CRI 560 ● *Topics in Creative Industries: Trendwatching* ● *Spring 2019*

Professor	Dr. Lorena Escandón
Section/Time/ Classroom	021 / 9:00 a.m. / RCC223 and RCC187
Phone / Email	(416) 979-5000 ext. 543455 / lorena.escandon@ryerson.ca (emails preferred)
Office / Meeting hours	RCC357F / by appointment (videoconference also available)
Include "CRI 560" in the subject line of all emails. Emails usually answered within 48 hours. Use only academic e-mail accounts for communication between faculty and students. All news (announcements) posted on class D2L.	

Course Description

Changes in attitudes, values, and wants can have a deep impact on how consumers and audiences perceive a product or service, particularly in cultural and entertainment industries, which are often considered a mirror of society. In this course students evaluate and apply trendwatching techniques and tools to identify signals of future wants, needs and interests (trends) of the public and organizations in the creative industries and creative cities.

Students will learn to systematically look for "weak" but important signals of these changes, and how to formulate strategies to leverage those changes in their organizations. This course will provides students with a toolbox of methods and techniques that can help students observe imminent social changes, assess their impact, and design potential scenarios to cope with change. Cultural and entertainment industries can be a driver for community building and economic development, and as such our students must be able to include the ever evolving priorities of the audiences.

This course, the subject matter and the availability of which may change from year to year, examines specific issues, themes, trends and/or developments that have currency within the field of creative industries. Topics may be proposed by permanent faculty, guest professionals or students.

Course Objectives

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

- Recall and apply forecasting tools and methods to follow trends with a focus on the creative industries;
- Create strategies to gather information and inspiration to formulate future scenarios;
- Demonstrate key skills to understand and adapt to rapid change; and,
- Ground their findings into theories, and communicate those theories effectively.

Resources

Books & articles for reference (not required, but recommended)

- Books
  - Hanft, A. (2001). *The Dictionary of the Future: The Words, Terms, And Trends That Define the Way We'll Live, Work, and Talk*. Hyperion.
  - Kjaer, A. (2014). *The trend management toolkit: a practical guide to the future*. Springer.
  - Vejlgaard, H. (2007). *Anatomy of a Trend*. McGraw Hill Professional.
- Articles
  - Roberts, D. (2019, April 09). Barcelona's radical plan to take back streets from cars. *Vox*. Retrieved from https://www.vox.com/energy-and-environment/2019/4/9/18300797/barcelona-spain-superblocks-urban-plan
  - Héraud, J. (2011). Reinventing creativity in old Europe: A development scenario for cities within the Upper Rhine Valley cross-border area. *City, Culture and Society, 2*(2), 65-73. doi:10.1016/j.ccs.2011.06.002. Available here: https://www-sciencedirect-com.ezproxy.lib.ryerson.ca/science/article/pii/S1877916611000440

Weekly Schedule (Subject to change)

NOTE: Students are expected to complete listed readings prior to the lectures. Assigned articles and reports will be made available through the course's D2L shell.

SESSION ONE	*May 1*	
⬚ TOPICS	Welcome & key definitions	▪ What is a trend? ▪ What is trend-watching? ▪ What are the Creative industries? ▪ The creative economy
	Drivers of change	▪ People, Technology, Resources, Government ▪ The PESTEL model ▪ Models of trend adoption ▪ Weak signals
	Geography of creativity	▪ Labour markets ▪ Lifestyle ▪ Social interaction ▪ Diversity ▪ Authenticity ▪ Identity
	Measures of a creative city	▪ Technology ▪ Talent ▪ Tolerance

📖 READ	- Florida, R. (2003). Cities and the creative class. *City & community*, 2(1), 3-19. Available here: https://onlinelibrary-wiley-com.ezproxy.lib.ryerson.ca/doi/pdf/10.1111/1540-6040.00034 - Vincent, D. (2018, November 7). Toronto is a 'city state' and needs to start acting like it: Richard Florida. *The Star*. Retrieved from https://www.thestar.com/news/gta/2018/11/07/toronto-is-a-city-state-and-needs-to-start-acting-like-it-richard-florida.html - Popper, R. (2008). How are foresight methods selected?. *foresight*, 10(6), 62-89. Available here: https://www.emeraldinsight.com/doi/abs/10.1108/14636680810918586 - Slaughter, R. A. (1993). Looking for the real 'megatrends'. *Futures*, 25(8), 827-849. doi:10.1016/0016-3287(93)90033-P. Available here: https://www.sciencedirect-com.ezproxy.lib.ryerson.ca/science/article/pii/001632879390033P	
🛠 WORKSHOP	- Ice-breaker - Ideal city - Group charter	

