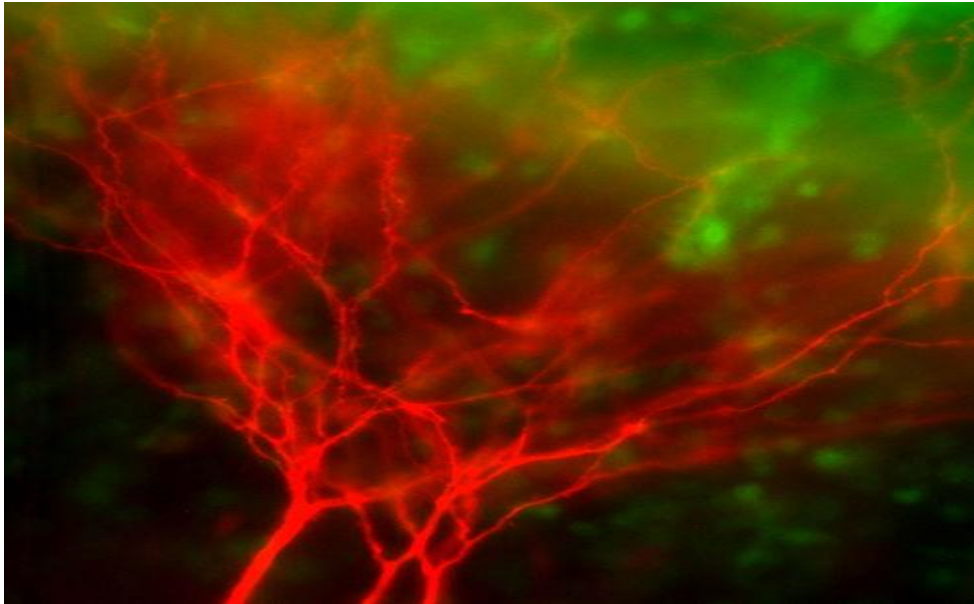


DH2120G
DIGITAL CREATIVITY

Creativity is a mental and social process involving the generation of new ideas or concepts, or new associations of the creative mind between existing ideas or concepts. An alternative conception of creativeness is that it is simply the act of making something new. *(Wikipedia 2008)*



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LISTEN TO THE 2020 CREATIVITY PLAY LIST

1. [Pharrel Williams: Happy](#)
2. [Post Malone – Circles](#)
3. [Alicia Keys - A Woman's Worth](#)
4. [Drake: Behind Bars](#)
5. [Paco de Lucia & Aldi Meola: Mediterranean Sundance](#)
6. [Chucho Valdes: Zawinul Mambo](#)
7. [Lila Downs: Perhaps, Perhaps, Perhaps](#)
8. [Maroon 5: Girls Like You](#)
9. [Yoyo-Ma: Bach](#)
10. [Shakira: Waka Waka](#)
11. [Bobby McFerrin: Don't Worry, Be Happy](#)
12. [PitBull: Time Of Our Lives](#)
13. [Beethoven 9th Symphony, Movement IV: Ode to Joy](#)

CLASSES:

Monday 11:30-12:30 @ SSC 2036 - **Lectures**

Wednesday 9:30 through 1:30 @ FNB2210 – **Labs** (Check your section)

TEAM:

Prof. Juan-Luis Suárez, MBA, PhD, PhD

Contact at jsuarez@uwo.ca

UC 3303 | Cultureplex.ca

TW: @suarez_juanluis | IG: Juanluisssdl | LI ca.linkedin.com/in/suarezjuanluis/

Office Hours: Monday 12:30-1:30 or by appointment

Owl site & Quizzes:

Name: Ana Ruiz-Segarra

Contact at aruiz6@uwo.ca

UC 3303 | Cultureplex.ca

Office Hours: Thursday 10:00-11:00

Assignments, accommodations, grades:

Name: Zeina Dghaim

Contact at zdghaim@uwo.ca

UC 3303 | Cultureplex.ca

Office Hours: Friday 3:00 - 4:00

Labs

Lab 1:

Daniel Varona

Contact at dvaronac@uwo.ca

Office Hours: Friday 2:00 - 3:00 pm

Lab 2:

Tata Méndez

Contact at tmendezm@uwo.ca

Office Hours: Wednesday 3:00-4:00 pm

Lab 3:

