DISCUSS	<input type="checkbox"/> What are "creative clusters" in CI? <input type="checkbox"/> What is the role of public space in creative cities? <input type="checkbox"/> What makes a city a "creative city"?
	READINGS	<input type="checkbox"/> Textbook: Hartley, et. al. "Creative Cities," pp. 43-46. <input type="checkbox"/> D2L: Flew, Terry. (2012). "Globalisation, Cities and Creative Spaces" in <i>The Creative Industries: Culture & Policy</i> , pp. 133-58. <input type="checkbox"/> D2L: 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.
	SCREENING	<input type="checkbox"/> Michael Leckman, Principal at Diamond Schmitt Architects, "Creative City Toronto," Podcast.
	DUE	<input type="checkbox"/> Reminder: Your Final Essay is DUE next week.

WEEK NINE *Thursday, November 8, 2018*

	TOPICS	Difference and Diversity in CI
	DISCUSS	<input type="checkbox"/> How is "diversity" defined in cultural frameworks? <input type="checkbox"/> Is diversity, as a pitch idea, too risky? <input type="checkbox"/> When does "difference" cross the line from inspiration to appropriation?
	READINGS	<input type="checkbox"/> D2L: 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. <input type="checkbox"/> D2L: Proctor-Thomson, Sarah B. "Feminist Futures of Cultural Work? Creativity, Gender and Difference in the

		<p>Digital Media Sector," in <i>Theorizing Cultural Work</i>, edited by Mark Banks et al., pp. 137-48.</p> <ul style="list-style-type: none"> <input type="checkbox"/> D2L: Ayres, Jennifer. "Inspiration or prototype? Appropriation and Exploitation in the Fashion Industry." <i>Fashion, Style & Popular Culture</i>, 4.2 (2017): 151-65.
	SCREENING	<ul style="list-style-type: none"> <input type="checkbox"/> Rocío Lorenzo, "How Diversity Makes Teams More Innovative." Ted Talk.
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> At the start of class: Your Final Essay <input type="checkbox"/> Reminder: Your final Pitch is due next week.

WEEK TEN *Thursday, November 15, 2018*

	TOPICS	CI and Marketing in the Age of Innovation
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> What is the aesthetic value of "taste"? <input type="checkbox"/> What role does branding play in CI? <input type="checkbox"/> What is B2B competition and the technological aspects of innovation?
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> Harlery, et. al. "Aesthetics, Art" and "Power", pp. 1-4 and 142-45. <input type="checkbox"/> D2L: 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. <input type="checkbox"/> D2L: Davis, Aeron. (2013). "Commodities: Promotional Influences on the Creation of Stuff" in <i>Promotional Cultures</i>, pp. 73-91.
	DUE	<ul style="list-style-type: none"> <input type="checkbox"/> In Seminar: <ul style="list-style-type: none"> o Pitch #3: Private Funding

WEEK ELEVEN *Thursday, November 22, 2018*

	TOPICS	Creative Leadership and Adaptability
	DISCUSS	<ul style="list-style-type: none"> <input type="checkbox"/> What does it mean to be adaptable? <input type="checkbox"/> What does adaptability look like in CI? <input type="checkbox"/> What are positive and negative "career shocks"?
	READINGS	<ul style="list-style-type: none"> <input type="checkbox"/> D2L: Reeves, Martin and Deimler, Mike, "Adaptability: The New Competitive Advantage." <i>Harvard Business Review</i>, July-August, 2011.

		<input type="checkbox"/> D2L: 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. <input type="checkbox"/> D2L: Seibert, Scott E., et al. "Developing Career Resilience and Adaptability." <i>Organizational Dynamics</i> 45 (2016): 245-57.
	SCREENING	<input type="checkbox"/> Jim Hemerling, "5 Ways to Lead in an Era of Constant Change," TED Talks.
	DUE	<input type="checkbox"/> In Seminar: <ul style="list-style-type: none"> ○ Final Essay debrief

WEEK TWELVE *Thursday, November 29, 2018*

	TOPICS	Conclusions, Course Review, and Exam Prep
	DISCUSS	<input type="checkbox"/> What are strategies to deal with risk and change? <input type="checkbox"/> What skills are required for creative leadership? <input type="checkbox"/> What opportunities and challenges exist in CI?
	READINGS	<input type="checkbox"/> D2L: Fera, Rae Ann. "Ken Robinson on the Principles of Creative Leadership." <i>Fast Company</i> , July, 2011. <input type="checkbox"/> Textbook: Davies & Sighorsson, Ch. 11. "The Changing Economic Landscape," pp. 217-26.
	DUE	<input type="checkbox"/> Final exam review.

