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**MANAGING INNOVATION**

**IN THE MEDIA**

(NMDM 5315)

**Spring 2016**

**Instructor**: Charles Warner

**Units:** 3 credits

**Day:** Monday

**Location:** Room 716, 66 West 12th Street

**Instructor’s Email:** warnerc@newschool.edu

**Office Hours:** Monday-Friday 12:00-6:00 PM by email or phone to set up a private meeting.

**Instructor’s Phone:** 917-797-3305

## COURSE DESCRIPTION According to Richard Florida, author of The Rise of the Creative Class, “Human creativity is the ultimate economic resource.”[[1]](#footnote-1) This concept is especially valid in the media where “content is king” – primarily stories (news and entertainment) that resonate with audiences – and content is primarily created by collaborative teams, not by individual artists working alone. Media content is also driven by innovation and collaboration; it must be continually new, different, and engaging. And as Jonah Lehrer writes in Imagine: How Creativity Works,[[2]](#footnote-2) “Sometimes a creative problem is so difficult that it requires people to connect their imaginations together; the answer only arrives if we collaborate…because when ideas are shared, the possibilities do not add up. They multiply.”

Students will begin the course by learning to get in touch with their inner child because “the struggle of maturity is to recover the seriousness of a child at play”[[3]](#footnote-3) and because, as Picasso said, “every child is an artist.” The problem is how to remain an artist once we grow up.”[[4]](#footnote-4) “We need to be willing to risk embarrassment, ask silly questions, surround ourselves with people who don’t know what we’re talking about. We need to leave behind the safety of our expertise.”[[5]](#footnote-5)

In this course we will focus on some vital skills for innovators:[[6]](#footnote-6)

1. Critical thinking and problem solving.
2. Collaboration across networks and leading by influence.
3. Agility and adaptability
4. Initiative and entrepreneurship
5. Accessing and analyzing information
6. Effective oral and written communication
7. Curiosity and imagination.

We will also:

1. Learn how to organize teams in order to produce innovative ideas.
2. Visit a jazz rehearsal at The New School for Jazz and Contemporary Music in order to interact and exchange ideas with other creative students and explore the “adjacent possible.”[[7]](#footnote-7)
3. Visit the Metropolitan Museum of Art to learn how a group of artists collaborated to create modern art.
4. Visit a brainstorming session in a major media organization.
5. Visit the studios of working artists.
6. Visit the New York offices of Google.
7. Have guest lecturers who will discuss the collaborative creative process.
8. Have experts give students feedback on their teams’ innovation projects.

## Because “every creative journey begins with a problem,”[[8]](#footnote-8) in this course, students will be divided randomly into teams that will collaborate to examine the adjacent possible and to come up with innovative media concepts.

## COURSE OBJECTIVES/OUTCOMES

At the end of this fifteen-week course, students should be able:

1. To understand the creative process and innovation from both a cultural and technological perspective
2. To brainstorm effectively
3. To bring innovative ideas to fruition
4. To work collaboratively in teams in order to define and commit to a shared team purpose
5. To develop structured team processes, procedures, and approaches that will enable teams to collaborate in flexible yet disciplined ways
6. To develop solutions-oriented design thinking (audience centric) in which the human motivations of autonomy, mastery, and purpose[[9]](#footnote-9) are valued and rewarded
7. To effectively present innovative ideas so that audiences and stakeholders will take action.

COURSE REQUIREMENTS

Some classes will meet on the weekends in museums or studios, so students who take this course must be willing to meet in New York on weekends (typically Saturday morning-midday).

There will be one individual project, two team projects, and a final presentation of an original team innovation project.

Because the course work will be done in teams, students who consider themselves primarily individual contributors and/or do not enjoy working in a collaborative team environment might find that this is not the right course for them.

**Digital Portfolio:** Make sure you include your final presentation in your Digital Portfolio for a MS degree or certificate.

## Student Disability Services. In keeping with the university’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS) at <http://www.newschool.edu/student-services/student-disability-services/> SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

**The University Learning Center.** The ULC provides individual tutoring sessions in writing, ESL, math and economics. Sessions are interactive, with tutor and student participating equally. Appointments can be scheduled on [Starfish](https://thenewschool.starfishsolutions.com/starfish-ops/support/login.html) or stop by for a walk-in session, available every hour from 10:00am to 7:00pm. The ULC is located on the 6th floor of 66 West 12th Street. For more information, please visit the website at <http://www.newschool.edu/learning-center/>.

