

Course Number	Course Title	Semester	Year
CRI 840	Management Soft Innovation	Fall	2020
Section	Day of Week	Time	Classroom
n/a	Thursday	9-Noon	Zoom
Professor	Ryerson Email	Phone	Office Hours
Dr. Louis-Etienne Dubois	le.dubois@ryerson.ca	Emails preferred	On demand via Zoom
Graduate Assistant	Ryerson Email		
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Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.			

Course Description in Calendar

The study of innovation within academia has focused almost exclusively on the development of new products, processes, services and management methods that create value through improvements in functional performance. In contrast to this broad area of functional innovation, "soft innovation" refers to the introduction of changes of an aesthetic or intellectual nature that have substantive market impact. This course examines experience innovation belonging to this latter category: Using case studies from the Creative Industries, the course will probe how experience innovation is cultivated and managed in this sector and will identify new trends in the commercialization of this type of creative content.

More About The Course for Fall 2019

In 1970, futurist Alvin Toffler predicted that "experience makers" and "experience industries", not products or services, would drive economic growth in the future. Fast forward to today, the rise of this "experience economy" is impossible to ignore. You don't have to look far to see increasingly sophisticated customer experience initiatives, experiential marketing, and user experience focus (UX). In this course, students will explore the theoretical underpinnings of the experience economy, and understand why customers value experiences more than products or services. Students will also learn the key principles to design holistic, surprising and meaningful experiences. Last, they will apply their knowledge by working with the MSG Company on re-imagining their spectators' experience.

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):
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R-P	Describe the importance of experiences in today's economy, and the impact of catering to customers' experiences on organizations' performance.	Contribute productively to Creative Industries
	Understand and apply the theoretical underpinnings and origins of the experience economy.	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	Describe how creative organizations can improve their customers' experiences.	Facilitate the work of artists, writers, designers and media makers by
	Suggest solutions to respond to customers' growing needs and appetite for emotions.	LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.
R	Communicate effectively in verbal and written formats, as well as in presentations.	Communicate
	Engage in high level conversations on customers' expectations, needs and strategies to address them	LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
R	Conduct field research on experiences and journey mapping in the creative industries, using relevant conceptual frameworks and data collection tools.	Conduct research relevant to cultural and industry issues
	Explain the main challenges pertaining to experiences in the creative industries and how organizations align their creative and commercial imperatives	LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques
		Apply skills and knowledge
		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




	Probe assumptions and hypotheses about customers' needs with relevant industry and academic experts	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
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Required Readings and Resources




Required readings and material will be posted or linked to in the D2L site.

Weekly Schedule (Subject to change)





WEEK ONE <i>September</i>		
	TOPIC	Experiences: Key concepts and theories + Brief from client partner
	INTERVIEW	Joe Pine
	READINGS	Pine, J & Gilmore, J. (2011) Welcome to the experience economy, Ch. 1 in The Experience Economy, Harvard Business Review Press, pp. 1-39 Toffler, A. (1970) The experience makers, Ch. 10 in Future Shock, Bantam Books, pp. 219-237
WEEK TWO <i>September</i>		
	TOPIC	Experiences: Beyond Entertainment
	INTERVIEW	Sean (VIA Rail), Marc Merulla
	READINGS	Tussyadiah, I. P. (2014). Toward a theoretical foundation for experience design in tourism. <i>Journal of Travel Research</i> , 53(5), 543-564. Yohn, D. L. (2016). Design your employee experience as thoughtfully as you design your customer experience. <i>Harvard Business Review</i> , 6.
WEEK THREE <i>September</i>		
	TOPIC	Impact of the COVID-19 pandemic on Events and Experiences
	INTERVIEW	Jason Katz & Tami Forero
	READINGS	TBA
	DUE	Entrance Fee Analysis


WEEK FOUR		September
	TOPIC	Evolution and Trends in Experiences
	INTERVIEW	Diane Quinn (CDS) & Steve Birket
	READINGS	Voss, C. (2004). Trends in the experience and service economy: The experience profit cycle. <i>London Business School</i> .



