

CRI 800: Managing Creative Enterprises • Winter 2017

Professor:	Dr. Louis-Etienne Dubois	James Nadler LLB, MBA
Section/Time/ Classroom:	Section 005 • Thursdays. 9:00 am to noon. ILC 100	Section 004 • Tuesdays. 9:00 am to noon. KHS 338
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Only Ryerson e-mail accounts to be used for communication between faculty and students. All news (announcements) posted on class D2L.		
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Course Description

This capstone course builds upon the required B.A. Creative Industries industrial work placement, which must be completed prior to the end of this course. Using the research conducted during their placement, students will undertake a report that analyzes the management systems of their workplace company, assesses its strategic directions, and evaluates its strengths and weaknesses relative to the industrial environment in which it is operating. Course content is designed to facilitate the report by focusing on the organization, operation and strategic planning of creative enterprises and the criteria for appraising their efficacy.

Course Objectives

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

- Assess their own skills, strengths and attributes more objectively and how to apply their attributes in the future to managing or working with management in the creative industries.
- Apply skills and concepts to successfully manage creative talent and to apply their own creativity to management.
- Critically analyze, discuss and plan for existing businesses, organizations or divisions in a creative industry.
- Develop business models for their future careers working in the creative industries and elsewhere, including their own entrepreneurial efforts.
- Consolidate their understanding and fluency in the main attributes and challenges of the creative industries.
- Reflect upon their Ryerson academic career drawing together the main themes and learning of their past four years.

Required Readings and Resources

- Osterwalder, A. & Pigneur, Y. (2010) *Business Model Generation*, Wiley.
- Catmull, E. (2014) *Creativity Inc.*, Random House Canada
- Five (5) Business model canvas generation paper boards – available for purchase at the Ryerson Bookstore. Bring these to class. Multicolored post-its are also recommended.

Weekly Schedule

*** subject to change ***

WEEK ONE		Monday January 16 to Thursday January 19	
 TOPICS		Course outline and expectations The Business Model Canvas (BMC) as an analytical lens Unpacking & coding internships journals with BMC rubrics	
 WORKSHOP		What did your internship experience tell you about yourself?	
 DISCUSS		Assignment #1 – Linkedin Teams for 3Rs and Group Project	
 READINGS		Osterwalder, A. & Pigneur, Y. (2010) pp.15-51 Catmull, E. (2014) Chapters 1-2	
 SCREENING		Sinek, S. (2009) How Great Leaders Inspire Action ** Link on D2L under Content/Documents/Lecture notes	
 DUE		Friday January 20, noon. Names and members of student teams of 3 or 4 depending on size of the section.	

WEEK TWO		Monday January 23 to Thursday January 26	
 TOPICS	BMC: Key activities & Key Resources Creating value and managing people at the interface of arts and commerce		
 CASE	<i>Family Biz</i>		
 READINGS	Catmull, Chapters 3-4 Hill, L. et al. (2014) <i>What Collective Genius Looks Like</i> , Chapter 1 in <i>Collective Genius: The Art and Practice of Leading Innovation</i> . Harvard Business Press, pp. 9-23 Nadler, James & Davis, Charles (2015) <i>International Television Co-productions and the Cultural Discount: the Case of Family Biz, a Tween Comedy</i> . ** Posted under Content/Documents/Lecture notes		
 DUE	By start of class: LinkedIn assignment.		

WEEK THREE		Monday January 30 to Thursday February 2	
 3RS	Review-Reflect-Recreate		
 TOPICS	BMC: Customer segments and Customer Relationships From marketing to co-creating with your customers		
 CASE	P&G or V-ROD – TBD by section instructor		
 READINGS	Ramaswamy, V., & Gouillart, F. (2010). <i>The Co-Creation Principle</i> Chapter 2 in <i>The Power of Co-creation</i> . Free Press, pp. 35-70 Bilton, C. (2007). <i>From Creative Marketing to Creative Consumption</i> , Chapter 2 in <i>Management and Creativity: From Creative Industries to Creative Management</i> . Blackwell Publishing, pp.138-158		

WEEK FOUR		Monday February 6 to Thursday February 9	
 3RS	Review-Reflect-Recreate		
 TOPICS	BMC: Key Partners & Distribution Channels Working externally and internally to reach end-users		
 WORKSHOP	Negotiating with partners in complex creative projects.		
 READINGS	Osterwalder, A. & Pigneur, Y. pp.52-75 Huston, L., & Sakkab, N. (2006). <i>Connect and Develop</i> . Harvard Business Review, 84(3), 58-66.		

