

Course Number	Course Title	Semester	Year
CRI 840	Management Soft Innovation	Fall	2019
Section	Day of Week	Time	Classroom
n/a	Thursday	3-6 PM	KHE 321B
Professor	Ryerson Email	Phone	Office & Office Hours
Dr. Louis-Etienne Dubois	le.dubois@ryerson.ca	Emails preferred	Catalyst - TH 2-3 PM
Graduate Assistant	Ryerson Email		
Ashley McClintock	amclintock@ryerson.ca		
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 the two types of innovation belonging to this latter category: (1) the creation of new aesthetic or intellectual products (e.g. books, musical recordings, ballets, paintings, video games); and (2) aesthetic innovation in products that are primarily functional (e.g. automotive design). Using case studies from the Creative Industries - the main source of aesthetic products - the course will probe how innovation is cultivated and managed in this industrial sector and will identify new trends in the commercialization 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 size and relevance of this "experience economy" is very real and impossible to ignore. You don't have to look far to see the rise of customer experience initiatives, experiential marketing, and user experience focus (UX). In this course, students will first explore the origins and theoretical underpinnings of the experience economy, and understand why customers value experiences more than products or services through a series of case studies. Students will then learn the key strategies to design holistic, surprising and meaningful experiences. Last, they will apply their knowledge and skills by working with a live entertainment organization in this case Cirque du Soleil's Entertainment Group ("CDS") 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):
R-P	<p>Describe the importance of experiences in today's economy, and the impact of catering to customers' experiences on organizations' performance.</p> <p>Understand and apply the theoretical underpinnings and origins of the experience economy.</p>	<p>Contribute productively to 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>
R	<p>Describe how creative organizations can improve their customers' experiences.</p> <p>Suggest solutions to respond to customers' growing needs and appetite for emotions.</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 the work of artists, writers, designers and media makers</p> <p>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,.</p>
R	<p>Communicate effectively in verbal and written formats, as well as in presentations.</p> <p>Engage in high level conversations on customers' expectations, needs and strategies to address them</p>	<p>Communicate</p> <p>LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively</p> <p>LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively</p> <p>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</p>
R	<p>Conduct field research on experiences and journey mapping in the creative industries, using relevant conceptual frameworks and data collection tools.</p>	<p>Conduct research relevant to cultural and industry issues</p> <p>LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques</p>
	<p>Explain the main challenges pertaining to experiences in the</p>	<p>Apply skills and knowledge</p>

	creative industries and how organizations align their creative and commercial imperatives	LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;
	Probe assumptions and hypotheses about customers' needs with relevant industry and academic experts	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

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		September 5th 2019
	TOPIC	Experiences: key concepts and theories
	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		September 12th 2019
	TOPIC	Re-thinking value: participation and the rise of co-creation
	READINGS	Walmsley, B. (2013). Co-creating theatre: authentic engagement or inter-legitimation?. <i>Cultural Trends</i> , 22(2), 108-118. Prahalad, C. & Ramaswamy, V. (2004). Co-creation experiences: The next practice in value creation. <i>Journal of interactive marketing</i> , 18(3), 5-14.
WEEK THREE		September 19th 2019
	TOPIC	How Cirque du Soleil Entertainment Group (CDS) creates experience
	READINGS	Cirque du Soleil (2018) Unlocking the Science of Awe. Research Report. Berzon, A. (2014) Cirque du Soleil's Next Act: Rebalancing the Business, Wall Street Journal, December 1st. Access the article at: www.wsj.com/articles/cirque-du-soleils-next-act-rebalancing-the-business-1417474778
	DUE	Entrance Fee Analysis

WEEK FOUR		September 26th 2019
	TOPIC	Field trip: visit(s) to Cirque du Soleil's Alegria site and show

