

CRI 810: Creativity and Collaboration • Winter 2017

Instructor:	Madeline Ashby	Julian Humphreys
Section/Time/ Classroom:	031 – Wednesdays. 9:00 to noon VIC 306	051 – Wednesdays. 9:00 to noon VIC 210
Section/Time/ Classroom:	011 – Wednesdays. Noon to 3:00 pm VIC 300	021 – Wednesdays. Noon to 3:00 pm ILC 102
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Office Hours:		Wednesdays 3:00 to 4:00 pm or at a mutually convenient time.
Only Ryerson e-mail accounts to be used for communication between faculty and students. All news (announcements) posted on class D2L.		
Instructor:	Denis Coyne	
Section/ Time/ Classroom:	041 – Thursdays – Noon to 3:00 pm VIC 300	
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Course Description

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

playing techniques to examine and familiarize students with best practices in collaborative creative work.

Course Objectives

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

- Understand how organizational behaviour principles govern small and large creative groups in the creative industries.
- Apply lessons and techniques learned in this course to their own future group or team projects in the creative industries.
- Determine best collaborative practices in challenging situations.
- Build a personal toolkit of skills to facilitate creative collaboration and collaboration on creative projects
- Understand the different types of roles that individual contributors may take on in collaborative environments, and the strengths and challenges specific to those roles.
- Understand how to use current common software tools, i.e. Trello, built for collaboration in creative environments and used widely in the creative industries.

More about the Course

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

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

This is the mode you're used to, and we'll use this more towards the start of the semester as we introduce you to methodologies of creative collaboration.

2. Learn about and develop your collaborative toolkits.

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

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

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

need to have your “client” and the client’s project approved by your instructor. For your final project, you will:

- o Finalize your group in Week 2
- o Investigate, choose and scope a project by Week 5
- o Build your collaborative protocol by Week 8
- o Facilitate and record your collaboration workshop sometime before the end of Week 10
- o Present your results to the class in Week 11 or 12
- o Individually reflect on the process by end of Week 11
- o Collaborate as a group using Trello throughout the semester.

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

Required Readings and Resources

Textbook

The Creative Problem Solving Resource Guide published by the Creative Education Foundation:
<http://www.creativeeducationfoundation.org/wp-content/uploads/2015/06/CPS-Guide-6-3-web.pdf>

Articles

Amabile and Khaire, “Creativity and the Role of the Leader”. *Harvard Business Review*, October 2008. Available online at <https://hbr.org/2008/10/creativity-and-the-role-of-the-leader>

Chen and Adamson, “Innovation: Integration of Random Variation and Creative Synthesis”. *Academy of Management Review*, 40:3 (July 2015): 461-464. Available as an open access document at:
<https://ir.library.oregonstate.edu/xmlui/bitstream/handle/1957/55615/ChenJiyaoBusinessInnovationIntegrationOfRandom.pdf>

Cooper, “Better together: the practice of successful creative collaboration”
https://www.cooper.com/journal/2011/4/great_creative_partnership_pai

Davis and Droppers, “How Effective a Facilitator Are You?” In *Harvard Management Communication Letter*, Jan 1, 2000.

Elsbach, Brown-Saracino and Flynn, "Collaborating with Creative Peers". *Harvard Business Review*, October 2015. Available at: <https://hbr.org/2015/10/collaborating-with-creative-peers>

Galen, Robert. "Leveraging De Bono's Six Thinking Hats." Available online at <https://www.batimes.com/robert-galen/faultless-facilitation-%E2%80%93-leveraging-de-bonos-six-thinking-hats.html>.

Herring, Jones and Bailey, "Idea Generation Techniques among Creative Professionals," HICSS, pp.1-10, 42nd Hawaii International Conference on System Sciences, 2009. Available online at <http://www.engr.psu.edu/britelab/HICSS2009Final.pdf>.

Kohn and Smith, "Collaborative Fixation: Effects of Others' Ideas on Brainstorming". Available at <https://www.tamu.edu/faculty/stevesmith/SmithCreativity/Kohn & Smith 2010.pdf>.

Langwiesche, William, "Valujet 592" in *Inside the Sky: a Meditation on Flight*. New York: Vintage, 1999.

Mamet, David. Memo on *The Unit*, available online at <http://movieline.com/2010/03/23/david-mamets-memo-to-the-writers-of-the-unit/>

Pirola-Merlo and Mann, "The Relationship between Individual Creativity and Team Creativity: Aggregating across People and Time." *Journal of Organizational Behavior* 25, no. 2 (2004): 235-57. Available at: <http://www.jstor.org/stable/4093827>.

Runco, Mark A. "Culture and Creativity" In *Creativity: Theories and Themes: Research, Development, and Practice* (2nd ed). Saint Louis, MO: Academic Press, 2014.