WEEK FIVE		Monday February 13 to Thursday February 16
 3RS	Review-Reflect-Recreate	
 TOPICS	BMC: Cost Structure and Revenue Streams Getting the price right. Setting your own value. Getting paid.	
 WORKSHOP	Workshop: Data, Assumptions and Proxies for setting the value for nonmaterial (experiential) goods	
 READINGS	Osterwalder, A. & Pigneur, Y. pp.76-119 Caves, R. E. (2000). <i>Covering High Fixed Costs</i> , Chapter 14 in <i>Creative Industries: Contracts Between Art and Commerce</i> . Harvard University Press, pp. 223-237	
 SCREENINGS	Freelance Toolkit: Pricing Your Work How To Price Your Work ** Links on D2L under Content/Documents/Lecture notes	

Study Week – No classes Monday February 20 to 24

WEEK SIX		Monday February 27 to Thursday March 2
 3RS	Review-Reflect-Recreate	
 TOPICS	Assessing and analyzing yourself and your environment.	
 WORKSHOP	SWOT and PEST Workshop - Trends & forces affecting you	
 LAUNCH	Team Project	
 READINGS	Osterwalder, A. & Pigneur, Y. pp.200-225 Catmull, Chapter 7 Christensen, C; Bartman, T & van Bever, D. (2016) <i>The Hard Truth About Business Model Innovation</i> . MIT Sloan Review.	
 DUE	By start of class: Internship Company Analysis	

WEEK SEVEN Monday March 6 to Thursday March 9

 3RS	Review-Reflect-Recreate
 TOPICS	Value proposition – The “Why” Solving pains and making gains for customers
 WORKSHOP	Team Project: collective inventory of BMC rubrics
 READINGS	Catmull, E. Chapters 5-6 Pine, B. J., & Gilmore, J. H. (2011). <i>The Customer Is the Product</i> , Chapter 9 in <i>The Experience Economy</i> . Harvard Business Press, pp.241-270

WEEK EIGHT Monday March 13 to Thursday March 16

 3RS	Review-Reflect-Recreate
 TOPICS	Instilling purpose and leading for creativity Sense-making & sense-giving: why “why” matters Crafting vision: from statements to manifestos.
 WORKSHOP	Crafting & communicating a value proposition for yourself based on your skills, aspirations and vision of the world Your Team Manifesto
 READINGS	Heywood, V., Bilton, C. & Cummings, S. (2014) <i>Promoting Ensemble: creative leadership in practice at the Royal Shakespeare Company</i> , in <i>Handbook of Creativity Management</i> , Bilton, C & Cummings, S. Eds, Edward Edgar, pp. 249-267 Simon, L. (2006) <i>Managing Creative Projects: An empirical synthesis of activities</i> . <i>Intl Journal of Project Management</i> 24(2), 116-126.
 SCREENING	Tolkin, M. (writer), Altman, R. (director) (1992). <i>The Player</i> . Avenue Pictures/Spelling Entertainment

WEEK NINE Monday March 20 to Thursday March 24

 3RS	Review-Reflect-Recreate
 TOPICS	Revisiting the Value Proposition – Part I Teaming up to identify problems (pains). Getting it right: IDEO’s gathering of customer insights
 WORKSHOP	Group Project “Painstorming” & Insights (Fieldwork)
 READINGS	Osterwalder, A. & Pigneur, Y. (2010) pp.126-133 Kelley, T., & Littman, J. (2006). The anthropologist, Chapter 1 in the ten faces of innovation: IDEO’s strategies for defeating the devil’s advocate and driving creativity throughout your organization, Doubleday, pp.16-39
 SCREENINGS	IDEO’s shopping cart (60 min. documentary)

WEEK TEN Monday March 27 to Thursday March 31

 3RS	Review-Reflect-Recreate
 TOPICS	Revisiting the Value Proposition – Part II Teaming up to identify solutions (gains). Getting it right: Generating new ideas
 CASE	Shondaland
 WORKSHOP	Group Project “Brainstorming”
 READINGS	Osterwalder, A. & Pigneur, Y. (2010) pp.134-195 Brown, T. (2009) Building to think, Chapter 4 in Change by design Harper Collins, pp. 87-108 Paskin, Willa. (2013) <i>Network TV Is Broken. So How Does Shonda Rhimes Keep Making Hits?</i> New York Times Magazine. Barnes, Brooks. (2016) <i>A Filmmaker’s Belief in Himself Pays Off.</i> New York Times.

WEEK ELEVEN		Monday April 3 to Monday April 6
 3RS	Review-Reflect-Recreate	
 TOPICS	Understanding systemic and human implications of pivots Managing change	
 CASE	TBD	
 READINGS	Catmull, Chapters 8-9, pp.145-185 Kotter, J. (1995) <i>Leading Change: Why Transformation Efforts Fail</i> , pp.59-67	
 DUE	By start of class: Team Project paperwork.	