Final Exam	<i>TBD. Exam Period: December 04, 2018 to December 15, 2018</i>
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Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
Short CI Analysis	Short analysis (500-750 words) or 2-2.5 pages max. of a CI sector.	Start of class unless noted Week 4 (Sept. 27)	10
Three (3) Pitches & Briefings	Working in teams, students will research and present three (3) pitches & briefings in seminar.	Week 5 (Oct. 4) – Pitch #1 Week 7 (Oct. 25) – Pitch #2 Week 10 (Nov. 15) – Pitch #3	15

Attendance / Participation	Students are expected to participate in class and are required to attend and participate in seminars.	Ongoing	20
Final Essay	Students will write one (1) 1500-1800-word or 6-8 pages max.) argumentative essay.	Week 9 (Nov. 8)	25
Final Exam	Cumulative (i.e. weeks 1-12)	TBD, Exam Period	30

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.

☐ Short CI 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 communications 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):** Analysis of the sector’s strengths and challenges in terms of (1) through (4).

☐ Three (3) Pitches & Briefings (5% x 3; 15%)

- Working in teams, students are required to research and present three (3) pitches and briefings on a topic that pertains to the **public funding, strategic planning, and private funding**. Students must submit a handout (2 pages) that highlights the key information and provides a minimum of 3 recommendations. Students will present their briefing with a 3-minute pitch during seminars. Pitches will be evaluated by seminar leaders.

Each briefing is worth 5%, and the mark breakdown is as follows:

- Relevance **(2 pts):** the briefing focuses on a key topic for its intended audience and establishes a clear connection between CI how you would approach an issue related to public funding, strategic planning, and private funding;

- Communication (**2 pts**): the briefing is delivered in a professional and efficient manner, both in the handout and during the pitch. Key ideas and recommendation come across clearly;
- Recommendations (**1 pt**): the briefing provides insightful and useful advices that stem from the research and creates value for its intended audience.

☐ Seminar Attendance & Participation (20%)

- Students are expected to attend all seminars and lectures, but also to be prepared for them by having completed the readings. Seminar leaders will take attendance and note your participation in discussion, looking for well-prepared, positive and substantive interventions and comments. You must bring a copy of the assigned exercise/case with you to the respective seminar classes.

☐ Bonus Marks: Learning Development (max 3%)

- Students can earn up to 3 bonus marks by either attending CRI sponsored events, workshops aimed at student learning support on campus, or approved research studies carried out by CRI faculty. Marks will be granted 1 per session. Students must provide no later than 10 business days following the event: proof of registration through email as well as a signed form attesting to their attendance, completion and full participation in the workshop. Students should print it and ask workshop instructors to complete it. These workshops are first come, first serve sign-up and will fill up. Opportunities and places may be limited, so you are strongly encouraged to earn your marks through the workshops. It is up to you to get a space and sign up. Also, only relevant workshops will be considered (i.e. If you take a grad workshop, if you are native English speaker and take ESL support, or otherwise do something else not relevant to your course of study, you will not get bonus marks). Learning support workshops relevant include:
 - The Library's research workshops and individual assistance. Inquire at the Reference Desk or at 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.

☐ Final Essay (25%)

- Students will write a 1500-1800-word or 6-8 double-spaced pages argumentative essay. Drawing on readings discussed in class, and additional academic sources, you must identify and research on a **creative organization; a creative product/service; or a creative individual** of your choosing. **OR** Drawing on readings and sources discussed in class, and additional academic sources, you must identify and research a **government policy or strategy designed to support the Creative Industries**. It can be from any creative field or industry.
- Topics will be discussed in class. A workshop on writing will be held in seminars, and expectations will be articulated ahead of time. Your essay must make use of a minimum of **three (6) references** for the subject, including:

- 3 readings from course materials;
 - 3 additional academic sources (scholarly books, peer-reviewed academic journal articles);
 - Academic references do not have to directly address the subject, but there should be a clear argument for why they are relevant to the subject.
- Essays should be typed and double-spaced. All references should be cited using MLA or APA formats. Visit the Ryerson Library for MLA or APA style guide references.
 - Please include your name your section number, student number and word count on all submissions. Please bring a hard copy and submit each assignment to turnitin.com before the due date/time on D2L. Anonymized essay excerpts (samples) may be used in seminars for debrief & learning purposes.
- ☐ **Final Exam (30%)**
- The 3hr final exam will include all materials covered in both lectures and seminars. It will consist of multiple choice and short answer/essay questions. No study aids permitted. A review session will take place week 12 and information will be distributed on what to expect.

Handing in Papers / Late Policy / Other Relevant Information

- It is the student's responsibility to contact the professor or the Academic Manager, Student Affairs (Paula) or the Student Affairs Assistant (Angella) promptly concerning any situation that may have an adverse impact upon his/her 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 Angella). The form can be found <http://www.ryerson.ca/senate/forms/medical.pdf>
- 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;
- 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.
- 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.
- **Show respect for your 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 he/she interferes with their colleagues' learning.
 - NO eating in class. Coffee or water are fine.

Computers and other electronic devices are allowed in class to take notes, mark up lecture slides and do quick internet searches of relevant materials. But students on Facebook or Youtube or 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.

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 2016/17 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*