

VPAC21H3F **Research and the Creative Ecosystem: Practice Makes Perfect! (special topic)**

Class meetings:	Mondays 15-17h (but not every Monday)
January methods intensives:	See schedule below
Small group meetings:	To be determined in consultation with the groups (one set of groups with The New School; one set on our own)
Instructor:	Dr. Mary Elizabeth Luka (maryelizabeth.luka@utoronto.ca : allow two business days for response)
Office Hours:*	Posted on quercus periodically (or by appointment) and held on Zoom or Bb Collaborate or Microsoft Teams *Please note: If you have an urgent request, please email me to book a date and time that we can meet.
RMIT DERC:	Dr. Annette Markham (annette.markham@rmit.edu.au)
The New School:	Dr. Shannon Mattern (matterns@newschool.edu)

Course description

Are you interested in hands-on professional practices as well as theory-based learning about how people and organizations work in the culture sector and media industries? This course examines the creative ecosystem by looking at how specific creative business models and practices operate (including creative hubs, media companies, and performing/visual arts organizations). While the ecosystem is made up of a broad and sometimes baffling array of for-profit, non-profit and hybrid ways of doing things, this course will provide insights into the professional practices at an organization of your choice. In this course, students will undertake an independent research project (singly or in pairs) that might include interviews or focus groups, ethnographic observation, data analyses of websites and social media, physical or virtual site visits (health regulations permitting), or other ways of investigating what actually happens inside your specific institution—or professional area—of interest. Students will meet synchronously on a periodic basis with the whole class or in small groups asynchronously with the professor in alternating sessions to compare readings and notes that contextualize the creative ecosystem and your own project.

To kick the course off in January, students will participate in one or both of the intensive methods experiences on offer (worth 20%). You choose your intensive. If you do both, only one dossier will be marked (your choice), but (bonus!) you'll also earn your 10% participation mark right away.

- ◇ Option A is a two-week intensive methods experience that starts before the official start of term (Jan. 4-15). Students are invited to engage in a globally networked exploration and application of digital ethnography with peers at the New School in New York, USA and with the Digital Ethnography Research Centre at RMIT in Melbourne, AU, with the final dossier due on January 31 (detailed schedule [web link](#)). This is perfect for people who want to strengthen their international network and who are able to start early.
- ◇ Option B will take place between January 18-28. Students are invited to engage in a globally networked exploration and application of autoethnography by responding to a minimum of ten (provided) prompts over a two-week period. The briefing session will take place on January 18 (it will be recorded), with the final dossier due on January 31. This is perfect for people who can only join the course on January 11 or later.

Both of the above options will provide you with a deep plunge into research practices that will be useful not just in this course but also as you pursue a professional or scholarly career. Another bonus: we will be working with the New School and RMIT periodically throughout the semester, but the first option gives you the opportunity to get to know and build strong relationships with these peers and instructors right away.

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Learning Outcomes

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

1. Understand and practice using important concepts and theoretical frameworks for digital and critical ethnography, design and institutional ethnographies, case studies, interviews, focus groups or other relevant human participation research methods useful in arts and media management by galvanizing a deep practice of observation, active listening and peer-supported/ing engagements.
2. Read about, analyse, synthesize and apply knowledge gleaned from a variety of scholarly, professional creative practice and industry readings.
3. Identify and explain several overlapping and standalone strategies to examine creativity, innovation and resilience in an arts or media workplace of choice, including conducting assessments of:
 - a. Business models and approaches (i.e. non-profit, for-profit, hybrid, etc.)
 - b. Impact measurement approaches (e.g. financial; aesthetic/cultural; accessibility/physical spaces; sensemaking and knowledge-sharing)
4. Develop senior undergraduate independent and original research and writing skills by:
 - a. Researching and proposing to examine a particular organization or sphere of activity
 - b. Developing and refining a viable research question
 - c. Identifying and synthesizing relevant literature
 - d. Conducting interviews or similar original research and conducting a preliminary coding exercise with the outcomes
 - e. Writing up results in an essay, comparing and contrasting it to the literature, and
 - f. Sharing knowledge gained with peers as well as in a written outcome
5. Work collaboratively with peers to combine their respective findings and apply it in a team-building class activity through the design of a final group project and by providing thoughtful, constructive feedback to the other teams.