Shulman, Sandor P. *Intervention Processes for Collaboration: The Role of Facilitation in Collaborative Groups*, 1996. Available at: <http://www.exedes.com/articles/Role-of-Facilitation-in-Collaboration.pdf>

Case:

Kanter and Raymond, "British Broadcasting Corp." (A) and (B). HBS Case_303075-PDF-ENG and 303076-PDF-ENG.

Software:

Trello (collaboration software), available free at <http://www.trello.com>.

Weekly Schedule

*** subject to change ***

WEEK ONE Monday January 16 to Thursday January 19

• TOPICS	Introduction to the Course The Team and Collaboration – Macro Facilitation and Consulting, an Introduction
● DISCUSS	What is creative facilitation? How can we work collaboratively with others when everyone has their own ideas? How have people thought about creative facilitation in the past?
• READINGS	<i>The Creative Problem Solving Resource Guide</i> pp. 5-14 Shulman, Sandor P. <i>Intervention Processes for Collaboration: The Role of Facilitation in Collaborative Groups</i> , 1996. Available at: http://www.exedes.com/articles/Role-of-Facilitation-in-Collaboration.pdf

WEEK TWO Monday January 23 to Thursday January 26

• TOPICS	The Team and Collaborative – Micro Choose your Team The CPS model for creative collaboration: an overview What makes the creative industries unique when it comes to facilitation requirements? What kind of facilitation, for what kind of project/client, is <i>our team</i> interested in doing? Using the Six Thinking Hats
● DISCUSS	Case Response Assignment. Please note that this is a substantial case and you will need the time to dig into it.
• READINGS	<i>The Creative Problem Solving Resource Guide</i> pp. 15-22 Galen, “Leveraging De Bono’s Six Thinking Hats”: https://www.batimes.com/robert-galen/faultless-facilitation-%E2%80%93-leveraging-de-bonos-six-thinking-hats.html Elsbach, Brown-Saracino and Flynn, “ <i>Collaborating with Creative Peers</i> ”. <i>Harvard Business Review</i> , October 2015. Available at: https://hbr.org/2015/10/collaborating-with-creative-peers
• DUE	At start of class: Final Group Names and Roles

WEEK THREE Monday January 30 to Thursday February 2

• TOPICS	Introduction to Toolkits: Divergent and Convergent Tools Avoiding Pitfalls when Using Tools Fixation and Brainstorming Facilitation Roles
• READINGS	Kohn and Smith, “Collaborative Fixation: Effects of Others’ Ideas on Brainstorming”. Available at https://www.tamu.edu/faculty/stevesmith/SmithCreativity/Kohn_&Smith_2010.pdf . Cooper, “Better together: the practice of successful creative collaboration” https://www.cooper.com/journal/2011/4/great_creative_partnership_pai

WEEK FOUR Monday February 6 to Thursday February 9

• TOPICS	Toolkit: Divergent Tools
• READINGS	Elsbach, Brown-Saracino and Flynn, “ <i>Collaborating with Creative Peers</i> ”. <i>Harvard Business Review</i> , October 2015. Available at: https://hbr.org/2015/10/collaborating-with-creative-peers Mamet’s Memo on <i>The Unit</i> : http://movieline.com/2010/03/23/david-mamets-memo-to-the-writers-of-the-unit/ <i>The Creative Problem Solving Resource Guide</i> pp. 25-38
● WORKSHOP	In-Class Tool Practice
• DUE	By start of class: Case Response

WEEK FIVE Monday February 13 to Thursday February 16

• TOPICS	Toolkit: Convergent Tools
● WORKSHOP	In-Class Tool Practice
• READINGS	<i>The Creative Problem Solving Resource Guide</i> pp. 39-45 Herring, Jones and Bailey, “Idea Generation Techniques among Creative Professionals”

Study Week – No classes Monday February 20 to 24

WEEK SIX		Monday February 27 to Thursday March 2
• TOPICS	Toolkit: Improv	
● WORKSHOP	Improv Practice	
● SCREENINGS	Birbiglia, Mike (writer, director) <i>Don't Think Twice</i> (2016) Cold Iron Picture / The Film Arcade. http://www.imdb.com/title/tt4972062/	
• READINGS	Over Reading Week and the first two weeks back students review literature/trade publications in order to identify and report on a new/innovative methodology in creative collaboration.	

WEEK SEVEN		Monday March 6 to Thursday March 9
• TOPICS	Looking forward: Design Thinking, Future Studies, Storytelling	
● WORKSHOP	Innovation in Creativity and Collaboration.	
● WORKSHOP	Breaking the Story in the Room.	
• READINGS	Mamet, David. Memo on <i>The Unit</i>	
• DUE	By start of class: Industry Innovation Report.	