WEEK FIVE		October 3rd 2019
	TOPIC	Experiences as behavioral economics (BE) & psychology issues
	WORKSHOP	BE workshop with Dr. Chris Gibbs (TRSM HTM)
	READINGS	Ariely, D. (2009). The end of rational economics. <i>Harvard business review</i> , 87(7-8), 78-84. Chase, R. B., & Dasu, S. (2001). Want to perfect your company's service? Use behavioral science. <i>Harvard business review</i> , 79(6), 78-84. Maister, D. H. (1984). <i>The psychology of waiting lines</i> . Boston, MA: Harvard Business School.
	DUE	CDS Experience Recap

WEEK SIX		October 10th 2019
	TOPIC	Customer Journey Maps, Insights & Problem Framing
	READINGS	Dasu, S. (2010). Designing The Soft Side of Customer Service. MIT Sloan Management Review, Fall. Access the article at: https://sloanreview.mit.edu/article/designing-the-soft-side-of-customer-service/ Repenning, N. P., Kieffer, D., & Astor, T. (2017). The most underrated skill in management. MIT Sloan Management Review, 58(3), 39-48. Access the article at: https://sloanreview.mit.edu/article/the-most-underrated-skill-in-management/

Study Week – No classes - week of 14 October

WEEK SEVEN		October 24th 2019
	TOPIC	Innovation: strategies and business models for experiences
	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.
	DUE	Group Project Part I

WEEK EIGHT		October 31th 2019
	TOPIC	Testing and validating hypotheses with CDS & Project Prototyping
	WORKSHOP	Pitch, question & pivot (90 min) + Workshop @ FCAD's Co-Lab (90 min)
	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
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WEEK NINE *November 7th 2019*

	TOPIC	FOH & FOS project dedicated work time
	WORKSHOP	Mandatory workshop. Experts TBD.

WEEK TEN *November 14th 2019*

	TOPIC	The ultimate currency: capturing and measuring attention
	DISCUSS	Guest Speaker: FCAD Audience Lab (TBD)
	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 21th 2019*

	TOPIC	Group Presentations to CDS (SLC 514 or Sandbox)
	DUE	Group Project Part II (prototype or mock up)

WEEK TWELVE *November 28th 2019*

	TOPIC	The Dark Side of the Experience Economy
	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.

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	15
#2	Experience recap: using the POEMS framework, share your impressions and learnings following your CDS experience	Week 5	15
#3	Group project part I: submit plan to re imagine CDS' front of house experience	Week 8	10
#4	Group project part II: submit full solution for CDS' front of house experience	Week 11	20

#5	Reflexive Essay: learnings and application	Week 13	30
#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 detailed one-pager, as well as some visuals or a short video
- ❑ 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 1200-word individual analysis, students are to use POEMS (People, Objects, Environments, Message and Services) as a framework for doing observational research during their site visit and experience at Cirque du Soleil. You will also be provided with questions that you should consider answering.
- ❑ 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 1200-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 CDS, 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 CDS' spectators; as well as 4) additional opportunities and challenges for CDS 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 CDS 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 **1600-word (minimum)** individual reflexive essay, students are expected to assess key learning and personal discoveries throughout the course. Students will reflect on the value of experiences, innovation and user-centricity both personally and to the industry (ies) in which they intend to work later.
- 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 lectures, but also 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

- Papers should be typed and double-spaced. All references should be cited using MLA or APA format. Visit the Ryerson Library for MLA or APA style guide references. Please include your name your section number and student number on all submissions. Please bring a hard copy and submit each assignment to turnitin.com before the due date/time on D2L.
- Everyone is expected to hold up their end in group work. It is not acceptable to force classmates to cover for each other. Student may be required to submit a self and group evaluation form to confidentially underline their contributions to the group and identify those who do not pull their own weight. Students whose contributions are deemed to be insufficient will receive lower marks. Unfair or unreasonable scores will be over-ridden. These documents will be used to consider complaints made by students about non-contributing group members. Students who do not take peer evaluation seriously may have their own marks reduced.
- 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 their 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 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 instructor reserves 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 absolutely 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. Any finding of academic misconduct as defined by Policy 60 will result in an **automatic grade of 0** on the assignment.
- 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. 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