The University's Statement of Acknowledgement of Traditional Land

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Course Structure

The course will include synchronous and asynchronous activities. It is divided up into four sections: methods Intensives (to January 31); theories & methods of creativity, innovation and resilience in the arts/culture/media ecosystem (January 25-February 12); case studies and interviews (February 22-March 21); and student presentations (March 22-April 5). We will use Zoom (meetings), Slack (chat, including with RMIT & TNS), Miro (project design), and of course, Bb Collaborate, Top Hat and Quercus among ourselves at U of T. You can also use Microsoft Teams to work together in groups, or any other platform that you agree on in your small groups. Students are responsible for paying attention to class updates, including announcements, readings and other resources, weekly focus posted on the course Quercus. Lecture slides will be made available within a week of the lecture.

You are responsible for ensuring that you have a valid U of T email address, and that it is properly entered into ROSI. Please check your U of T email account regularly. Official university correspondence (including any messages related to this course) are sent only to UTSC addresses linked to Quercus. Please add the instructor's e-mail address (<maryelizabeth.luka@utoronto.ca>) to your e-mail system address book so that messages will not be filtered out as spam or

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junk. To access your individualized Quercus site, go to the U of T portal login page and log in using your UTORid and password. Once you have logged in, look for the “My Courses” section, and find the link to your courses. Select VPAC21. To find the Bb Collaborate sessions, look for “Bb Collaborate” in the menu on the left side of the course Quercus site. Click on it, then select the session you want. If you are having trouble signing in, use the guest link. If you miss a class or want to listen to the recording of the class, you will need to select the “recordings” section (including the date span) within Bb Collaborate where you can find all the recordings. To use TopHat (www.tophat.com), you will need to acquire a subscription for this term; details are available from the U of T bookstore.

University of Toronto statement: If you are a citizen of another country, and/or accessing your courses at the University of Toronto from a jurisdiction outside of Canada, please note that you may be subject to the laws of the country in which you are residing, or any country of which you have citizenship. The University of Toronto has a long-established commitment to freedom of expression, with this right enabled by an environment valuing respect, diversity, and inclusion. In your classes, you may be assigned readings, or discuss topics that are against the law in other jurisdictions. You are encouraged to become familiar with any local laws that may apply to you, and any potential impact on you, if course content and information could be considered illegal, controversial, or politically sensitive. If you have any concerns about these issues, please contact your instructor.

Evaluation & Assignments

You already know that work in this field relies on time management, self-direction, communication and relationship-building to activate values-based critical thinking and decision-making as well as rewarding forms of collaboration and teamwork. Assignments are designed to stress the development of relevant skills and learning outcomes while providing a theoretical foundation for future professional and scholarly work.

Assignment	Value	Description & Deadline
Participation	10%	Undertake both methods intensives OR a combination of Top Hat and quercus responses
Peer support options (sign up for one)	10%	<ul style="list-style-type: none">◇ 12 recording respondents: 500-word blog post for one of 6 DE recordings or one of 6 short lectures;◇ 7 proposal respondents: 150-word response to 6 entries; all entries must receive a response;◇ Two aural respondents to assigned readings for each of: Jan. 25, Feb. 1, 8, Feb. 22, March 1, 8 (12);◇ One presentation discussant for each of eight groups on: March 22, 29 and April 5 (8)
Essay proposal	5%	January 26: 600-word essay proposal, including object of study, research question, keywords, six articles
Methods intensives dossier	20%	January 31: 500-750 word reflection on two exercises including methods used, results, discoveries, relevance to future work, plus a selection of visuals (responses); please blur or redact any privacy-involving material
Literature search & annotations	10%	February 7: three annotated articles, five additional resources, potential interviewees
Essay (including interviews)	25%	March 14: 2500 words; interview transcripts & waivers; coding report; bibliography
Group project	20%	March 22, 29, or April 5: peer engagement exercise & peer feedback

Detailed requirements for all assignments will be discussed in class and made available on the course Quercus site. See course and departmental policies on the course Quercus site for details about written and oral submissions, and to understand the penalties for late submissions. Please refer to the

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University Assessment and Grading Practices Policy for information about how evaluation is conducted at the University of Toronto:
<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>.