WEEK EIGHT		Monday March 13 to Thursday March 16
• TOPICS	That Hopey-Changey Stuff: Consensus-Building	
● WORKSHOP	Consensus Building Workshops.	
• READINGS	<p>"Consensus Building" from <i>Beyond Intractability Knowledge Base</i>, s http://www.beyondintractability.org/essay/consensus-building</p> <p>Davis and Droppers, "How Effective a Facilitator Are You?" In <i>Harvard Management Communication Letter</i>, Jan 1, 2000.</p>	
• DUE	By start of class: Facilitation Protocol	

WEEK NINE		Monday March 20 to Thursday March 24
• TOPICS	When Things Go South: Responding to Setbacks	
● WORKSHOP	In-Class Collaborative Crisis Simulation	
● SCREENING	<i>Lost in La Mancha</i> (2002)	
• READINGS	Langwiesche, "Valujet 592"	

WEEK TEN		Monday March 27 to Thursday March 31
• TOPICS	FIELD TRIP: Facilitation Masterclass	

● WORKSHOP	Student groups meet with their clients (during class time or otherwise) to complete their facilitation workshop. Instructors available during class time for help or advice.
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WEEK ELEVEN Monday April 3 to Monday April 6

● DUE	By start of class: all Group Workshop Reports. Final Class Presentations, Week 1
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WEEK TWELVE Monday April 10 to Monday April 13

● DUE	Final Class Presentations, Week 2
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Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
Case Response	Case Analysis based on choice from cases provided	Week 4	20
Industry Innovation Report	Short report on a new or innovative collaboration tool/process that has become popular, or is becoming prominent, in the student's preferred creative industry.	Week 7	10
Final Project	Facilitation Protocol	Week 8	5
	Group Workshop Report	Week 10	15
	Group Presentation	Weeks 11 and 12	10
Final Project	Reflection. Individual Written Work on the Group Project		15
Weekly Planning and Reflection	Weekly measure of your individual contributions to your group's ongoing planning. Includes your own reflection, discussion and collaboration with your group members, and your use of Trello in planning	Weeks 3 through 12	15
Participation	Quality, quantity, attendance	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 team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

- ❑ **Team Project:** Student teams of 4 or 5. While no formal peer evaluations are to be conducted, professors may, at their discretion and on a case-by-case basis, adjust individual marks to account for students who failed to carry their weight and contribute.
 - The team will develop a **facilitation protocol** using convergent and divergent methods covered in class, in order to facilitate a creative workshop with the group's chosen client.
 - The team will hold the workshop and produce a **workshop report**. This may include, but is not limited to: a video or audio recording of the workshop, a written report, a client feedback form, etc.
 - The team will produce a **final presentation** for the class, to be presented in either Week 11 or Week 12 of the term.
 - **Weekly planning:** as a group, you will use the project-management software Trello to keep yourselves – and each other – on track. Your instructor will be invited as a member of your Trello group and will continuously monitor your progress including discussion and reflection among yourselves as a group. (This is, therefore, not something you can leave to the last minute!)
 - Each member of the team will produce an **individual ongoing written reflection** on the process, to be submitted via D2L in week 11.

- ❑ **Case Response:** Students will be presented with a choice of several questions having to do with the case assigned by the instructor; they will choose one question set and produce a written response paper, to be handed in to the instructor via D2L.

- ❑ **Industry Innovation Report:** as an incentive for you to keep up on and analyse the trade publications salient to your chosen creative industry, you will be responsible for producing a short (2-3 page) report on a new or innovative collaboration tool or process that has become prominent or popular in your creative industry. This does not need to be the same industry as your final project is in.

- ❑ **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.

Handing in Papers / Late Policy / Other Relevant Information

- ❑ 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;
- ❑ Check with your individual professor to see if they require hard copies or not of the assignments. All students are required to retain a personal copy of all work undertaken for this course as well as *all rough materials, references, sources, and working notes* until the marked original has been returned.
- ❑ Grades are posted on the D2L. Not all materials submitted for marking will be returned, so make extra copies for your records.
- ❑ For the group project, all team members are expected to contribute to the research and content preparation of the group assignment. Team members will normally receive the same grade; however, each individual member of a team will submit directly to your professor *confidential* evaluations of the performance of his or her team members, which may affect final marks. (In other words: as in the working world, if you let your team down, there will likely be consequences.)
- ❑ 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.
- ❑ 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;
- ❑ On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so;
- ❑ 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;
- ❑ We are committed to providing an accessible learning environment for this course, both in and out of the classroom, and to utilizing principles of universal instructional design where possible; accommodation of disability is both a professional requirement and a personal ethical commitment of ours. If you require accommodations for a disability or have feedback as to how we can ensure that this class is accessible, please do feel free to contact your professor or the Student Affairs Coordinator (Paula) in confidence.
- ❑ We are committed to fostering a respectful environment in my classroom in which all students are welcome and that is free from discrimination. At times, in collaborative environments, people disagree and arguments ensue. A range of viewpoints is not only allowed but is welcome in the classroom; however, we will not tolerate speech or action that is racist, sexist, homo- or transphobic or otherwise disrespectful of the right of all Ryerson students to work and study as they choose.

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.
- Cell phones must be turned off during all classes. If your cell rings during class or you receive a text, we reserve the right to answer the phone or answer the text.
- **NO** eating in class. Coffee or water are fine.

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