SESSION TWO	*May 2*	
📄 TOPICS	Tools, techniques & methods for TW	- Design thinking - Persona - Persona's journey - Idea generation - Prototyping & Testing - Deep dive (immersion)
📖 READ	Lewrick, M., & Link, P. (2015). Design Thinking Tools: Early Insights Accelerate Marketers' Success. *Marketing Review St. Gallen*, 32(1), 40-51. Available here: https://doi-org.ezproxy.lib.ryerson.ca/10.1007/s11621-015-0507-7	
🛠 WORKSHOP	- Come up with 2 scenarios for a selected situation - Design a persona & his/her/their journey - Perform a deep dive to study a situation - Find one trend for each of the drivers of change (people, technology, resources, and government). Add the trends to your workbook.	

SESSION THREE	*May 3*	
📄 TOPICS	Tools, techniques & methods for TW	- Scenarios - Mood boards - Who, what, when, where, why, how - Cross-cultural analysis - TRIZ 9 windows

	Social research	▪ Documentary method ▪ Ethnographic research ▪ Netnography
	Sources of information	▪ Trend-watchers ▪ Influencers ▪ Social media: Blogs, tweets, hashtags, trending now ▪ Dangers of the echo chamber
📖 READ	▪ Trend Watching: Who and How to Follow. (2018). *Library Technology Reports*, 54(2), 14+. Retrieved from http://link.galegroup.com.ezproxy.lib.ryerson.ca/apps/doc/A530277286/AONE?u=rpu_main&sid=AONE&xid=03fdb039 ▪ Bohnsack, R., Pfaff, N., & Weller, W. (Eds.). (2010). *Qualitative analysis and documentary method: In international educational research*. Barbara Budrich. Pages 99-122. Available here: http://bit.ly/qualitativedocumentary	
🛠 WORKSHOP	▪ Find five sources you can follow to get the latest trends online. Share them on the D2L discussion forum *Sources.* ▪ Build 1 mood board	

SESSION FOUR	*May 6*	

📄 TOPICS	Trends in the Creative industries	▪ Co-creation
		▪ Crowdsourcing
		▪ Curation
		▪ Personalization
		▪ Experience design
		   o Interaction
		   o Immersion
		▪ Smart everything
		▪ Sustainable/ethical

	The anatomy of the creative city	▪ Uppergrounds ▪ Middlegrounds ▪ Undergrounds
📖 READ	▪ Cohendet, P., Grandadam, D., & Simon, L. (2010). The anatomy of the creative city. *Industry and innovation*, 17(1), 91-111. Available here: https://www-tandfonline-com.ezproxy.lib.ryerson.ca/doi/abs/10.1080/13662710903573869	
🛠 WORKSHOP	▪ Team selection speed-dating ▪ Team charter ▪ Find one trend for each of the drivers of change (people, technology, resources, government)	

FIELD WORK	*May 6-25*

	TOPICS	See appendix for itinerary (includes international travel)

WORKBOOK	*May 24 (Show to professor on final travel day)*
FINAL PAPER	*June 24 (Whitepaper on research problem defined by team)*
FINAL PROJECT	*June 28 (Podcast discussing trends in creative cities)*

Assignments, Evaluation, Marking

Assignment	% of Final Grade	Due Date	Difficulty	Submit	Modality
1. In-class activities	20	Every class	Intermediate	In class	Individual
2. Personal workbook	20	May 24	Intermediate	Hard copy	Individual
3. Peer evaluation	10	May 24	Low	Survey	Individual
4. Whitepaper	20	June 24	High	D2L drop box	Team
5. Podcast	20	June 28	High	D2L drop box	Individual / Team
6. Punctuality	10	Every class	Intermediate	In class	Individual
Total	**100**				

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Professors reserve the right to (re)assign students to balance numbers and skills.

1. In-class activities (workshops)

In sessions 1-4, students are expected to partake in the activities in the classroom. By the end of the sessions, the students will have completed all of the following:

- Group charter
- Team charter
- Ice-breaker
- Ideal city
- Two scenarios
- A persona

- A customer journey map
- A mood board
- Four trends in Toronto
- Five online trend sources
- A 9 windows exercise

How will this be graded? The activities will be graded on percentage of completion. Each session will have a weight of 5 points, adding up to 20 points.

2. Personal workbook

Students will be required to keep field notes during the visits. At the end of the two weeks working in the field, they will be asked to present their workbook for review.

How will this be graded? The workbook length and content will vary by student (based on learning preferences) and project (for example, teams with visual questions might include more pictures,

whereas teams studying policy might have more notes). The workbook will then be graded based on how relevant the content is to the project, and whether it reflects the application of the tools and methods covered in the course.

