

Course Number	Course Title	Semester	Year
Section	Day of Week	Time	Classroom
n/a	Tuesday	6:30pm - 9:30pm	Virtual Classroom
Professor	Ryerson Email	Phone	Office & Office Hours
Daniel Drak	daniel.drak@ryerson.ca	Emails Preferred	TBD
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
<i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i>			

Course Description

This course is an introduction to the business of design. It explores the link between design and the managing of design business activities. It outlines the function of the design manager as the orchestrator of other professionals including designers, technologists, administrators, and marketers. Topics include an overview of design fields; multidisciplinary alliances; client relationships; client/contractor contracts; the studio environment; corporate culture and organizational frameworks.

Course Details

This course is intended to prepare students for careers that are informed by design management and design thinking which bridge the role of design with other industries and disciplines in fields both within and beyond the creative industries. Students will gain an understanding of the power of design and the role it has in the world. The courses is divided into 3 modules: 1) Applications of Design Thinking & Management 2) Design Process and 3) Design Strategy.

This course counts towards the Minor in Communication Design. For more information see https://www.ryerson.ca/calendar/2020-2021/minors/communication_design_minor/

Teaching Methods

The class will utilize a range of technologies to best meet the needs of students and their diverse learning styles.

Primarily, live lectures will be held for the first 1 to 1.5 hours of our formal class time. Students are encouraged to attend, but the lectures will be recorded and posted to our course shell. In some instances, lectures will be pre-recorded. Live lectures will be hosted via zoom, and lecture records and pre-recorded lectures will be posted to D2L.

Formal student group meetings and interactive components (e.g., the Design Fishbowls) will take place on Zoom as well. Individual student meetings will take place on Google Meet (subject to change).

Lecture components are complemented with other activities that are asynchronous and can be engaged in according to your schedule. This includes both independent and group work.

Plagiarism Detection and Virtual Proctoring

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.

Required Readings, Resources & Materials

Required readings:

Week 1

- ❑ McCue, M. & St. Louis, K. (2016). *The Future of Design (and how to prepare for it)*. 99U. <https://99u.adobe.com/articles/54058/the-future-of-design-and-how-to-prepare-for-it>

Week 2

- ❑ Pei, H., Yu, S., & Tian, B. (2014). *Analysis of Apple's Design Management Policy*. Trans Tech Publications. 496. pp. 2626-2629.
- ❑ Johansson-Sköldberg, U. , Woodilla, J. and Çetinkaya, M. (2013). *Design thinking: Past, present and possible futures*. Creativity and Innovation Management, 22(2): 121-146.
- ❑ Budds, D. (2018). *The brilliance of Alexandria Ocasio-Cortez's bold campaign design*. Vox. <https://www.vox.com/policy-and-politics/2018/7/2/17519414/ocasio-cortez-campaign-design-campaign-posters-tandem-branding>
- ❑ Ludolph, E. (2019). *The cottage design industry popping up around the 2020 elections*. 99u. <https://99u.adobe.com/articles/63857/the-cottage-design-industry-popping-up-around-2020>

Week 3

- ❑ Fuad-Luke, A. (2009). *Design activism: beautiful strangeness for a sustainable world*. London: Earthscan. pp. 1-27.
- ❑ Crouch, C. & Pearce, J. (2012). *Doing research in design*. New York: Bloomsbury Academic. pp. 19 - 27.
- ❑ Wujec, T. (2013). Tom Wujec: Got a wicked problem? First tell me how you make toast. Retrieved from: https://www.ted.com/talks/tom_wujec_got_a_wicked_problem_first_tell_me_how_you_make_toast

Week 4

- ❑ Dunne, A & Raby, F. (2013). *Speculative everything: Design, fiction, and social dreaming*. Cambridge, Massachusetts: MIT Press. pp. 1-10.
- ❑ Gunn, E. (2014). *How America's leading science fiction authors are shaping your future*. Smithsonian Magazine. <https://www.smithsonianmag.com/arts-culture/how-americas-leading-science-fiction-authors-are-shaping-your-future-180951169/>

Week 5

- ❑ d.School. (2018). *An introduction to design thinking*, pp. 1 - 14. <https://dschool.stanford.edu/resources/design-thinking-bootleg>
- ❑ Sherman, L. (2014). *The Secret Journey of a Fashion Piece - Part 1: Creativity and Design*. Business of Fashion. <https://www.businessoffashion.com/articles/intelligence/secret-journey-fashion-piece-part-1-creativity-design>