María Paula Espejo

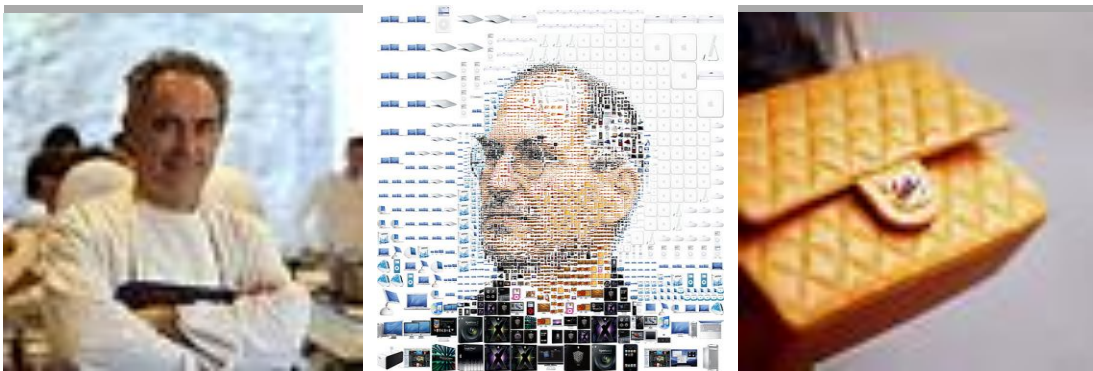
Contact at mespejo@uwo.ca

Office Hours: Thursday 3:00 - 4:00 pm

Lab 4:
Emilio Calderón
Contact at mespejo@uwo.ca
Office Hours: Wednesday 2:00-3:00 pm

DESCRIPTION

Study creativity as it happens through some of the most creative minds in the world! Grounded in contemporary practices of creativity, you will examine actual cases of innovation in fields like music, tech, fashion, cooking, theater and the Internet. Students will learn how to transform a creative idea into a business plan, and tackle big problems using design thinking techniques.



Renée s. (cc) by-nc-nd /

Charis Tsevis (cc) by-nc-nd/

Wen-Cheng Liu (cc) by-nc-nd

METHODOLOGY AND STUDENT'S WORK

Lectures: Lectures are scheduled for Mondays and they will be a combination of teaching and discussion. This is a flip course, i.e., we will use **Lectures'** time to explain, comment and debate ideas from readings and videos, to show and explain actual examples of creative people and to listen to invited guests. The reading and the study happen in your own time, you organize it according to the class schedule, and it is your responsibility. Of course, all questions and doubts that you might have will be discussed in class.

Within 8 hours after each **Lecture**, students are to complete a **Quiz** on the contents of the **Lecture** and the listed Materials for each Lecture (reading the Extra content is recommended but you will not be quizzed on it).

Labs: Lectures are scheduled for Wednesdays and you need to check which **Lab** section you are in. Most of the work for **Labs** happen during Lab's time, although in some cases you will need to work with team mates outside Labs' time to solve cases.

There are assignments and problems to be solved in teams during Lab's time: come prepared!

In the first weeks of the **Lab** you will go through a **Creativity Boot Camp**, in which you will solve graded problems with team mates. During the middle section of the course, you will learn how to develop a **Business Plan**: this is an individual assignment.

The last part of the course will consist of solving a **Design Thinking Challenge** by applying DT techniques to solve a specific problem: this will happen in teams.

ASSIGNMENTS AND GRADE BREAKDOWN:

1. **Mini-Quizzes (after each lecture):** 11 Quizzes * 2 = 22 points.
2. **Creativity Boot Camp:** in-class, team based activities to be announced during each lab session: 4 activities * 5 = 20 points. These are TEAM tasks.
3. **Business Plan:** submit 1 min video, networking deck, and canvas electronically before 11:59pm, March 18th. Submission through the OWL platform: 20 points. This is an INDIVIDUAL task.
4. **Design Thinking Challenge:** submit video and workbook electronically before 11:59pm, April 1. Submit through the OWL platform: 16 points. These are TEAM tasks.

COURSE OBJECTIVES

- Introduce students to some of the main concepts of creativity and innovation as they are explored and applied on the ground across various fields.
- Make students aware of the environment and attitudes conducive to creation and the main trends in the market place, for recruiters, and for creativity.
- Analyze the environment in which real organizations have to solve problems.
- Develop the ability to solve real problems and to design a plan for your project.

LEARNING OUTCOMES

- Development of a simple business plan
- Acquaintance with some special cases of individuals and organizations renown for their creative endeavors.
- Practical skills to tackle real problems of real organizations: business planning.
- Basic skills from design thinking applied to real life problems.
- Knowledge of some of the main concepts of creativity and innovation.

ACTIVITIES:

Lectures:

- Reading and watching all materials before coming to lectures. Participation is highly encouraged.
- Quizzes on lectures on course's web site (to be completed within 8 hrs of finishing lectures).

