Creative Industries
Faculty of Communication
& Design

CRI 810: Creative Collaboration ● Winter 2018

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Section/Time/ Classroom:	Wednesday 9-12pm Thursday 9-12pm	Tuesday 3-6pm
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Only Ryerson e-mail accounts to be used for communication between faculty and students.		
Instructor:	Daniel Drak	Catherine Carnovale
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Course Description

The image of the solitary artist toiling away in romantic isolation has given way to the contemporary reality of creative production in many fields that builds upon multidisciplinary expertise on the part of a diverse team to achieve an end product arising from consensus-building and collaboration at many steps in the process. Applying theories of organizational behaviour, this course uses case studies and role-playing techniques to examine and familiarize students with best practices in collaborative creative work.

Upon completion of this course, students will be able to:

- ❑ Understand and describe how organizational behaviour principles govern small and large creative groups in the creative industries. [3a+cP; 6P]
- ❑ Apply lessons and techniques learned in this course to their own future group or team projects in the creative industries. [1bP; 6P; 8b+cP; 9aP]
- ❑ Determine best collaborative practices in challenging situations. [3aP; 5bP; 6P; 8b+cP]
- ❑ Build a personal toolkit of skills to facilitate creative collaboration and collaboration on creative projects [2P; 3aP; 6P; 8b+cP]
- ❑ Understand and apply the different types of roles that individual contributors may take on in collaborative environments, and the strengths and challenges specific to those roles. [1aP; 3a+cP]
- ❑ Produce a professional portfolio highlighting the nature of their individual contributions in past collaborative work [9a+bP; 4bP] Use current common software tools, e.g. Trello, built for collaboration in creative environments and used widely in the creative industries. [7P]

More about the Course

This course has three primary modes for teaching and working. As the semester progresses, you'll encounter and work with/in all three.

1. **In-class lecture, group work, workshops, and collaboration with peers.**

We will introduce you to methodologies of creative collaboration and give you ample opportunities to practice these skills through hands-on experience.

2. **Learn about and develop your collaborative toolkits.**

You will be introduced to the notion of a *toolkit* for facilitation of creative collaboration. Tools are a set of established methods and exercises that have been developed by researchers and practitioners to foster effective collaboration in a variety of contexts and circumstances. You'll learn more about these and "build your toolkit" as the semester progresses.

3. **Apply your newly developed toolkits to someone else's project as facilitators for their own creative projects.**

The best way to learn is to practice. For your final project you will, over the course of the semester, consult/facilitate/develop a collaboration workshop for an existing collaborative project outside of the classroom. Your instructor will assist you in finding projects that can use your assistance in facilitation, or you may source your own through one of the Ryerson Zones, RTA

practicum, other professors or former professors in the program, or your own contacts. You will need to have your "client" and the client's project approved by your instructor.

For your final project, you will:

- o Finalize your group in Week 2
- o Investigate, choose and scope a project by Week 5
- o Build your collaborative protocol by Week 9
- o Facilitate and record your collaboration workshop sometime before the end of Week 11
- o Reflect on the process and the success and challenges of the project by end of Week 12
- o Present your results to the class in 12
- o Collaborate as a group using a project management software throughout the semester.

We know that sometimes projects go awry through no fault of our own. We also know how fragile some projects in the creative industries can be. Therefore, if circumstances beyond your group's control make it impossible for you to complete the final project, we will ensure you have the opportunity to complete an alternative final assignment. We will be in frequent contact with your group to ensure progress, and we will deploy this option if and where necessary on a case by case basis.

Weekly Schedule	*** subject to change ***

WEEK ONE	Week of January 15

📁 TOPICS	Introduction to the Course Overview of collaboration in the creative industries
📄 READINGS	• James Graham and Alessandro Gandini, "Introduction" in *Collaborative Production in the Creative Industries:* London, University of Westminster Press, 2017. https://www.uwestminsterpress.co.uk/site/chapters/10.16997/book4.a/ • Bryan Burrough, "Fyre Festival: Anatomy of a Millennial Marketing Festival Waiting to Happen," https://www.vanityfair.com/news/2017/06/fyre-festival-billy-mcfarland-millennial-marketing-fiasco
⚙️ WORKSHOP	Failures in Creative Industries as Failures of Collaboration? Fyre as case study