Week 6

- ❑ IDEO. *The field guide to human-centred design*. pp. 9 – 26. <http://www.designkit.org/resources/1>
- ❑ Freach, J. (2011). *The art of design research (and why it matters)*. The Atlantic. <https://www.theatlantic.com/entertainment/archive/2011/05/the-art-of-design-research-and-why-it-matters/239561/>
- ❑ IDEO. (2018). "Inspiration" methods. <http://www.designkit.org/methods#filter>

Week 7

- ❑ Kelley, T. & Kelly, D. (2013). *Creative confidence: Unleashing the creative potential within us all*. New York: Crown Business. pp. 130 - 139
- ❑ IDEO. (2018). *Determine what to prototype*. <http://www.designkit.org/methods/34>
- ❑ IDEO. (2018). *Rapid prototyping*. <http://www.designkit.org/methods/26>
- ❑ IDEO. (2018). *Method in action: Rapid prototyping*. <http://www.designkit.org/stories/267>
- ❑ IDEO. (2018). *Live prototyping*. <http://www.designkit.org/methods/18>
- ❑ IDEO. (2018). *Clean team: In-home toilets for Ghana's urban poor*. <http://www.designkit.org/case-studies/1#spotlight>

Week 8

- ❑ Gloppen, J. (2009). *Perspectives on Design Leadership and Design Thinking and How They Relate to European Service Industries*. Design Management Journal, 4: 33-47.
- ❑ Manzini, E. (2016). *Design Culture and Dialogic Design*. Design Issues, 32(1): 52-59.
- ❑ Shaw, R. B. (2017). *Extreme teams: why Pixar, Netflix, Airbnb, and other cutting-edge companies succeed where most fail*. AMACOM. pp. 34 - 71

Week 9

- ❑ Chevez, A. (2018). *Design is like a drug*. Fast Company.
<https://www.fastcompany.com/90180567/design-is-like-a-drug>
- ❑ Brown, T. & Martin, L. (2015). *Design for action*. Harvard Business Review.
<https://hbr.org/2015/09/design-for-action>
- ❑ Milan, M. (2015). *The next generation of great design firms*. Rat's Nest via Medium.
<https://ratsnest.io/its-never-been-more-important-for-design-firms-to-think-differently-29fc8c465c33>

Week 10

- ❑ Ferguson, C. & Monteith, K. (2017). Selling service design in Canada. *Journal of Service Design*, (7)3.
- ❑ Sherwin, D. (2012). *Success by design: The essential business reference for designers*. Blue Ash, Ohio: HOW Books. pp. 41-45
- ❑ Sherwin, D. (2012). *Success by design: The essential business reference for designers*. Blue Ash, Ohio: HOW Books. pp. 70-75

Week 12

- ❑ Whicher, A. , Raulik-Murphy, G. and Cawood, G. (2011). *Evaluating Design: Understanding the Return on Investment*. *Design Management Review*, 22: 44-52.
- ❑ Elkington, J. (2004). *The triple bottom line: Does it all add up?* Henriques, A. & Richardson, J. (Eds). London: Earthscan. pp. 1-16.

Required readings:

Students should have access to internet and a computer to engage in the course and access course content. A webcam, microphone and headphones will be useful in participating in the class and its assignments, and to facilitate optimal groupwork with peers.

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

Weekly Schedule (Subject to change)

WEEK ONE

September 8, 2020

	TOPICS	Intro to Design Thinking & Management (Live)
	WORKSHOP	Your Personal Design Story
	DISCUSS	Introduction - what you'll get out of this experience Are you a designer? Why is so much of this information from the UK/Scandinavia/USA? How does the world really feel about design?