Labs:

- Creativity Bootcamp: active and effective participation in labs' activities (most of them are team based and announced during the lab sessions).
- Personal Business Plan (what and how you will be doing in 3 years), or Business Plan for your start up (if you want to work on your own idea (this is a team activity)).
- Design Thinking Challenge (this is a team activity).



Roland Tanglao (CC) BY

COURSE CONTENT & SCHEDULE

Week 1.

Lecture: Introduction to (D) Creativity. January 6th
Materials: <ul style="list-style-type: none">• Syllabus
Lab: Team Building. January 8th

Week 2.
Lecture: The Creative Process. Frank Gehry & Architecture. January 13th
Materials: <ul style="list-style-type: none">• Frank Gehry on the creative process. Clips from Frank Gehry at THINK 2011• Seelig, T. (2012). <i>inGenius: A crash course on creativity</i>. Chapter 1 & 3. Hay House, Inc.• A Crash Course in Creativity: Tina Seelig at TEDxStanford.
Extra: <ul style="list-style-type: none">• What is Architecture, by Ali Rahim.• Workspaces that Move People, Harvard Business Review.• Creativity on Think Quarterly.• Innovation on Think Quarterly.
Lab: Creativity Boot Camp. January 15th

Week 3.
Lecture: The Artist is Present. Marina Abramovic. <i>January 20th</i>
Materials: <ul style="list-style-type: none">• Abramovic, M. (2018). <i>Walk through Walls: A memoir</i>. Chapters 1 & 6. Three Rivers Press.• "Marina Abramović: An art made of trust, vulnerability and connection TED Talk". TED.com.• https://www.moma.org/artists/26439.• https://www.youtube.com/watch?v=mEcqoqvlxPY.
Extra: <ul style="list-style-type: none">• The Abramovic Method Practiced by Lady Gaga.• Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. <i>Handbook of creativity, 1</i>, 3-15.• Lady Gaga: https://www.youtube.com/watch?v=8ako1f5ASzE.
Lab: Creativity Boot Camp. <i>January 22th</i>

Week 4.
Lecture: Creativity and Innovation in High Cuisine. Ferrá Adrià & elBulli. <i>January 27th</i>
Materials: <ul style="list-style-type: none">• Andrews, C. (2011). <i>Ferran: The Inside Story of El Bulli and the Man who Reinvented Food</i>. Chapter 1. Penguin.• El Bulli: Cooking in Progress (2011) Official Trailer (full film available in A&H video library).• "After elBulli: Ferran Adrià on his desire to bring innovation to all" Wired UK, October 2012.
Extra: <ul style="list-style-type: none">• Steve Jobs on Creativity.

Lab: Creativity Boot Camp. January 29th
Week 5.
Lecture: Art with Impact. Doris Salcedo. February 3rd
Materials: <ul style="list-style-type: none">• Bal, M. (2010). <i>Of what one cannot speak: Doris Salcedo's political art</i>. University of Chicago Press.• Salcedo, D., Basualdo, C., Princenthal, N., & Huysen, A. (2000). <i>Doris Salcedo</i>. Phaidon.
Extra: <ul style="list-style-type: none">• Tim Leberecht, from frogDesign: "What Innovators Can Learn From Artists."• Creativity and The Brain
Lab: Creativity Boot Camp. February 5th

Week 6.
Lecture: Shopify & The Making of Global Start-Up. Tobias Lütke. February 10th
Materials: <ul style="list-style-type: none">• https://www.theglobeandmail.com/report-on-business/rob-magazine/meet-our-ceo-of-the-year/article21734931/• https://www.theglobeandmail.com/business/article-whats-it-really-worth-with-no-profits-can-shopify-justify-its-4/• It's Not the People You Know. It's Where You Are, Randall Stross, NYT, Oct 22, 2006.• JIM BALSILLIE Canadians can innovate, but we're not equipped to win.
Extra: <ul style="list-style-type: none">• Austen, B. (2012). Do You Really Want to be Like Steve Jobs? Pp. 73 – 79. <i>Wired</i>.
Lab: Personal & Business Plans. February 12th
Materials: <ul style="list-style-type: none">• Osterwalder, A., & Pigneur, Y. (2010). <i>Business model generation: a handbook for visionaries, game changers, and challengers</i>. John Wiley & Sons.• Business Model Canvas Explained.• Lean Canvas – Your Startup Blueprint.• Why Lean Canvas?• Combine and Share Ideas - Instagram cofounders on Startup Ideas.