Shared policies and procedures (New School, RMIT, University of Toronto)

This class is a mix of modalities; inter-institutional plenaries (i.e. full group) workshops, lectures and small-group discussions; intra-institutional small-group workshops; small group meetings; and independent work. We hope this mix will help to keep you engaged, give you opportunities to explore and apply our course content in different contexts; and allow you to contribute in myriad ways to our collective and individual efforts. That collective work, meanwhile, depends on your regular attendance, reliable participation and peer support. Since we are working online, “regular attendance and participation” means showing up on time to scheduled class, group, and individual meetings; completing the readings, screenings, and design exercises in advance of each class session; contributing to group discussions and workshops; and being prepared to engage constructively and respectfully with one another. The assignments, particularly the peer support work you will do within VPAC21 and in collaboration with students from The New School, are designed to provide you with practice in supporting each other while taking charge of your own learning. You will use the early assignments to scaffold the scholarly and creative work you will deliver in your individual essays and final group presentations. Your marks are earned through a combination of individual and group efforts, in-class activities, responses and contributions as well as assignments, peer-based learning and support, completed on time and in a professional manner.

While we hope you’ll all be able to join us for every meetup, everyone gets two free absences (no questions asked): one during the January intensives, and one during the rest of the term. For example, if you can’t make it to the January 4 kickoff meeting, you can still attend the Jan. 4-15 intensive. We simply request that you please notify your institutional professor (for RMIT, Annette; for The New School, Shannon; for University of Toronto, M.E.) of your absence in advance so we can plan group activities accordingly, and that you please aim to catch up on missed material as soon as possible. We’ll be recording our plenary sessions, sharing our lecture materials, and saving the chat transcripts, and we’ll make these resources available through the VPAC21 class quercus and through a shared Google folder.

We’ve sought to create an inclusive, accommodating classroom—one that’s responsive to students in different time zones, students dealing with tech or connectivity issues; students with specific access needs, etc.—that should enable (and, we hope, incentivize!) all of you to attend and engage. If obstacles or personal challenges arise for you over the course of the semester, please feel free to bring them to your institutional professor’s attention; we can work together to discuss alternative means of engagement. While we’re happy to work with you to tailor the class’s content and assignments to your interests, and to help you develop strategies for project planning and time management—and while we aim to be sympathetic to any challenges you might face both inside and outside the classroom—we ask that you please also respect our time and acknowledge our heavy load of responsibilities.

Community Agreement

Early in the semester we’ll work together to develop a community agreement regarding the principles and practices that will shape our interaction with one another: values guiding our interactions, protocols for [managing live discussions](#) and other interactions to ensure equitable representation, protocols for using Zoom (here’s [a sample set of expectations](#)) and other platforms. We will post this agreement on our class site for continual reference and, if necessary, revision.

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Inclusion & Respect

The following is modified from The New School's [Safe Zone](#) declaration and complements the University of Toronto policy [\[link\]](#): We in this class are dedicated to creating a welcoming environment for all members of the university community inclusive of race, ethnicity, national origin, culture, language, gender and gender expression, sexuality, religious and political beliefs, age, and ability. We'll aim to celebrate our diversity and to respectfully negotiate differences in experience, understanding, and expression. We will stand against all forms of discrimination and oppression, whether directed against individuals or groups. We will also make an effort to respect one another's individuality in our forms of address, which includes learning one another's names and pronouns.

If you experience anything in the classroom that undermines these values – or if there is anything we can do to better cultivate inclusivity and respect – please feel free to let your institutional professor know. Likewise, if you are facing personal challenges inside or outside the classroom that are impacting your class performance, we're happy to speak with you about strategies of accommodation, and to help you find the appropriate support resources at the university, including the U of T Access/Ability office and Wellness supports [\[links\]](#).

Changes to the syllabi:

Each of us makes every effort to map out the entire semester before the semester begins, so we all know what we're in for. Yet we might need to make a few small alterations to our schedule: we might host a guest who's passing through town, one of us might decide to cut a couple of our readings or substitute new material that's published over the course of the semester, etc. Changes will be noted, with advance notice, on our class website, which will always be the most accurate, up-to-date "control center" for our class. Revisions are most frequently made to maintain or decrease, never increase, your workload.

Academic honesty and intellectual generosity

Citing our sources and giving credit where it's due are ethical, political practices. As [Sarah Ahmed](#) and [Kishonna Gray](#) acknowledge, citations are a means of determining "who appears," who counts, whose work gets validated. Our citational choices have the power to build communities, as well as to dismantle and build and [reform canons](#) and disciplines. Please familiarize yourself with the University's academic honesty policy [\[link\]](#) and keep in mind that citation is more than just a bureaucratic obligation. If you have any questions regarding proper citation of sources or other academic integrity matters, please ask me or consult the UTSC librarian or the Writing Centre [\[link\]](#). Plagiarism and cheating of any form do carry consequences.