	READINGS	<ul style="list-style-type: none"> ❑ McCue, M. & St. Louis, K. (2016). <i>The Future of Design (and how to prepare for it)</i>. 99U. https://99u.adobe.com/articles/54058/the-future-of-design-and-how-to-prepare-for-it
	SCREENING	<ul style="list-style-type: none"> ❑ Brown, T. (2019). Tim Brown: Designers - Think Big! Retrieved from: https://www.ted.com/talks/tim_brown_urges_designers_to_think_big ❑ Jen, N. (2017). Natasha Jen: Design Thinking is Bullsh*t. Retrieved from: https://99u.adobe.com/videos/55967/natasha-jen-design-thinking-is-bullshit

WEEK TWO *September 15, 2020*

	TOPICS	<p>Leading Design Firms - What Makes Them Different? (Live)</p> <p>An overview of Business Functions and Organization Levels in Design Firms A Brief History of “Design Thinking”</p>
	WORKSHOP	Creating a Design Thinking Timeline
	DISCUSS	<p>What is our timeline missing? Who are the world’s innovative designers, design companies, brands and/or institutions? How do we feel about them?</p>
	READINGS	<ul style="list-style-type: none"> ❑ Pei, H., Yu, S., & Tian, B. (2014). <i>Analysis of Apple’s Design Management Policy</i>. Trans Tech Publications. 496. pp. 2626-2629. ❑ Johansson-Sköldberg, U. , Woodilla, J. and Çetinkaya, M. (2013). <i>Design thinking: Past, present and possible futures</i>. Creativity and Innovation Management, 22(2): 121-146. ❑ Budds, D. (2018). <i>The brilliance of Alexandria Ocasio-Cortez’s bold campaign design</i>. Vox. https://www.vox.com/policy-and-politics/2018/7/2/17519414/ocasio-cortez-campaign-design-campaign-posters-tandem-branding ❑ Ludolph, E. (2019). <i>The cottage design industry popping up around the 2020 elections</i>. 99u. https://99u.adobe.com/articles/63857/the-cottage-design-in-dustry-popping-up-around-2020
	SCREENING	<p>60 Minutes. (2013). <i>IDEO, an innovative design company</i>. Retrieved from: https://www.youtube.com/watch?v=GYkb6vfKMI4</p>
	DUE	Assignment 2.a) My Design Contribution – Personal Design Story (5%)

WEEK THREE *September 22, 2020*

	TOPICS	Design Activism and Design Justice (Pre-Recorded)
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	WORKSHOP	Developing and Identifying opportunities for design intervention
	DISCUSS	Design Activism - coming up with disruptive ideas Upcoming: Quiz 1 next week (overview and Q+A) Fishbowl #2 - sign up for one of two discussion periods: 6:40 - 7:30 or 7:40 - 8:30
	READINGS	<ul style="list-style-type: none"> ❑ Fuad-Luke, A. (2009). <i>Design activism: beautiful strangeness for a sustainable world</i>. London: Earthscan. pp. 1-27. ❑ Crouch, C. & Pearce, J. (2012). <i>Doing research in design</i>. New York: Bloomsbury Academic. pp. 19 - 27.
	DUE	Assignment 5) Fishbowl 1 (5%) - ensure that reflection is completed by following class

WEEK FOUR *September 29, 2020*

	TOPICS	How Design Can Save the World (Live)
	WORKSHOP	Storytelling and the Art of Design Futures
	DISCUSS	<ul style="list-style-type: none"> ❑ The Design of Propaganda ❑ Our agency as designers, and the power of our designs
	READINGS	<ul style="list-style-type: none"> ❑ Dunne, A & Raby, F. (2013). <i>Speculative everything: Design, fiction, and social dreaming</i>. Cambridge, Massachusetts: MIT Press. pp. 1-10. ❑ Gunn, E. (2014). <i>How America's leading science fiction authors are shaping your future</i>. Smithsonian Magazine. ❑ https://www.smithsonianmag.com/arts-culture/how-americas-leading-science-fiction-authors-are-shaping-your-future-180951169/
	DUE	Quiz 1 (10%)

WEEK FIVE *October 6, 2020*

	TOPICS	Using Design Thinking: Facilitating the Design Process (Live)
	WORKSHOP	Design Process in a Hurry! A quick dive into the application of design thinking.
	DISCUSS	<ul style="list-style-type: none"> ● What is the "right" design process? ● Groups identified for Assignment 3 ● Upcoming: Assignment 2.b) My Design Contribution – Big Idea due after Study Week