3. Peer evaluation

At the beginning of the course, students will be asked to define a group and a team charter. The team charter will be used to create a peer evaluation form to assess the criteria valued by the group (i.e. communication, promptness, problem-solving).

How will this be graded? The evaluation will use a Likert scale from 1 ("Very low") to 5 ("Very high"). Students will be given a grade based on the majority of answers (lowest score will be eliminated).

4. Whitepaper

Teams will define a research question to work on during the course. By the end of the course, each team will prepare a white paper (a white paper is a report with a proposal to help readers make decisions). The white paper should include most of these elements:

- Introduction
- Background
- Observed trends
    - Labour markets
    - Lifestyle
    - Social interaction
    - Diversity
    - Authenticity
    - Identity
    - Technology
    - Talent
    - Tolerance
- Recommendations
- Discussion
- References (NOTE: You can use non-academic sources)
- Appendix (photos, clips, information tables, etc.)

How will this be graded? The white paper will be graded based on:

- 50% - exhaustiveness (includes necessary information for reader to understand the background of the problem and the observed trends, explaining the method for data collection and analysis);
- 20% - the proposed solutions are feasible, relevant and original;
- 30% - document is well written, organized, formatted and edited.

5. Podcast

Students must prepare and record a podcast discussing the trends observed in the different cities (it can be individual, in pairs or trios). The "team" can select the topic of discussion based on shared interests (fashion, design, music, live events, etc.)

How will this be graded? The podcast should be 10 minutes per person involved (10 minutes if individual, 20 minutes if pair, 30 minutes if trio). The podcast should include a comparison between cities (at least one from each country). Podcast should be edited for clarity and length, and should include an introduction.

6. Punctuality

Your attendance to all sessions is expected; you should also arrive on time for class and all meetings. This is particularly important during field trips, as the group cannot wait to take buses or train after the planned departure time.

How will this be graded? All students have the ten points to start, every time a student is late, one point is deducted from the punctuality item.

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.
- 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 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. 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 he/she interferes with their colleagues' learning.

Do not share any segment of lectures / sessions without the express prior agreement of the instructor.

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*

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Appendix

FIELD WORK	*May 6-25*	
📄 TOPICS	▪ What makes a city creative? ▪ Trends in entertainment, media, fashion, experiential events, interior & exterior design, music, gastronomy	
🗺 VISIT	TORONTO May 6-8	**Places of interest** Kensington market, Chinatown, Fashion District, West King/ Queen West, Eaton Centre / Yonge & Dundas, TIFF/Entertainment District/401 Richmond, Art Gallery of Ontario, Royal Ontario Museum, Quayside (new site for Google's smart city) **Events of interest** TBD **Companies/workspaces of interest** Ryerson Zones, MaRS, Shopify, Lemonade, WeWork, Corus
	MONTREAL May 9-11	**Places of interest** Old Port, China town, Atwater market, Griffintown, Mile End, Place des Arts, Museum of Contemporary Art, Museum of Fine Arts **Events of interest** Chromatic, others TBD **Companies/workspaces of interest** Cirque du Soleil, Ubisoft, Frank&Oak
	STUTTGART May 12-25	▪ TBD by HdM Stuttgart
	HEIDELBERG May	▪ TBD by HdM Stuttgart
	MANNHEIM May	▪ TBD by HdM Stuttgart
🛠 ACTIVITIES	**Places** ▪ With your team, go to at least three of the places of interest listed ▪ Observe for at least one hour each, take pictures of interesting things ▪ Individually, write observations (minimum 1 page per place) **Events** ▪ With your team, go to at least one of the **events** (events of interest listed) ▪ Individually, write observations (minimum 1 page per place)	

📖 READ	UNESCO Creative cities reports (https://en.unesco.org/creative-cities/creative-cities-map) Toronto - https://www.toronto.ca/wp-content/uploads/2018/05/981c-edc-annual-report-2017.pdf http://www.torontocreativecity.ca/creative-city-agenda/ http://www.torontocreativecity.ca/wp-content/uploads/2018/02/2008-Creative-City-Planning-Network.pdf Montreal - https://en.unesco.org/creative-cities/sites/creative-cities/files/monitoring_reports/RAPP_1215_MTL_Unesco_Design_en_siteunesco.pdf Mannheim - https://www.heidelberg.de/site/Heidelberg_ROOT/get/documents_E-1191078290/heidelberg/Objektdatenbank/41/PDF/41_PDF_Literaturstadt_Bewerbung_Dokumentation_eng.pdf (minimum - pages 32-27) Heidelberg - https://www.heidelberg.de/english/Home/Life/City+of+Literature.html and https://www.heidelberg.de/english/Home/Life/FAQ.html