**Academic Honesty.** Students are expected to adhere to The New School’s academic honesty policies, which can be found at [www.newschool.edu/WorkArea/DownloadAsset.aspx?id=81698](http://www.newschool.edu/WorkArea/DownloadAsset.aspx?id=81698).

**Attendance.** Students who have more than three *unexcused* absences cannot pass the course. If you cannot make a class, please contact me beforehand.

## GRADING

Please read the article "Student Expectations Seen As Causing Grade Disputes" posted in the Library section of my [website](http://www.charleswarner.us).  Please note the phrase that "students often confuse the level of effort with the quality of work." In this course I reward both effort and quality of work.  In order to earn an A in this course, students must 1) demonstrate excellent effort to their teammates and 2) collaborate to produce excellent, high-quality work on a relative basis. “Relative” means relative to other teams in the class, as opposed to an absolute standard that I might set across all courses and all graduate students and teams. In other words, I do not grade on a curve (which means there is not a required percentage range of grades, such as only 40 percent As).

In this course students and teams will start off with an A. In order to maintain that grade, students must collaborate effectively and make mistakes, because in innovation there are no right or wrong answers, just lots of trial and error. The instructor believes that an innovative approach to assigning grades is to evaluate students based on how many quality mistakes they make, and the higher quality the mistakes (tackling bigger problems and attempting more difficult, even impossible, tasks), the better.

1. Team projects (two at 20% each) 40%
2. Individual assignment 10%
3. Final team project 30%
4. Team grade 20%

**Laptops, Tablets, and Smartphones.** This class is a primarily a discussion course, and students do not need to take notes because the presentations/lectures I give in class are posted in the Assignments section of Canvas. Therefore, there is generally little need for laptops, tablets, or smartphones during discussions, presentations, and lectures, so please put away laptops, tablets, or smartphones. However, in some classes, teams will work together on projects and may need to conduct online research or use required apps; therefore, accessing the Internet will be necessary. In such situations, laptops, tablets, and smartphones can be used in team discussions and brainstorming and to do research on projects, but not for personal use (Facebook, texting, checking email, e.g.). Those who violate these policies will be asked to leave class. Here’s why: <http://www.pbs.org/mediashift/2014/09/why-clay-shirky-banned-laptops-tablets-and-phones-from-his-classroom/>.

## REQUIRED READING

**Required Articles**

“Build an Innovation Engine in 90 Days.” (2014). Scott Anthony, David Duncan and Pontus Siren. *Harvard Business Review.* December. (Course Reserves in Canvas)

“Creativity and the Role of the Leader.” (2008). Teresa Amabile and Mukti Khaire. *Harvard Business Review.* October. (Course Reserves in Canvas)

“Disruptive Technologies: Catching the Wave.” (1995). Bower, J.L. and Christensen, C. *Harvard Business Review.* January. (Course Reserves in Canvas)

“Innovating for Shared Value.” (2013). Werner Reinartz and Peter Saffert. *Harvard Business Review.* June. (Course Reserves in Canvas)

“To Drive Creativity, Add Some Conformity.” (2012). Ellen Miron-Spektor, Miriam Erez, and Ethan Naven. *Harvard Business Review.* March. (Course Reserves in Canvas)

“Reclaim Your Creative Confidence.” (2012). Tom Kelly and David Kelly. *Harvard Business Review.* December. (Course Reserves in Canvas)

“Social Intelligence and the Biology of Leadership.” *(2008).* Daniel Goleman and Richard Boyatzis. *Harvard Business Review.* September. (Course Reserves in Canvas)

**Required Books**

*Creativity, Inc.*: *Overcoming the Unseen Forces That Stand in the Way of True Inspiration.* (2014). Ed Catmull. New York: Random House. (Recommend buying as an EBook or used on Amazon.com.)

*Resonate:* *Present Visual Stories That Transform Audiences.* (2010). Nancy Duarte. New York: John Wiley & Sons. (Recommend buying as an EBook or used on Amazon.com.)

*Where Good Ideas Come From:* *The Natural History of Innovation.* (2010). Steven Johnson. New York: Riverhead Books. (Recommend buying as an EBook or used on Amazon.com.)

**REQUIRED APPS**

*Creative Whack Pack* (iTunes store - $1.99) and *75 Tools For Creative Thinking* (iTunes store - $4.99).

## RECOMMENDED READING

*Cognitive Surplus:* *Creativity and Generosity in a Connected Age.* (2010). Clay Shirky. New York: Penguin Books.

*Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Picasso, Stravinsky, Eliot, Graham and Gandhi.* (1993). Howard Gardner. New York: Basic Books.