WEEK FIVE		October
	TOPIC	Re-thinking value: participation and the rise of co-creation
	INTERVIEW	Frances Vieras Blanc & Arthur Kerekes
	READINGS	White, G. (2012). On immersive theatre. <i>Theatre research international</i> , 37(3), 221-235. Walmsley, B. (2013). Co-creating theatre: authentic engagement or inter-legitimation?. <i>Cultural Trends</i> , 22(2), 108-118.
	DUE	Online Experience Analysis

WEEK SIX		October
	TOPIC	Customer Journey Maps, Insights & Problem Framing
	INTERVIEW	Geneviève Dupuis , Alain Thys
	READINGS	Dasu, S. (2010). Designing The Soft Side of Customer Service. MIT Sloan Management Review, Fall. Repenning, N. P., Kieffer, D., & Astor, T. (2017). The most underrated skill in management. MIT Sloan Management Review, 58(3), 39-48.




Study Week – No classes - week of 14 October

WEEK SEVEN		October
	TOPIC	Designing an experience: Key principles and main steps
	INTERVIEW	Charlotte-Amelie Veaux, Yann Gareau (UXmmersive)
	READINGS	Pullman, M. E., & Gross, M. A. (2004). Ability of experience design elements to elicit emotions and loyalty behaviors. <i>Decision sciences</i> , 35(3), 551-578. Zomerdijk, L. G., & Voss, C. A. (2010). Service design for experience-centric services. <i>Journal of service research</i> , 13(1), 67-82.
	DUE	Group Project Part I




WEEK EIGHT		October
	TOPIC	Testing and validating hypotheses & Project Prototyping

	INTERVIEW	Eric O'Rourke & Hugh Elliot
	READINGS	Brown, T. (2009) Building to think, Ch. 4 in Change by Design, Harper Collins, 87-108. Kelly, T. & Littman, J. (2005) The experimenter, Ch.2 in The Ten Faces of Innovation, 40-65




WEEK NINE *November*

	TOPIC	Innovation: strategies and business models for experiences
	INTERVIEW	Neil Frisby (Creative Strategy) & Patrick Kling (Nickelodeon)
	READINGS	Sundbo, J. (2009). Innovation in the experience economy: a taxonomy of innovation organisations. <i>The Service Industries Journal</i> , 29(4), 431-455. Robertson, M., Yeoman, I., Smith, K. A., & McMahon-Beattie, U. (2015). Technology, society, and visioning the future of music festivals. <i>Event Management</i> , 19(4), 567-587.





WEEK TEN *November*

	TOPIC	The ultimate currency: capturing and maintaining attention
	INTERVIEW	Mathieu Gatien (Lune Rouge) & M-A Chagnon (BTSM)
	READINGS	Davenport, T. & Beck, J. (2001) Attention The Story So Far, Ch. 2 in The Attention Economy, Harvard Business School Press, pp.16-33 Heath, C. & Heath, D. (2007) Unexpected, Ch. 2 in Made to Stick, Random House, 63-97

WEEK ELEVEN *November*

	TOPIC	Group Presentations
	INTERVIEW	Emlyn Nardone & Patrick Messier
	DUE	Group Project Part II (prototype or mock up)

WEEK TWELVE *November*

	TOPIC	The Dark Side of the Experience Economy
	INTERVIEW	Rebecca Cotter & Kristin
	DUE	Group Project Part II (report)
	READINGS	Jacob, J. (2018). Image as Evidence: The Traveller's Need to Instagram. <i>Indian Journal of Mental Health</i> , 5(2). Pine, B. J., & Gilmore, J. H. (2013). The experience economy: past, present and future. <i>Handbook on the experience economy</i> , 21-44.

Interview reflexive essay due **10 days** after the last class

Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	Entrance fee: re-imagine a service or retail experience if an entrance fee was charged	Week 3	20
#2	Online Experience: attend an online event that was initially meant to be in-person and conduct an analysis using POEMS model	Week 5	20
#3	Group project part I: submit plan to re imagine CDS' front of house experience	Week 7	10
#4	Group project part II: submit full solution for CDS' front of house experience	Week 11	20
#5	Reflexive essay on one of the interviews	Week 13	20
#6	Participation	-	10

Description of Assignments

Additional details on assignments will be posted on D2L. The instructor reserves the right to (re)assign students to balance numbers and skills.

□ Assignment #1

- Description: What if your dentist, or say Canadian Tire, decided to charge an entrance fee like at Disney World. What would be different or better, what would you expect and what you make you go. Re-imagine a retail or service environment of your choice as an experience. Submit a 700-word (minimum) description, as well as some visuals or a short video to highlight your vision. Please include word count on the front page.
- This assignment will be assessed on the following dimensions: originality, depth of the analysis, the relevance of the suggestions and overall quality of the deliverables.