Please see additional U of T course and departmental policies on the course Quercus.

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Schedule (subject to revision)

Section One: Methods Intensives (to January 31) *Please note slight overlap with Section Two

Methods Option A: Digital Ethnography Intensive (detailed schedules and instructions are available on the DEI website

<https://digitaletnography.wordsinspace.net/jan2021/>)

Date	UTSC VPAC21; New School; RMIT
Monday, January 4	Meet 5-8 pm ET synchronously (lectures & exercises)
Tuesday, January 5 & Wednesday, January 6	<i>Asynchronous activity (2-4 hours)</i>
Thursday, January 7	Meet 3-5 pm ET & 7-8 pm synchronously (lectures & exercises)
Friday, January 8	Meet 5-8 pm ET synchronously (lectures & exercises)
Saturday, January 9 & Sunday, January 10	<i>Asynchronous activity (3-5 hours)</i>
Monday, January 11	<ul style="list-style-type: none"> ◇ Meet 5-8 pm ET synchronously (lectures & exercises) ◇ <i>VPAC21 only: watch/listen to recorded syllabus review</i>
Tuesday, January 12	Meet 5-8 pm ET synchronously (lectures & exercises)
Wednesday, January 13 & Thursday, January 14	<i>Asynchronous activity (2-4 hours)</i>
Friday, January 15	Meet 5-8 pm ET synchronously (wrap-up discussion) <ul style="list-style-type: none"> ◇ <i>VPAC21 only: Instructions for Proposal Assignment due January 26 and for Methods dossier due January 31</i>
Sunday, January 31	Methods dossier due

--OR--

Methods Option B: Autoethnography Intensive (mostly asynchronous)

Date	VPAC 21 only
Monday, January 11 to Sunday, January 17	Asynchronous activity: <ul style="list-style-type: none"> ◇ Watch recorded syllabus review ◇ Watch recordings of edited lectures from DE sessions: January 4,7,8,11,12,15 (approximately 5 hours) ◇ Read Lee, Fraser & Fillis; Lupton; Markham; others TBA
Monday, January 18	Meet synchronously 3-5 p.m. (or watch recordings if you join C21 after January 18) <ul style="list-style-type: none"> ◇ Instructions for Proposal Assignment due January 25 (approx. 3-4 p.m.) ◇ Instructions for Autoethnographic Intensive (approx. 4-5 p.m.)
Tuesday, January 19 to Thursday, January 28	<ul style="list-style-type: none"> ◇ Respond to one daily prompt for ten days (approximately 15-60 mins/day) ◇ Remaining Methods Readings
Sunday, January 31	◇ Methods dossier due

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Section Two:

Theories & methods of creativity, innovation and resilience (January 25-February 12)

Date	Activity	Readings	Assignments due
Monday, January 25	<p>Synchronously 3-5 p.m.:</p> <ul style="list-style-type: none"> ◇ Peer support: aural respondents to readings (and assignment check-ins) 3-4 p.m. ◇ AE prompts check-in and working session/discussion (4-5 p.m.) <p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Watch/listen to “Creative ecosystem” short lecture ◇ Set up times to meet with your affinity group this week & next <p>Wednesday, January 27 or Thursday, January 28 (times to be confirmed)</p> <ul style="list-style-type: none"> ◇ Office hours; check-ins for people catching up (i.e. late registrants) or who just want to talk through their methods dossier due on 31st. 	<p>Blackstone, Hage & McWilliams 2016; Burton, Goldring & McCurdy (graphic novel) 2018; Harvey 2020; Joudry (poetry) 2014; Laforest 2018; Mallia 2019</p>	<p>Project proposals due January 26</p> <p>**Based on your project proposal, you will be matched with peers at The New School to form an affinity group by January 29</p>
Monday, February 1	<p>Synchronously 3-5 p.m.:</p> <ul style="list-style-type: none"> ◇ Meet in breakout groups with your affinity group peers at The New School 3-5 p.m. (or select other dates/times by mutual agreement): provide feedback on each others’ proposals <p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Watch/listen to “Creativity and innovation” short lecture ◇ Watch/listen to “Resilience, research-creation & other theories” short lecture 	<p>Brown 2017; Cerisola 2019; Küng DATE; L’Hirondelle, Alvarez, and Zaiontz; McRobbie 2020 (optional); LaPensée & Moulder, 2017; Guelph Museums, 2019</p>	<p>Methods dossier due January 31</p>
Monday, February 8	<p>Synchronously 3-4 p.m.</p> <ul style="list-style-type: none"> ◇ Peer support: aural respondents synthesize readings from Feb. 1 & 8 ◇ Assignment check-in <p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Watch/listen to “Case studies & interviews” short lecture ◇ Take TCPS2 certificate tutorial (if you haven’t done it before) <p>Wednesday, February 10 or Thursday, February 11 (times tbc)</p> <ul style="list-style-type: none"> ◇ Office hours; groups for the VPAC21 final projects are formed & book a preliminary check-in with M.E. 	<p>Essig, 2018; Gordon, D’Ignazio, Mugar & Mihailidis, 2017 Loveless, 2020; Noble 2018; Peukert 2019</p>	<p>Literature search, five annotations & identify potential interviewees due February 9</p>