WEEK TWO	Week of January 22
📁 TOPICS	Best Practices in Creative Industries Collaboration and Inclusive Design
📑 READINGS	• John-Steiner, Vera. "Patterns of Collaboration Among Artists" in *Creative Collaboration*. New York: Oxford University Press, 2000. 63-97. https://ebookcentral-proquest-com.ezproxy.lib.ryerson.ca/lib/ryerson/detail.action?docID=430979 • Newell, A. F., Gregor, P., Morgan, M., Pullin, G., & Macaulay, C. (2011). User-sensitive inclusive design. *Universal Access in the Information Society*, *10*(3), 235-243. https://link-springer-com.ezproxy.lib.ryerson.ca/article/10.1007/s10209-010-0203-y One of the following items: • "Crewing Up," *Every Day We're Hustling* podcast • Elsbach, Brown-Saracino and Flynn, *"Collaborating with Creative Peers". Harvard Business Review*, October 2015. Available at: https://hbr.org/2015/10/collaborating-with-creative-peers • Cooper, "Better together: the practice of successful creative collaboration"https://www.cooper.com/journal/2011/4/great_creative_partnership_pai
📑 WORKSHOP	Identifying best practices in creative industries collaboration through case studies

WEEK THREE	Week of January 29
📁 TOPICS	Creative Spaces and Designing for Collaboration
📑 READINGS	• Excerpt from *Spaces for Innovation: The Design and Science of Inspiring Environments*, ed. Kursty Groves and Oliver Marlow. TBA. Available on course reserves. • "Designing Spaces for Creative Colloboration,"https://hbr.org/2012/01/designing-spaces-for-creative • Adam Atler, "How to Build a Collaborative Office Space Like Pixar and Google." http://99u.com/articles/16408/how-to-build-a-collaborative-office-space-like-pixar-and-google

⚙ WORKSHOP	Field trip to a co-working space for observation

WEEK FOUR Week of February 5

📁 TOPICS	Group Dynamics
📄 READINGS	**Le**vi, Daniel. "Understanding Teams" and "Understanding the Basic Team Processes" in *Group Dynamics for Teams*. 5th edition. Los Angeles: Sage, 2017. pp.1-18 and pp.63-82. Available on course reserves. - Kelley, Tom & David Kelley. "Team" in *Creative Confidence: Unleashing the Creative Potential Within Us All*. pp. 179-205. Available on course reserves.
⚙ WORKSHOP	Myers-Briggs Quiz. https://www.16personalities.com/ Developing a Team Charter
🔔 DUE	**Case Study Response**

WEEK FIVE `Week of February 12

📁 TOPICS	Personal branding, skill identification, and team contributions for LinkedIn and Portfolio Development
📄 READINGS	- Matt McCue, "Essential Steps to Making a Killer Portfolio." http://99u.com/articles/54108/essential-steps-to-making-a-killer-portfolio - John Luu, "A Designer's Guide to LinkedIn." https://www.aiga.org/designers-guide-to-linkedin
⚙ WORKSHOPS	FCAD Career Centre professional development workshop

WEEK SIX Week of February 19

📁 TOPICS	Creative Facilitation
📄 READINGS	*The Creative Problem Solving Resource Guide* pp. 5-22 - Shulman, Sandor P. *Intervention Processes for Collaboration: The Role of Facilitation in Collaborative Groups,* 1996. Available at:http://www.exedes.com/articles/Role-of-Facilitation-in-Collaboration.pdf - Galen, "Faultless Facilitation – Leveraging De Bono's Six Thinking Hats." http://www.velocitypartners.net/blog/2013/10/22/faultless-facilitation-leveraging-de-bonos-six-thinking-hats/

⚙ WORKSHOP	Six Thinking Hats activity Practicing the CPS Model through the Team Charter	

📁 TOPICS	Introduction to Toolkits Divergent tools
📑 READINGS	• Creative Education Foundation. *The Creative Problem Solving Resource Guide.* 2015. Available at: http://www.creativeeducationfoundation.org/wp-content/uploads/2015/06/CPS-Guide-6-3-web.pdf pp. 25-38 • Herring, Jones and Bailey, "Idea Generation Techniques among Creative Professionals": https://www.researchgate.net/publication/224372998_Idea_Generation_Techniques_among_Creative_Professionals • Lehrer, Jonah. "GroupThink: The Brainstorming Myth." *The New Yorker*. 30 January 2012. http://www.newyorker.com/magazine/2012/01/30/groupthink
⚙ WORKSHOP	Using Divergent Tools in Collaboration
🔔 DUE	**LinkedIn and Portfolio Assignment**

📁 TOPICS	Toolkit: Convergent Tools
📑 READINGS	*The Creative Problem Solving Resource Guide* pp. 39-45
⚙ WORKSHOP	Using Convergent Tools in Collaboration Lego Serious Play: https://www.youtube.com/watch?v=bep_IhLS_bc