□ Assignment #2

- Description: In this 700-word (minimum) individual analysis, students are to use POEMS (People, Objects, Environments, Message and Services) as a framework for doing observational research during an event initially meant to be in-person but moved online because of COVID. The goal is to highlight what works and what is lost in an online version, and to discuss the applicability of experience principles in such a format. You will also be provided with questions that you should consider answering. Please include word count on the front page.
- This assignment will be assessed on the following dimensions: originality, depth of the analysis, relevance and overall quality of the deliverable.

□ Assignment #3

- Description: Teams of five (5) students will be formed in week 1. If a student enrolls in the class at a later date, she or he is responsible for joining a team no later than week 3. The first part of the group project consists of a 1000-word plan (**minimum**) that includes the following components: diagnostic (needs and current situation), detailed description of solution (technical descriptions and sketches, capacity and requirements, location, etc.), assumptions and hypothesis to be discussed with the MSG Company, as well as a proposed deliverable and plan to achieve it (expertise, material, etc.).

- This assignment will be assessed on the following dimensions: originality, depth of the description, use of course material, relevance and overall quality of the deliverable.

□ **Assignment #4**

- Description: The second part of the group project consists of a 1000-word report that includes: 1) a brief overview of the solution; 2) a technical description of its components and other operational considerations; 3) risks and benefits for the MSG Company spectators; as well as 4) additional opportunities and challenges for the MSG Company uncovered along the way. In addition students must submit a functional mock-up or prototype of the solution to better assess its performance in situ. Alternatively, the team could submit a 3D animation or video of their solution. Students are encouraged to document the process and to supplement their assignment with photos, sketches and other relevant material. Students are expected to present results to representatives from the MSG Company, as well as some interviewees in week 11, including the functional mock-up or prototype (animation or video), but can submit the final report in week 12.
- This assignment will be assessed on the following dimensions: originality, depth of the description, use of course material, relevance and overall quality of the deliverables.

□ **Assignment #5**

- Description : In this 1000-word (minimum) individual reflexive essay, students are expected to discuss one of the interviews throughout the course. To allow for maximum flexibility and authenticity, there is no specific marking rubric for this assignment. However, students are expected to demonstrate critical thinking, go beyond mere expressions of good intentions or wishful thinking, and more importantly, to connect their reflections with clear personal or professional experiences (past jobs, recent work placement, group projects, recent trip, etc.) Please include word count on the front page.
- This assignment will be assessed on the following dimensions: The assignment evaluates the understanding of the classroom material and its application to industry. It will be graded on the quality of their thought process, application and outcomes.

□ **Assignment #6**

- Description : Students are expected to attend all online lectures, but more importantly to be prepared for them by having completed the readings. The instructor will take attendance and note your participation in discussion, looking for well-prepared, positive and substantive interventions and comments.

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. 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;
- 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/>;
- Grades/penalties for assignments will be posted on D2L site within two weeks of the due dates;

- All assignments must be submitted to Turnitin through D2L by 5:00pm on the due date. Failing to submit to Turnitin by the due date will result in a five (5) % penalty per day. Missed presentations without permission will result in a mark of 0;
- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. 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 the professor for other arrangements. The professor reserves the right to submit work that is suspected to be plagiarized to Turnitin;
- Emails are answered in 48 business hours. Responses in non-crisis situations will be short, and all responses over three sentences will be addressed during the next office hours;
- Students must retain a personal copy of all work undertaken as well as all rough materials, references, and working notes until the marked original has been returned;
- Interviews with guest speakers are used in this course. Students should refrain from contacting these guests after the class, unless explicitly invited to do so. In addition, these interviews cannot be shared, recorded or distributed without prior express consent from the professor;
- 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;
- Unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited in accordance with Policy 60 (2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, interviews, presentation materials used in and out of class, lab manuals, course packs, and exams. No electronic recording of any segment of lectures without the express prior agreement.
- 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. Disruptive students will be asked to leave. We reserve the right to adjust a student's mark if they interfere with their peers' 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, or texting distract not only themselves but also their colleagues. Any student who gratuitously and disrespectfully "multitasks" will not be allowed to use electronic devices in class.

No electronic recording (audio or video) 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. It is the students' responsibility to familiarize themselves with them and adhere to them. Students should refer online (ryersoncreative.ca) to the Creative Industries Student handbook for specific information with respect to the following policies:

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