*Creative Conspiracy: The New Rules of Breakthrough Collaboration.* (2013). Leigh Thompson. Boston: Harvard Business Review Press. (Recommend buying as an EBook or used on Amazon.com.)

*Creativity: Flow and the Psychology of Discovery and Invention.* (1996). Mihaly Csikszentmihalyi. New York: Harper & Collins.

*Dancing About Architecture.* (2011). Phil Beadle and Ian Gilbert. New York: Crown House Publisher.

*Designing Culture: The Technological Imagination at Work.* (2011). Anne Balsamo. Durham: Duke University Press.

*Game-Changer: How You Can Drive Revenue and Profit Growth With Innovation.* (2008). A.G. Lafley and Ram Charan. New York: Crown Business.

*Here Comes Everybody: The Power of Organizing Without Organizations.* (2009). Clay Shirky. New York: Penguin Books.

*How to Fly a Horse:* *The Secret History of Creation, Invention, and Discovery.* (2015). Kevin Ashton. New York: Doubleday.

*How We Got to Now: Six Innovations That Made the Modern World.* (2014). Steven Johnson. New York: Penguin Group.

*The Innovators:* *How* *a Group of Hackers, Geniuses, and Geeks Created the Digital Revolution.* (2014). Walter Isaascson. New York: Random House.

*The Innovator’s Dilemma: When New Technologies Cause Great Firms to Fail.* (1997). Clayton Christensen. Boston: Harvard Business School Press.

*A Kick in the Seat of the Pants:* *Using Your Explorer, Artist, Judge, and Warrior To Be More Creative.* (1986). New York: Perennial Books.

*Powers of Two:* *Finding the Essence of Innovation in Creative Pairs.* (2014). Joshua Wolf Shenk. Boston: Houghton Mifflin

*Presentation Zen: Simple Ideas On Presentation Design and Delivery.*(2008). Garr Reynolds. Berkley, CA: New Riders.

*The Rise of the Creative Class*…*and how it’s transforming work, leisure, community and everyday life.* (2002). Richard Florida. New York: Basic Books.

*Slide:ology: The Art and Science of Creating Great Presentations.* (2008). Nancy Duarte. Sebastapol, CA: O’Reilly Media.

*Talent Is Overrated: What Really Separates World-Class Performers from Everybody Else.* (2008). Geoff Colvin. New York: Portfolio.

*Thinking, Fast and Slow.* (2011). Daniel Kahneman. New York: Farrar, Straus and Giroux.

*The Uses of Enchantment:* *The Meaning and Importance of Fairy Tales.* (1991). Bruno Bettelheim. New York: Penguin Books.

*Wiser:* *Getting Beyond Groupthink to Make Groups Smarter.* (2015). Cass Sunstein and Reid Hastie. Boston: Harvard Business School Publishing.

## COURSE SCHEDULE

The following schedule is subject to changes because of the constantly changing media environment and guests’ schedules. Some classes will meet on the weekends in museums or studios.

**WEEK 1 (January 25)**

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| Introductions and review the syllabus. Presentation/Lecture: 1) The Rise of the Creative Class and 2) What Is Creativity, Innovation? Exercise to reduce inhibitions and to get in touch with your child. |

**WEEK 2 (February 1)**

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| VIEW IN CLASS: “Caine’s Arcade –Part I and II,” TED Talk: Sir Ken Robinson - Do schools kill creativity? at <http://www.ted.com/talks/view/id/66>. Discuss readings and “How Is the Media Financed?” Divide class into teams and appoint team leaders (teams and team leaders will be scrambled in the middle of the semester). Go over Individual Assignment. Team Facebook page and #mgtinnovation on Twitter? |
| READ before class *Where Good Ideas…*Chapters I and II, “The Big Agenda” What Lies Ahead For Marketing In an Increasingly Ad-Free Future” at <http://adage.com/article/print-edition/big-agenda-ad-industry-2016/302067/> and “Creativity Techniques,” and “Better Brainstorming” from the Library section of my website. Print or download onto your smartphone or tablet these two articles and bring them to class next week. |
| INDIVIDUAL ASSIGNMENT (see Assignments section of Canvas). DUE NEXT WEEK, February 8, in class. |