WEEK TWELVE		Monday April 10 to Monday April 13
 3RS	Review-Reflect-Recreate	
 TOPICS	Wrapping up 4 years in 180 minutes Mapping the road ahead / Your Future	
 PECHA KUCHA	20 images (max) for 20 seconds each per team.	
 READINGS	Catmull, E. (2014) Chapters 10-11, pp.189-239 Bolles, R. (2015) <i>What Colour is Your Parachute: 2015: A Practical Manual for Job-Hunters and Career-Changers</i> , Chapter 7.	
 Final Essay	April 28, 2017, 4:30 pm	

Assignments, Evaluation, Marking

Assignment	Description	Due Date Start of class unless noted	% of Final Grade
LinkedIn	Create/revise professional LinkedIn account.	Week 2	5
Short Paper	Internship company analysis. A detailed description of your internship's BMC.	Week 6	20
Team Project	Teams create new business models based on a mix of their BMC rubrics (boxes).	Paperwork - Week 11	20
		Pecha Kucha - Week 12	5
Final Essay	Individual analysis of team's new BMC and student's own attributes & future plans.	April 28, 2017 4:30 pm	25
3Rs (Group Presentation)	A 10 min. presentation (review, reflect, recreate) based on the previous class' material and readings.	Weeks 3 through 12	5
Participation	Quality, quantity, attendance	Throughout the term	10
Takeaways	In five classes, students complete a file card with three "takeaways" on it.	Throughout the term	10

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Different sections may assign students for teams projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

- ❑ **LinkedIn:** Create/Update your own professional LinkedIn account and link with your instructor and Alex D'Arcy. 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 2016 term). Make sure to include your Ryerson e-mail, your post-Ryerson e-mail and other contact information.
- ❑ **Internship Company Analysis:** 1200-1500 words. Detailing each dimension (rubric/box) of the organization in which you interned using the BMC. Build your paper from first-

hand information gathered in your journals, follow-up interviews if available and secondary sources to give a broader understanding of the organization you worked in and its industry. Proper research format including methodological standards when conducting interviews are to be applied.

- ❑ **Team Project:** Student teams of 3 or 4 create a new business model for a new endeavor. For instance, a group comes up with a business model using the key resources of student A's BMC, through distribution channels from student #2's BMC, and catering for student #3's customers' segments. Divide the rubrics evenly among yourselves and designate who is responsible for researching each one. If you are a group of three, you will each contribute three of nine rubrics/boxes. 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.

Projects will be assessed equally (5 % each) on the following dimensions:

1. **Originality and desirability** from the customer's perspective;
2. **Financial viability** based on sound revenue streams;
3. **Realism:** based on the resources, skills and knowledge available;
4. **Coherence:** The BMC is more than a patchwork;
5. **Pecha Kucha:** 20 images (or less, no text) of 20 seconds each to present the proposition and explain how it creates value at the interface between art and commerce. Teams may designate only one speaker.

- ❑ **Final Essay: Part I** (1000 words) builds on the group project assignment and seeks to envision the inner workings of the proposed businesses in terms of operational and managerial processes. In other words, while the group project described the business, the final essay should describe the way the business – and more importantly, the people within it - are to be managed. Using management and change theories covered in class, explain how your proposed business would operate on a day-to-day basis, emphasizing and discussing the key management processes. Business-writing style is expected (factual, efficient, to the point).

Part II (1000 words) is a more personal, reflective essay in which you:

1. reflect on your main ideas and lessons learned in your four years in the CI program;
2. map out your road (career) ahead and the steps to get there; and,
3. assess your personal strengths and weaknesses and possible paths for making the most of the strengths and overcoming the weaknesses.

Demonstrate depth in your analysis, balanced critique and tangible examples, both past and future. You may wish to revise your LinkedIn account at this point to reflect what

you have learned over the term. Go beyond mere “wishful thinking and good intentions” and form an actual action plan. Good luck!

- ❑ **3Rs - Review, Reflect & Recreate:** Starting from Week 3, students in groups of 3 or 4 must prepare a 10-minute presentation plus a five-minute Q&A in which they:
 1. Review the previous class material;
 2. Reflect critically on its content (or a specific element/concept/theory); and
 3. Recreate its content (or a specific element/concept/theory) by adding something new and useful to it.

- ❑ **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.

- ❑ **Takeaways.** At the end of 5 of the classes (at the discretion of the professor), students hand in 3 “takeaways” (1-2 sentences each) of insights they took away from the class. Takeaways must be substantive, specific (clearly link to theory), different from text on slides and demonstrate understanding (not just short-term recollection) of the material.

Handing in Papers / Late Policy / Other Relevant Information

- Check with your individual professor to see if they require hard copies or not of the assignments. For example, Prof Nadler requires two (2) hard copies of each assignment in addition to the assignment being submitted on D2L.
- It is the student’s responsibility to contact the professor or the Student Affairs Coordinator (Paula) promptly concerning any situation that may have an adverse impact upon his/her academic performance. Any considerations (e.g. medical or compassionate) must be requested well in advance;
- 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 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.

- **Show respect for your fellow students.**
 - Arrive on time (*before* 10 minutes after the hour). Be ready to roll.
 - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if he/she interferes with their colleagues' learning.
 - NO eating in class. Coffee or water are fine.

Computers and other electronic devices are allowed in class to take notes, mark up lecture slides and do quick internet searches of relevant materials. But students on Facebook or Youtube or watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

One last piece of advice... **Do not procrastinate.**

Policy Guidelines

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*