	READINGS	<ul style="list-style-type: none"> ❑ d.School. (2018). <i>An introduction to design thinking</i>, pp. 1 - 14. https://dschool.stanford.edu/resources/design-thinking-bootleg ❑ Sherman, L. (2014). <i>The Secret Journey of a Fashion Piece - Part 1: Creativity and Design</i>. Business of Fashion. https://www.businessoffashion.com/articles/intelligence/secret-journey-fashion-piece-part-1-creativity-design
	SCREENING	PBS. <i>Kid Engineer – The Design Process</i> . Retrieved from: http://pbskids.org/designsquad/video/kid-engineer-design-process/

Study Week – No classes October 10 - 16

WEEK SIX October 20, 2020

	TOPICS	Design Methods - Part 1: Human-Centred Design (Live) Understanding Client / User Needs Participatory Design
	WORKSHOP	Exploring Human-Centred Design Methods
	DISCUSS	Upcoming: Quiz 2 next week (overview and Q+A)
	READINGS	<ul style="list-style-type: none"> ❑ IDEO. <i>The field guide to human-centred design</i>. pp. 9 – 26. http://www.designkit.org/resources/1 ❑ Freach, J. (2011). <i>The art of design research (and why it matters)</i>. The Atlantic. https://www.theatlantic.com/entertainment/archive/2011/05/the-art-of-design-research-and-why-it-matters/239561/ ❑ IDEO. (2018). <i>“Inspiration” methods</i>. http://www.designkit.org/methods#filter
	DUE	Assignment 2.b) My Design Contribution – Big Idea (15%)

WEEK SEVEN October 27, 2020

	TOPICS	Design Methods - Part 2: Prototyping! (Live)
	WORKSHOP	Learning to prototype products, services and experiences
	DISCUSS	Upcoming: Assignment 3.a) Design Intervention - Proposal due next week
	READINGS	<ul style="list-style-type: none"> ❑ Kelley, T. & Kelly. D. (2013). <i>Creative confidence: Unleashing the creative potential within us all</i>. New York: Crown Business. pp. 130 - 139. ❑ IDEO. (2018). <i>Determine what to prototype</i>. http://www.designkit.org/methods/34

		<ul style="list-style-type: none"> ❑ IDEO. (2018). <i>Rapid prototyping</i>. http://www.designkit.org/methods/26 ❑ IDEO. (2018). <i>Method in action: Rapid prototyping</i>. http://www.designkit.org/stories/267 ❑ IDEO. (2018). <i>Live prototyping</i>. http://www.designkit.org/methods/18 ❑ IDEO. (2018). <i>Clean team: In-home toilets for Ghana's urban poor</i>. http://www.designkit.org/case-studies/1#spotlight
	DUE	Quiz 2 (10%)

WEEK EIGHT *November 3, 2020*

	TOPICS	Design Leadership, Team Efficacy & Diffuse Designers (Live)
	WORKSHOP	<ul style="list-style-type: none"> ● Myers Briggs personality quiz: https://www.16personalities.com/free-personality-test ● The 10 Faces of Innovation – which face(s) are you?
	DISCUSS	<ul style="list-style-type: none"> ● How do we convince others of the power of design? ● Design Managers vs. “de facto Design Leaders”
	READINGS	<ul style="list-style-type: none"> ❑ Gloppen, J. (2009). <i>Perspectives on Design Leadership and Design Thinking and How They Relate to European Service Industries</i>. <i>Design Management Journal</i>, 4: 33-47. ❑ Manzini, E. (2016). <i>Design Culture and Dialogic Design</i>. <i>Design Issues</i>, 32(1): 52-59. ❑ Shaw, R. B. (2017). <i>Extreme teams: why Pixar, Netflix, Airbnb, and other cutting-edge companies succeed where most fail</i>. AMACOM. pp. 34 - 71.
	SCREENING	<ul style="list-style-type: none"> ❑ Maeda, M. (2014). John Maeda: Design Leadership. Retrieved from https://www.youtube.com/watch?v=oB_jQvofZRo
	DUE	Assignment 5) Fishbowl 2 (5%)

WEEK NINE *November 10, 2020*

	TOPICS	Establishing Design Strategy & Culture (Pre-Recorded)
	WORKSHOP	Embedding Design in your Context & Environment
	DISCUSS	Fishbowl #2 - sign up for one of two discussion periods: 6:40 - 7:30 or 7:40 - 8:30
	READINGS	<ul style="list-style-type: none"> ❑ Chevez, A. (2018). <i>Design is like a drug</i>. <i>Fast Company</i>. ❑ https://www.fastcompany.com/90180567/design-is-like-a-drug