**WEEK 3 (February 8)**

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| DUE BEFORE CLASS: Via email to [warnerc@newschool.edu](mailto:warnerc@newschool.edu) Individual Assignment.  Presentation/Lecture: Old Fashioned Brainstorming Doesn’t Work. Teams meet in class to discuss: 1) The Individual Assignment and 2) brainstorm to solve a problem I will give each team using brainwriting, starbusting and SCAMPER techniques. Also have C*reative Whack Pack* and *75 Tools…*apps and brainstorming articles available. |
| READ before class *Where Good Ideas…*Chapters III, IV and V and “18 Habits of Creative People” in the Library section of my website (<http://www.charleswarner.us/articles/artindex.html>), “Daily Habits of Geniuses” at <http://blogs.hbr.org/2014/03/the-daily-routines-of-geniuses/> and “To Heighten Creativity, Take a Good Look at Your Selves” <http://www.psmag.com/health-and-behavior/to-heighten-creativity-take-a-good-look-at-your-selves>. |
| TEAM ASSIGNMENT #1 (see Assignments section of Canvas). DUE February 29, in class. |

**WEEK 4 (February 15) NO CLASS –PRESIDENT’S DAY**

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| Meet *voluntarily* in class February 15, to brainwrite and brainstorm on Team Assignment #1. Use *Creative Whack Pack* and/or *75 Tools…* apps.  **CLASS WILL MEET IN THE METROPOLITAN MUSEUM OF ART Saturday, February 20, at 11:00 a.m.** and have a guided tour and discussion by the instructor of 19th Century European art, including Meissonier, Manet, the Impressionists and Post Impressionists, and the creative explosion enabled by the technology of the Industrial Revolution that fueled the birth of modern art. What motivated these artists? |
| READ before class: *Where Good Ideas…*Chapters VI, VII and Conclusion and “What If the Secret to Success is Failure?” at <http://www.nytimes.com/2011/09/18/magazine/what-if-the-secret-to-success-is-failure.html>, “How to Raise a Creative Child. Step One: Back Off” at <http://www.nytimes.com/2016/01/31/opinion/sunday/how-to-raise-a-creative-child-step-one-back-off.html> and “Guidelines For Teams” and “The Wisdom of Teams” in the Assignments section of Canvas. Team leaders read “Guideline for Team Leaders” in the Assignments section of Canvas. |

**WEEK 5 (February 22)**

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| Meet *voluntarily* in class February 22, to brainwrite and brainstorm on Team Assignment #1. Use Creative Whack Pack and/or 75 Tools apps.  **CLASS WILL VISIT WORKING ARTISTS STUDIO IN BROOOKLYN on Saturday, February 27.** |
| READ before class *Creativity, Inc.* Chapters 1, 2 and 3. |

**WEEK 6 (February 29)**

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| Teams present Assignment #1. (40 minutes)  GUEST: UNICEF Innovation Unit will present their work. (70 minutes) |
| READ before class *Creativity, Inc.* Chapters 4, 5 and 6 and HBR article “Innovating for Shared Value” in Course Reserves in Canvas. |
| TEAM ASSIGNMENT #2 (see Assignments section of Canvas). DUE March 28, in class. | |

**WEEK 7 (March 7)**

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| **Class will meet at the regular time at Ike Kligerman Barkley Architects, 330 West 42nd Street for an exhibition of 3D printing and discussion of design thinking.** |
| READ before class *Creativity, Inc.* Chapters 7, 8 and 9 and HBR article “Disruptive Technologies: Catching the Wave” in Course Reserves and go to the Shapeways website at <http://www.shapeways.com/discover/3d-printed-selfies> and view the video.  **DUE BEFORE CLASS NEXT WEEK**: Via email to [warnerc@newschool.edu](mailto:warnerc@newschool.edu) (cut and paste) **Feedback Assignment** (See Assignments section of Canvas). |

**WEEK 8 (March 14)**

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| **Class will meet at the regular time at iHeart Media, 125 West 55th Street for radio creative brainstorming session.** |
| **DUE BEFORE CLASS** via email to [warnerc@newschool.edu](mailto:warnerc@newschool.edu) (cut and paste): Student Feedback Assignment (See Assignments section of Canvas). |
| READ before class *Creativity, Inc.* Chapters 10, 11, 12 and 13, Afterword and Starting Points, “Before You Innovate, Ask the Right Questions” at <http://blogs.hbr.org/cs/2013/02/before_you_innovate_ask_the_ri.html> and “Earning It” ant <http://adage.com/article/cmo-strategy/public-relations-earning-place/302060/>. |

**WEEK 9** **(March 21-27) NO CLASS – SPRING BREAK**

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| READ: *Resonate* Chapters 1, 2 and 3 and HBR article “Reclaim Your Creative Confidence” (Course Reserves in Canvas). |