📁 TOPICS	The Role of Improvisation in Collaboration

📑 READINGS	• Sawyer, R. Keith. (2000). "Improvisation and the Creative Process: Dewey, Collingwood, and the Aesthetics of Spontaneity." *The Journal of Aesthetics and Art Criticism*. Vol. 58, No. 2, pp. 149-161. Available on course reserves. • Chales Limb, "Your Brain on Improv,"https://www.ted.com/talks/charles_limb_your_brain_on_improv • Improv in rap battles: http://battlerap.com/
⚙ WORKSHOP	Introduction to improv class
🔔 DUE	**Facilitation Protocol**

WEEK TEN	Week of March 26
🗁 TOPICS	Conflict and Consensus-Building
⚙ WORKSHOP	Consensus Building Workshop
📑 READINGS	• "Consensus Building" from *Beyond Intractability Knowledge Base*, s http://www.beyondintractability.org/essay/consensus-building • Levi, Daniel, "Cooperation and Competition" and "Managing Conflict" in *Group Dynamics for Teams.* 5th edition. Los Angeles: Sage, 2017. pp. 83-103 and pp.135-154. Available on course reserves.

WEEK ELEVEN	Week of April 2
🗁 TOPICS	FIELD TRIP: Facilitation Masterclass
⚙ WORKSHOP	Student groups meet with their clients (during class time or otherwise) to complete their facilitation workshop. Instructors available during class time for help or advice.

WEEK TWELVE	Week of April 9
🔔 DUE	**Facilitation Workshop Report** **Final Class Presentations**

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
Quizzes	Short multiple choice questions	Weeks 2-10	10
Case Study Response	Analysis of failure or best practices in collaboration in the creative industries; students may choose their own case study	Week 4	20
LinkedIn and Portfolio	- Create / Update LinkedIn - Professional portfolio highlighting personal role in group / collaborative creative efforts in or outside of CI program	Week 6	20
Final Project	Facilitation Protocol	Week 9	15
	Group Workshop Report	Week 12	15
	Presentation on outcomes to small group	Week 12	10
Learning Journal and Participation	Attendance, engaging in class activities, reflecting on learning in writing	Throughout the term	10

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.

❑ **Case Study Response**: Analysis of failure or best practices in collaboration in the creative industries; students may choose their own case study

◉ **LinkedIn:** Create/Update your own professional LinkedIn account and link with your instructor and Emma Hartley. This should be a clear and cogent description of your academic and professional career to date. Provide future employers, customers and business partners with a solid argument of why they should work with you. If you currently have a LinkedIn account, you will be required to update your information to reflect the skills acquired during the internship as well as your courses to date (including the Fall 2017 term). Make sure to include your Ryerson e-mail, your post-Ryerson e-mail and other contact information.

✤ **Portfolio:** Digital portfolio highlighting personal role in group / collaborative creative efforts in or outside of CRI program, prepared according to guidelines presented in workshop for FCAD career centre

◉ **Team Project**: Student teams of 4 or 5. While no formal peer evaluations are to be conducted, professors may, at their discretion and on a case-by-case basis, adjust individual marks to account for students who failed to carry their weight and contribute.

- o The team will develop a **facilitation protocol** using convergent and divergent methods covered in class, in order to facilitate a creative workshop with the group's chosen client.
- o The team will hold the workshop and produce a **workshop report**, evaluating the success of your workshop. This may include, but is not limited to: a written report, a client feedback form, etc.
- o Individually, you will produce a **final presentation**, to be presented to a small group (not your team project group) in Week 12 of the term.
- o **Weekly planning**: as a group, you will use a project-management software (Trello, Slack, etc.) to keep yourselves – and each other – on track. Your instructor will be invited as a member of your group and will continuously monitor your progress including discussion and reflection among yourselves as a group. (This is, therefore, not something you can leave to the last minute!)

❑ **Class Participation.** Determined in part by attendance, but more importantly by the **quality and quantity** of your participation in class and in teams. The class is structured around student involvement and quality contributions. As such, ensure to attend all classes having completed your readings before and prepared for active discussion. Attendance is also taken into account. However, simply attending classes, while expected, is not sufficient to earn participation marks. Additionally, you will be asked to complete **learning journals** during class time, reflecting the reading, your learning, and the application of core concepts through workshops and other activities. These learning journals will be kept on file to track your progress through the semester. Please contact your instructor if you wish to review your progress.

Handing in Papers / Late Policy / Other Relevant Information

❑ When handing in assignments, please submit electronically on D2L **AND** a hard copy in-person. Hard copies must be submitted at the beginning of lecture on the assigned due dates.

❑ 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 formerly 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**;
- ❑ Students are <u>required</u> 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 (<u>*before*</u> 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.
  - <u>*NO*</u> 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*