		<ul style="list-style-type: none"> ❑ Brown, T. & Martin, L. (2015). <i>Design for action</i>. Harvard Business Review. https://hbr.org/2015/09/design-for-action ❑ Milan, M. (2015). <i>The next generation of great design firms</i>. Rat's Nest via Medium. https://ratsnest.io/its-never-been-more-important-for-design-firms-to-think-differently-29fc8c465c33
	DUE	Assignment 5) Fishbowl 2 (5%) - ensure that reflection is completed by following class

WEEK TEN *November 17, 2020*

	TOPICS	Mandatory Group Check-Ins for Assignment 3: Design Intervention - check-in times will be assigned during formal class time
	DUE	Assignment 3.a) Design Intervention - Proposal (5%)

WEEK ELEVEN *November 24, 2020*

	TOPICS	Selling Design Strategy: Partnerships & Alliances (Live)
	WORKSHOP	Developing Contracts & Design Briefs
	DISCUSS	<ul style="list-style-type: none"> • How do we gain buy-in from our stakeholders?
	READINGS	<ul style="list-style-type: none"> ❑ Ferguson, C. & Monteith, K. (2017). Selling service design in Canada. <i>Journal of Service Design</i>, (7)3. ❑ Sherwin, D. (2012). <i>Success by design: The essential business reference for designers</i>. Blue Ash, Ohio: HOW Books. pp. 41-45 ❑ Sherwin, D. (2012). <i>Success by design: The essential business reference for designers</i>. Blue Ash, Ohio: HOW Books. pp. 70-75

WEEK TWELVE *December 1, 2020*

	TOPICS	Evaluating Design Success (and Failure!) (Live)
	WORKSHOP	Evaluating the success of products, services and experiences Upcoming: Assignment 3.b) Design Intervention - Pecha Kucha due next week
	DISCUSS	<ul style="list-style-type: none"> • How do we know if a design is “successful”? https://hbr.org/2018/06/25-years-ago-i-coined-the-phrase-triple-bottom-line-heres-why-im-giving-up-on-it • Upcoming: Assignment 4.b) Design Journal Culmination due next week
	READINGS	<ul style="list-style-type: none"> ❑ Whicher, A. , Raulik-Murphy, G. and Cawood, G. (2011). <i>Evaluating Design: Understanding the Return on Investment</i>. <i>Design Management Review</i>, 22: 44-52.

		<ul style="list-style-type: none"> ❑ Elkington, J. (2004). <i>The triple bottom line: Does it all add up?</i> Henriques, A. & Richardson, J. (Eds). London: Earthscan. pp. 1-16.
	SCREENING	<ul style="list-style-type: none"> ❑ Tip, B. P. (2010). Bruce Poon Tip: Beyond the Triple Bottom Line. Retrieved from: https://www.youtube.com/watch?v=xbeUftMoFUQ

Final Exam / Essay	<p><i>INDICATE DATE if known and if it falls in the exam period.</i></p> <p>Assignment 3.b) Design Intervention - Pecha Kucha (15%) - Date TBD</p>
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Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		Start of class unless noted	
#1 Quizzes	Quiz 1: Applications of Design Management	Week 4	10%
	Quiz 2: Design Process	Week 7	10%
#2 Personal Design Contribution	a) Personal Design Story	Week 2	5%
	b) Big Idea	Week 6	15%
#3 Design Intervention	a) Proposal	Week 10	5%
	b) Pecha Kucha	Exam Period	15%
#4 Design Journal	Weekly Journal Activities	Ongoing (beginning week 2)	30%
#5 Design Fishbowl	Fishbowl 1	Week 3	5%
	Fishbowl 2	Week 9	5%

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.

❑ Quizzes (20%)

- Quizzes will occur after the first two course modules. The goal of these quizzes is to reinforce pertinent knowledge that will be of value to students as they undertake their larger course projects and other design-related opportunities.
- This assignment will be assessed on the following dimensions:
 1. Correct responses to multiple choice questions

❑ Personal Design Contribution (20%)

- This individual assignment will allow students to hone in on an application of design management that interests them personally. The outcome of this project is a proposal that illustrates how the student will apply design management and leadership to a business, project, social issue, etc. of their choosing. The project has two separately marked components, 1) *Personal Design Story* and 2) *The Big Idea*

Personal Design Story:

The Personal Design Story is a short narrative that asks students to identify their interests in relation to design. It asks what design disciplines they are most interested in, whether they dream to tackle design in for-profit, not-for-profit or social ventures (or a combination of those), and to identify people and/or

companies that are doing work in this space. Answers to the above question will also serve as the basis for group formation for the final *Design Intervention* Project.