Reading week: February 13-19 (no meetings)

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Section Three: Case studies and research interviews

Date	Activity	Readings	Assignments
Monday, February 22	<p>Synchronously 3-5 p.m.</p> <ul style="list-style-type: none"> ◇ Peer support: aural respondents synthesize readings ◇ Meet in breakout groups with affinity group peers at New School 3-5 p.m. (or select other dates/times by mutual agreement): interview preparation <p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Watch “Business & impact models: Creative hubs & networks” short lecture ◇ Conduct interviews (with New School peer observers & help from the Global Classroom team) 	<p>Connolly, Dupras & Séguin, 2016; Perrin DATE; Virani & Gill, DATE</p>	
Monday, March 1	<p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Each VPAC21 final project group will book an hour with M.E. to brainstorm ideas /review plans ◇ Watch “Business & impact models: Media industry” short lecture ◇ Conduct any remaining interviews (with New School peer observers & help from the Global Classroom team) 	<p>Ferrer-Roca, 2014; Forgel & Criscione, 2020 (optional); Lau & Kwok, 2014; Mihailova, 2019; Yi, Colbert & Huihui, 2019 (optional)</p>	
Monday, March 8	<p>Synchronously 3-4 p.m.</p> <ul style="list-style-type: none"> ◇ Peer support: aural respondents synthesize readings from March 1 & 8 ◇ Check-in on essays ◇ Date/time TBD: Observe New School final project presentations (optional) <p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Watch to “Business & impact models: (Digital) museums, galleries & non-profits” short lecture ◇ Final project groups continue to meet independently 	<p>Piancatelli, Massi & Harrison, 2020; Phillips, Bird, Carlton & Rose, 2016; Poisson-de Haro & Normandin, 2020; Raynor, Blanchard & Spence, 2015; Roederer, Revat & Pallud, 2020</p>	<p>Essay due March 14</p>

Section Four: Student presentations

Date	Activity/Assignment	Resources
Monday, March 15	<p>Asynchronously:</p> <ul style="list-style-type: none"> ◇ Final project groups continue to meet independently as needed 	<p>Groups #1-3 upload Miro plan & any other information needed by the class for presentations</p>
Monday, March 22	<p>Synchronously 3-5 p.m.</p> <ul style="list-style-type: none"> ◇ Groups #1-3 presentations 	<p>Groups #4-6 upload Miro plan & any other information needed by the class for presentations</p>
Monday, March 29	<p>Synchronously 3-5 p.m.</p> <ul style="list-style-type: none"> ◇ Groups #4-6 presentations 	<p>Groups #7-9 upload Miro plan & any other information needed by the class for presentations</p>
Monday, April 5	<p>Synchronously 3-5 p.m.</p> <ul style="list-style-type: none"> ◇ Groups #7-9 presentations 	

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Appendix 2: Reading List

(all readings are in the Course Reserves)

Section 1: January 4-15 and 18-28 (more readings to come during intensives)

Lee, Boram, Ian Fraser and Ian Fillis. 2018. Creative futures for new contemporary artists: opportunities and barriers. *International Journal of Arts Management* 20:2, 9-19.

Lupton, Deborah. 2020. "Materializing data." In *Data Selves*, 44-73. Cambridge: Polity.

Markham, Annette. *Forthcoming*. Doing Ethnographic Research in the Digital Age. [rest of citation to come]

Section 2: Theories and methods of creativity, innovation and resilience in the arts/culture/media ecosystem (January 18-February 12)

Blackstone, Mary, Sam Hage, and Ian McWilliams. 2016. Understanding the role of cultural networks within a creative ecosystem: a Canadian case study. *ENCATC Journal of Cultural Management and Policy* 6:1, 13-29.