**WEEK 10 (March 28)**

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| Teams present Team Assignment and get feedback from UNICEF team. |
| READ before class *Resonate* Chapters 4, 5 and 6 and “How to Manage Creative People” in the Papers by CW section of my website and HBR article “Creativity and the Role of the Leader” (Course Reserves in Canvas). VIEW: “Charlie Goes to Burning Man” at <http://youtu.be/Ho9umwLzyJA>. |
| FINAL TEAM PROJECT ASSIGNMENT - Team innovation project (See Assignments section of Canvas for Final Team Project Assignment). |

**WEEK 11 (April 4)**

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| **Class will meet at the regular time in a New School rehearsal room to sit in on a jazz rehearsal.** |
| READ before class *Resonate* Chapters 7, 8 and 9, “For Better Presentations, Start With a Villain” at <https://hbr.org/2015/11/for-better-presentations-start-with-a-villain> and HBR article “Social Intelligence and the Biology of Leadership” in Course Reserves. |

**WEEK 12 (April 11)**

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| Presentation/Lecture: 10 Happiest and Most Hated Jobs. Team exercises on job hunting and preparation for job interviews.  VIEW in class: RSA – “Drive: The Surprising Truth About What Motivates Us.” |
| READ before class “How To Measure Innovation” at <http://www.freakonomics.com/2008/04/25/how-can-we-measure-innovation-a-freakonomics-quorum/> and “The Hollywood Labor Model” at <http://www.eugenewei.com/blog/2015/5/30/the-hollywood-labor-model>. |

**WEEK 13 (April 18)**

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| Class will meet at the regular time at Sony Music, 550 Madison Avenue (between 55th -56th Street) for Sony Music presentation and creative brainstorming session.READ before class: HBR article “Disruptive Technologies: Catching the Wave.” and HBR article “Build an Innovation Engine in 90 Days” (Course Reserves). |

**WEEK 14 (April 25)**

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| **Class will meet at the regular time at the Google offices in New York at the Eighth Avenue and 15th Street entrance. Please be there no later than 5:55 pm. A Google executive will give us a tour of the offices and explain how Google innovates**. |
| READ before class “The dawn of marketing’s new golden age” at <http://www.mckinsey.com/insights/marketing_sales/the_dawn_of_marketings_new_golden_age> |

**WEEK 15 (May 2)**

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| Open consulting forum. Students can ask me anything – career advice, problems at work, job-hunting advice, are they going to make it in the media, my failures in the media – anything. (40 minutes)  GUEST: Scott Cohen, artist and creator of the Burning Man Life Cube project. (70 minutes)  READ before class: HBR article “Disruptive Technologies: Catching the Wave” and HBR article “Build an Innovation Engine in 90 Days” (Course Reserves) |

**WEEK 16 (May 9)**

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| Team #1 (broadcast radio) and Team #2 (broadcast TV) will present their final projects and receive feedback from instructor and experts.  **ASSIGNMENT FOR THIS WEEK: Download Canvas by Instructure app.** |
| **DUE** by next Monday, Team Grades via email to [warnerc@newschool.edu](mailto:warnerc@newschool.edu). |

**WEEK 17 (May 16)**

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| Team #3 (magazines) and Team #4 (newspapers) will present their final projects and receive feedback from experts.  **Complete Course Evaluations on Canvas app.** |
| DUE: By May 16, Team Grades via email to [warnerc@newschool.edu](mailto:warnerc@newschool.edu). | |

1. *The Rise of the Creative Class*…*and how it’s transforming work, leisure, community and everyday life.* (2002). Richard Florida. New York: Basic Books. Page xiii. [↑](#footnote-ref-1)
2. *Imagine: How Creativity Works.* (2008). Jonah Lehrer. New York: Houghton Mifflin Harcourt Publishing. Page 139. [↑](#footnote-ref-2)
3. Ibid. Page 84. [↑](#footnote-ref-3)
4. Ibid. Page 109. [↑](#footnote-ref-4)
5. Ibid. Page 125. [↑](#footnote-ref-5)
6. *Creating Innovators.* (2012). Tony Wagner. New York: Scribner. Page 12. [↑](#footnote-ref-6)
7. *Where Good Ideas Come From: The Natural History of Innovation.* (2010). Steven Johnson. New York: Penguin Group. [↑](#footnote-ref-7)
8. Ibid. Page 6. [↑](#footnote-ref-8)
9. *Drive: The Surprising Truth About What Motivates Us.* (2009). Daniel H. Pink. New York: Riverhead Books. [↑](#footnote-ref-9)