- This assignment will be assessed on the following dimensions:
 1. Completion
 2. A compelling narrative is constructed that illustrates the student's interests and demonstrates a high level of reflexivity
 3. Research is included on design leaders and leading firms within the chosen design discipline(s) and is sourced correctly with APA formatting

The Big Idea:

The second component of this project asks students to string together their knowledge of design management to carve out a hypothetical and ideal trajectory for themselves to pursue work in this field. It builds on the direction outlined by the Personal Design Story, but effectively identifies an opportunity (or opportunities) for design intervention in a very specific way. Students will demonstrate their awareness of wicked problems, design's suitability to solve them, and propose a solution to a problem that they would ideally bring to life. The final output is a proposal that could be taken to an existing business or institution that acts as a compelling argument as to why the Big Idea would benefit them, users and/or society.

- This assignment will be assessed on the following dimensions:
 1. Adherence to the required paper template and correct APA formatting
 2. The use of assigned reading materials as references
 3. The introduction of new reading material as references
 4. Demonstrating the complexity of wicked problems and demonstrating the means through which *The Big Idea* was identified.

❑ **Design Intervention (20%)**

- The Design Intervention Project will allow students to understand various ways that design can help to tackle wicked problems and create solutions to better serve people/users, businesses and the world. As a class, students will explore topical issues or design challenges that we are facing as a society in our context. The class will then vote to decide on a single issue or challenge that will define the theme of the project for the class. In groups of 6, students will be matched with a group of students that is interested in a similar design discipline as them. Using the lens of their assigned discipline, students will then manage the design process to ideate solutions to the class theme, choose a solution to work with and actively prototype that solution. There are two components to this project: 1) *Proposal* and 2) Pecha Kucha

The Proposal:

The essence of the proposal is to ensure that groups are heading in a successful direction with their final project. Students will prepare a short document overviewing their approach to the challenge within the framework of design management in their assigned discipline. This early stage in the project will allow for feedback to be incorporated into the group's process.

- This assignment will be assessed on the following dimensions:
 1. Adherence to the required paper template and correct APA formatting
 2. The use of assigned reading materials as references

3. The introduction of new reading material as references
4. Demonstrated understanding of how a wicked problem can be tackled through a design discipline
5. Depth of creativity and critical thinking evidenced

Pecha Kucha:

After teams have completed their proposal, they will undertake the design thinking process to ideate solutions to the wicked problem identified by the class through the lens of their assigned design discipline. As a group, students will evaluate their potential solutions and choose one to prototype. Groups will bring this prototype to life through a Pecha Kucha that presents the prototype holistically to the class, covering the conceptualization of the prototype, elaborating on its purpose/function, and creating a mock brand/marketing campaign that will situate the solution in the real world.

- This assignment will be assessed on the following dimensions:
 1. Following the parameters of a successful Pecha Kucha (refer to assignment brief for details)
 2. Participation of the entire group in the Pecha Kucha (refer to assignment brief for details)
 3. A well-designed visual presentation and narrative
 4. Evidence of how the design process was employed
 5. A compelling “pitch” of the group’s solution - can be a product, service, experience, etc.

☐ **Design Journal (30%)**

- Designers use a variety of methods to track inspiration that they might draw from for a variety of different purposes. The Design Journal is a repository where students will respond to questions or challenges by completing a variety of assigned tasks. These responses will be gathered online and be assessed on a weekly basis. Students will be given time in-class to work on these submissions though they will not be formally due until the beginning of the following class.
- There will be 10 components of the Design Journal

This assignment will be assessed on the following dimensions:

1. Adherence to the assignment guidelines
2. Completeness
3. Critical thought/process/work evidenced in the individual submissions