Cerisola, Silvia. 2019. A new perspective on the cultural heritage-development nexus: the role of creativity. *Journal of Cultural Economics* 43, 21-56. DOI: 10.1007/s10824-018-9328-2 **Focus on pp. 21-31.

Essig, Linda. 2018. Value creation by and evaluation of US arts incubators. *International Journal of Arts Management* 20:2, 32-45.

Harvey, Alison. 2020. "Gendered Media Work." In *Feminist Media Studies*, 142-167. Cambridge: Polity.

Küng, Lucy. DATE. "Creativity and Innovation." In *Strategic Management in the Media: Theory to Practice*, pp. 105-130. London: SAGE.

L'Hirondelle, Cheryl, Natalie Alvarez, and Keren Zaiontz. INTERVIEW Already-And: The Art of Indigenous Survivance. In *Sustainable Tools for Precarious Times Performance Actions in the Americas*, eds. N. Alvarez, C. Lauzon, K. Zaiontz, pp. 289-302. <https://doi.org/10.1007/978-3-030-11557-9> [ebook]

Laforest, Rachel. 2018. "Transforming governance patterns: challenges and opportunities for voluntary sector policy capacity." In *Policy Analysis in Canada*, pp. 317-330. Eds. L. Dobuzinskis & M. Howlett. Toronto: University of Toronto Press. [U of T ebook]

Loveless, Natalie. 2019. "Haraway's Dog." In *How to Make Art at the End of the World: A research-creation manifesto*, 19-37. Duke University Press.

Mallia, Karen L. 2019. "The Creative Community: One, Big, Sometimes Dysfunctional, Family." In *Leadership in the Creative Industries: Principles and Practice*, pp. 71-91. Hoboken, NJ: John Wiley & Sons. **See also Gina Neff.

McRobbie, Angela. 2020. "Feminism and the Politics of Resilience." In *Feminism and the Politics of Resilience: Essays on Gender, Media & the End of Welfare*, pp. 42-72. Cambridge: Polity. (optional)

Noble, Safiya. 2018. "The Future of Information Culture" in *Algorithms of Oppression: How Search Engines Reinforce Racism*. NYU Press, pp. 153-169. [ebook]

Peukert, Christian. 2019. The next wave of digital technological change and the cultural industries. *Journal of Cultural Economics* 43, 189-210. **big data.

Creative notes and short bites:

Brown, Adrienne Maree. 2017. "Resilience: how we recover and transform" and "A Virtuous Cycle with Jodie Tonita." In *Emergent Strategy: Shaping Change, Changing Worlds*, pp. XXXXX. Chico, US: AK Press.

Burton, Nicole, Hugh Goldring, and Patrick McCurdy. 2018. *The Beast*. Ontario: Ad Astra Comix. [U of T e-book] (read the graphic novel)

Gordon, Eric, Catherine D'Ignazio, Gabriel Mugar and Paul Mihailidis. 2017. Civic Media Art and Practice: Toward a Pedagogy for Civic Design. *Interactions* March-April 2017, 66-69.

Guelph Museums. 2019. <https://guelphmuseums.ca/event/art-as-activism-truth-survivance-and-resilience/>

Joudry, Shalan. 2014. "The Celebration," "Ceremony for you," and "Fabric of the land" In *Generations Re-merging*, pp.25, 31-32, 53-54. Kentville, NS: Gaspereau.

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LaPensée, Elizabeth and Vicki Moulder. 2017. Walking and wiring the land: Indigenous art practice in games. *Interactions* January-February 2017, 47-49.
<https://interactions.acm.org/archive/view/january-february-2017/walking-and-wiring-the-land>

Section 3: Case studies and interviews (February 22-March 21)