[READING WEEK]

Week 7.
Lecture: The Super-Creative Poet. Anne Carson. February 24th
Materials: <ul style="list-style-type: none">• Carson, A. (2002). <i>The Beauty of the Husband. A Fictional Essay in 29 Tangos</i>. New York: Vintage.

Extra: <ul style="list-style-type: none">• Talent Search TED@ New York Phil Hansen: The art of the imperfect.
Lab: Personal & Business Plans (The Lean Canvas Method). February 26th
Week 8.
Lecture: Compete to Innovate. Guardiola vs Klopp. March 2nd
Materials: <ul style="list-style-type: none">• TBD
Extra: <ul style="list-style-type: none">• McCrae, R.R. (1987). Creativity, Divergent Thinking, and Openness to Experience. <i>Journal of Personality and Social Psychology</i> 52 (6): 1258–1265. doi:10.1037/0022-3514.52.6.1258.• Vandervert, L. (2003). The neurophysiological basis of innovation. In L. V. Shavinina (Ed.) <i>The international handbook on innovation</i>. Pp. 17-30. Oxford, England: Elsevier Science.
Lab: Personal & Business Plans (Iterations). March 4th
Week 9.
Lecture: Art of the In-Between. Rei Kawakubo. March 9th
Materials: <ul style="list-style-type: none">• https://www.vogue.com/article/rei-kawakubo-interview-comme-des-garcons-2017-met-museum-costume-exhibit.• https://www.nytimes.com/2017/05/01/fashion/rei-kawakubos-commes-de-garcons.html.
Extra: <ul style="list-style-type: none">• https://www.youtube.com/watch?v=HdR9PkJWz_I
Lab: Personal & Business Plans (Pitching). March 11th
Week 10.
Lecture: Digital Innovation. Robert Lepage. March 16th
Materials: <ul style="list-style-type: none">• TBD
Extra: <ul style="list-style-type: none">• Catmull, E. (2008). How Pixar Fosters Collective Creativity. <i>Harvard Business Review</i>.
Lab: Introduction to Design Thinking (Discovery). March 18th
<ul style="list-style-type: none">• Cross, N. (2011). <i>Design thinking: Understanding how designers think and work</i>. Chapters 1, 2 & 7. Berg.• Stanford Design Thinking Process.• Tim Brown urges designers to think big.
Week 11.
Lecture: Potter & Writer. Edmund de Waal. March 23rd

Materials: <ul style="list-style-type: none">• De Waal, E. (2015). <i>The White Road. Journey into an Obsession</i>. Toronto: Alfred A. Knopf, 2015. Chapter 66. Breathrun.• https://youtu.be/2G5j3BXqvpo
Extra: <ul style="list-style-type: none">• Celan, P. (2003). The Meridian. In <i>Collected Prose</i>. New York: Routledge.
Lab: Introduction to Design Thinking (Interpretation & Ideation). March 25th

Week 12.
Lecture: Emotional Design. Ilse Crawford. March 30th
Materials: <ul style="list-style-type: none">• https://www.apieceapart.com/apiece-apart-woman-ilse-crawford• https://youtu.be/E8Dhj-oMoa8
Extra: <ul style="list-style-type: none">• Abstract: The Art of Design (Netflix)• https://vimeo.com/306446282
Lab: Introduction to Design Thinking (Pitching). April 1

IMPORTANT NOTICES

MISSED ASSIGNMENTS or ASSESSMENTS: Students must attend all evaluations unless exceptional circumstances exist. If a problem arises students are expected to contact their instructor before the exam or assignment is due. Students seeking academic accommodation on medical grounds for any missed test, exams, participation components and/or assignments must apply to the Academic Counseling office of their home Faculty and provide documentation. The instructor or department cannot grant academic accommodation.

Faculty of Arts and Humanities Medical Accommodation:

http://uwo.ca/arts/counselling/procedures/medical_accomodation.html

ACCOMMODATION: Documentation is required for either medical or non-medical academic accommodation. Students must submit such documentation directly to the appropriate Faculty Dean's office and not to the instructor. It will be the Dean's office that will determine if accommodation is warranted.

If no official accommodation request is provided to the professor, late assignments will not be accepted and will receive a grade of "0."

SDC'S LEARNING SKILLS SERVICES, Rm 4100 WSS, <https://www.uwo.ca/sdc/learning/>

LS counsellors are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling.

Students who are in emotional/mental distress should refer to **Mental Health@Western** <https://www.uwo.ca/health/> for a complete list of options about how to obtain help

ACADEMIC OFFENCES: Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and [Turnitin.com](https://www.turnitin.com/) (<https://www.turnitin.com/>).