☐ **Design Fishbowls (2 x 5% = 10%)**

- In lieu of the everyday discussions that we would have in a formal in-class session, we will be utilizing two fishbowl-type discussions during the term. These discussions will have students sign up for one of two discussions that will happen during the formal class time. A fishbowl discussion means that students are invited to participate to chat, but they are not required to do so. Instead, after the discussion, students will be asked to complete a Google Form with a quick reflection on the chat as a way to share their thoughts, due by the following class.
- This assignment will be assessed on the following dimensions:
 1. Participation in the live discussion (if applicable, but not necessary)
 2. Completion of reflection via provided Google Form
 3. Depth and criticality evidenced in the reflection

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):
<p>R</p> <p>R</p> <p>I & R</p> <p>I</p>	<p>Situate the role of the design manager and demonstrate how this role operates within dynamic business, organizational and/or institutional settings of top firms in various design fields [1(a,b)R]</p> <p>Critique the effectiveness of design management within and beyond design firms and evaluate the contribution that it has had on creativity and innovation through case studies, discussions, reflections and projects [1(a)R, 3(c)R, 7(b,c,d)R]</p> <p>Evaluate opportunities for design management/intervention in various contexts and construct solutions through effective design management [1(a,b)R, 3(c)I, 8(a,b,c)I]</p> <p>Defend design's contribution to society and business, by arguing the benefits of design frameworks, methods and applications in diverse contexts [1(a,b)I, 2(a,b)I, 4(b,c)I, 8(c)I]</p>	<p>Contribute productively to the Creative Industries</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 and work confidently with industry, government and community organizations in the Canadian and international contexts;</p>
<p>I</p> <p>R</p> <p>I</p>	<p>Construct and use design tools to manage client relationships, projects, teams and contracts [2(a,b)I, 3(a,c)I, 4(a,b,c)I, 6(a,b,d)I]</p> <p>Reflect on personal and professional goals and develop a plan of action to actualize those goals within design management contexts [2(a)R, 8(a,b,c)R]</p> <p>Defend design's contribution to society and business, by arguing the benefits of design frameworks, methods and applications in diverse contexts [1(a,b)I, 2(a,b)I, 4(b,c)I, 8(c)I]</p>	<p>Demonstrate an entrepreneurial capacity</p> <p>LO 2a- engage in independent learning</p> <p>LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.</p>
<p>I</p>	<p>Construct and use design tools to manage client relationships, projects, teams and contracts [2(a,b)I, 3(a,c)I, 4(a,b,c)I, 6(a,b,d)I]</p>	<p>Facilitate the work of artists, writers, designers and media makers by</p> <p>LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate</p>

R	Critique the effectiveness of design management within and beyond design firms and evaluate the contribution that it has had on creativity and innovation through case studies, discussions, reflections and projects [1(a)R, 3(c)R, 7(b,c,d)R]	the work of artists, writers, designers and media makers
	Evaluate opportunities for design management/intervention in various contexts and construct solutions through effective design management [1(a,b)R, 3(c)I, 8(a,b,c)I]	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,.
I	Construct and use design tools to manage client relationships, projects, teams and contracts [2(a,b)I, 3(a,c)I, 4(a,b,c)I, 6(a,b,d)I]	Communicate
I	Defend design's contribution to society and business, by arguing the benefits of design frameworks, methods and applications in diverse contexts [1(a,b)I, 2(a,b)I, 4(b,c)I, 8(c)I]	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	Evaluate and implement diverse strategies and methods to benefit the design process in various contexts [5(a,c)I, 6(a,b,d)I]	Conduct research relevant to cultural and industry issues,
		LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques
		LO 5c- apply appropriate qualitative tools and methodologies
I	Evaluate and implement diverse strategies and methods to benefit the design process in various contexts [5(a,c)I, 6(a,b,d)I]	Implement and manage projects
		LO 6a- problem-solving - implement and manage projects requiring
		LO 6b- team building - implement and manage projects requiring
I	Construct and use design tools to manage client relationships, projects, teams and contracts [2(a,b)I, 3(a,c)I, 4(a,b,c)I, 6(a,b,d)I]	LO 6d- collaborative work practices - implement and manage projects requiring
R	Critique the effectiveness of design management within and beyond design firms and evaluate the contribution that it has had on creativity and innovation through case studies, discussions, reflections and projects [1(a)R, 3(c)R, 7(b,c,d)R]	Apply skills and knowledge
		LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,