- Connolly, Marie, Jérôme Dupras and Charles Séguin. 2016. An economic perspective on rock concerts and climate change: Should carbon offsets compensating emissions be included in the ticket price? *Journal of Cultural Economics* 40, 101-126. DOI: 10.1007/s10824-015-9265-2
- Ferrer-Roca, Natàlia. 2014. "Business innovation in the film industry value chain: a New Zealand case study." In *International Perspectives on Business Innovation and Disruption in the Creative Industries: Film, Video & Photography*, (eds) Robert DeFillippi and Patrik Wikström, pp. 18-36. Cheltenham, UK: Edward Elgar Publishing Limited.
- Forgel, Joshua and Kara Criscione. 2020. Passing the Bechdel test and the influence of internet and social media advertising on seeing a new movie release. *International Journal of Arts Management* 22:3, 67-77. **optional
- Lau, Tuen-Yu and Axel Kwok. 2014. "A case study of business model innovation and transformation in China's film industry." In *International Perspectives on Business Innovation and Disruption in the Creative Industries: Film, Video & Photography*, (eds) Robert DeFillippi and Patrik Wikström, pp. 37-49. Cheltenham, UK: Edward Elgar Publishing Limited.
- Mihailova, Mihaela. 2019. Drawn (to) independence: female showrunners in contemporary American TV animation. *Feminist Media Studies* 19:7, 1009-1025. DOI: 10.1080/14680777.2019.1667065
- Perrin, Alexandre. DATE "The innovative model of Daft Punk." In *Innovation in the Cultural and Creative Industries*, eds. Estelle Pellegrin-Boucher and Pierre Roy, pp. 55-75. Hoboken, NJ: John Wiley & Sons, Inc. **other chapters in this book profile other case studies in the culture sector.
- Phillips, Susan D., Ian Bird, Laurel Carlton, and Lee Rose. 2016. Knowledge as leadership, belonging as community: How Canadian community foundations are using Vital Signs for social change. *The Foundation Review* 8:3, 66-80.
- Piancatelli, Chiara, Marta Massi and Paul Harrison. 2020. Has art lost its aura? How reintermediation and decoupling have changed the rules of the art game: the case of Artvisor. *International Journal of Arts Management* 22:3, 34-54.
- Poisson-de Haro, Serge and François Normandin. 2020. Transitions in the life cycle of cultural organizations: the cases of four Montreal-based organizations. *International Journal of Arts Management* 22:3, 17-33.
- Raynor, Jared, Ashley Blanchard, and Marieke Spence. 2015. Shine a light: the role of consultants in fostering a learning culture at foundations. *The Foundation Review* 7:1, 98-112.
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Appendix 3: Course and departmental policies

Access/Ability: “The University of Toronto is dedicated to fostering an academic community in which the learning and scholarship of every member may flourish” [from the Statement of Institutional Purpose]. Students with diverse learning styles and needs are welcome in this course. If you have a disability or health consideration that may require accommodations, please feel free to approach the instructor and/or the Accessibility Services Office as soon as possible at (416) 287-7560 or ability@utsc.utoronto.ca (<http://www.accessibility.utoronto.ca/>). Enquiries are confidential. The Accessibility Services staff is available to assess specific needs, provide referrals and arrange appropriate accommodations. The sooner arrangements are made, the quicker we can assist you.

Academic Honesty: Academic integrity is essential to the pursuit of learning and scholarship in a university, and to ensuring that a degree from the University of Toronto is a strong signal of each student’s individual academic achievement. The University treats cases of cheating, plagiarism, and other breaches of academic honesty very seriously. The University of Toronto’s Code of Behaviour on Academic Matters (<http://www.artsci.utoronto.ca/osai/The-rules/code/the-code-of-behaviour-on-academic-matters>) outlines the behaviours that constitute academic dishonesty and the processes for addressing academic offences. It is important to note specifically that offences include, but are not limited to, imitating the language, thoughts, or ideas of another author, using someone else’s ideas or words without appropriate acknowledgement and citation, submitting one’s own work in more than one course, making up sources or facts, obtaining or providing unauthorized assistance on any assignment, and falsifying or altering documents (including doctor’s notes). Students in this course will be held very strictly to these policies; all suspected cases of academic dishonesty will be investigated following procedures outlined in the Code of Behaviour on Academic Matters. If you have any questions or concerns about what constitutes appropriate academic behaviour or appropriate research and citation methods, talk to the instructor or to the staff in the UTSC Office of Academic Integrity (<https://www.utsc.utoronto.ca/vpdean/academic-integrity>).

Anti-racism, equity, international and Indigenous support:

- ◇ The [Anti-Racism and Cultural Diversity Office](#) provides assistance in managing confidential concerns and complaints of discrimination and/or harassment based on race, ancestry, place of origin, colour, ethnic origin, citizenship and/or creed.
- ◇ The [Sexual & Gender Diversity Office](#) develops partnerships to build supportive learning and working communities at the U of T by working towards equity and challenging discrimination.
- ◇ [Indigenous Student Services](#) provide culturally relevant services to Indigenous students and programming to Indigenous and non-Indigenous peoples.
- ◇ There are [International Student Centres](#) on all U of T campuses.

Health & Wellness:

There are many health and wellness resources at U of T (<https://studentlife.utoronto.ca/department/health-wellness/>). These include the My Student Support App & Program (<https://www.utsc.utoronto.ca/hwc/my-ssp-app>) as well as the Good2Talk Student Helpline and many other mental health resources (<https://www.utsc.utoronto.ca/hwc/mental-health-services-and-resources-utsc-students>).

Housing, Food and Financial Aid:

U of T offers housing resources ([on-campus](#) & [off-campus](#)), Food Banks (see your [student union](#) for details), and [Financial Aid](#) resources.

Attendance: Attendance in the virtual classroom is required and noted. Active participation inside and beyond the classroom is a key to success in this course. Learning can be hampered by lapses in attendance. A single absence may adversely affect your participation level through the rest of term, as each class builds on the previous one. If you must be absent, you are expected to obtain the following week’s assignments and handout material by written request to the

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instructor and you will need to complete assignments and submit them by the assigned due date. You may also wish to request notes from fellow students immediately following your absence. If students are required to be absent from class for a legitimate reason, it is requested that they inform the instructor in writing in advance or as soon afterward as is possible.

Contribution / Participation: Students are expected to take charge of their own learning and to consistently use good judgment and common sense, strive to achieve at the highest level of their abilities, challenge themselves, participate actively in their learning, and take full responsibility for their assignments, class presentations and discussions, group interactions, and all areas of participation within this course. Please use class time to answer and ask pertinent questions, respond thoughtfully to ideas and presentations, and offer insightful observations and summaries. This enriches the learning experience for everyone. Your supportive involvement allows you and your peers to think about and discuss issues critically from multiple perspectives and allows each student to practice important skills of listening, analysis and persuasion. These are core capabilities in arts and media management. Participation in the learning process also occurs outside of class time. Attending cultural events, volunteering in areas of interest, and networking with professionals from the arts and cultural community can significantly augment your understanding of all facets of the arts, media and related management issues. To this end, students are urged to become involved in arts and media activities outside of class time and use the resulting experiences to enhance and complement their assignments and in-class discussions.

Electronic Devices: The use of laptop and notebook computers, tablets, cell phones, smart phones and all other electronic forms of notetaking is discouraged in this course, except in certain cases (e.g. to attend virtually or if you volunteer as a note-taker or require accommodations or during TopHat sessions). Students are to be focused on the material and class discussion and be actively engaged in interactive learning. Notetaking by hand allows for ongoing processing and filtering of what is being discussed which, in turn, results in greater engagement with the material under consideration; notetaking by computer encourages verbatim transcription (which may prevent engagement and understanding) and may distract you and those around you.

Grades: Grades are earned, based on the results of student efforts and outcomes related to the assignment guidelines and associated rubrics. It is the students' responsibility to ensure the assignment expectations are understood and clarifications are sought early. Grade appeals will only be entertained in person (virtually) during office hours or a scheduled appointment. Any reason that is not a calculation error or directly related to the results of the student's efforts will not be considered. By university policy, the instructor is not permitted to discuss final course grades with you; for questions related to final grades, students must visit the Registrar's Office.

Group Work: Group work is essential within the field of arts management and is a requirement of this course. If there are serious concerns with a team member's participation that may affect the final group grade, the group may petition the instructor to solve the issue **after** the group can demonstrate that they have made all reasonable attempts to address the problem with the team member in question in writing and has given reasonable opportunity for the team member to correct his or her behaviour. Grades for group work may include peer assessment to address contribution inequities.

Lecture Notes, PowerPoint Slides and Recordings: Lecture notes, PowerPoint slides prepared by the professor and recordings of the professor's lectures or class work remain the intellectual property of the professor (in some cases, individual slide images may be the intellectual property of third parties for which the professor or another student has received a waiver or license to use in the classroom). Some of these materials will be posted online, but it is important that students take their own, meaningful notes to internalize the material. Voice recorders are not permitted to be used in this course—recording without explicit permission is a breach of the professor's copyright. The lecture segments of the class will be recorded on Bb Collaborate so that you may access them for the duration of the course to review the content of each class. You may not circulate this recording nor keep the recordings after the course ends.

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Oral & Video Presentations: Oral presentations—both prepared and spontaneous—are an essential part of this course and will give each student an opportunity to practice their listening and public speaking skills. The instructor will provide guidance and advice and may schedule a workshop for students related to Presentation or Research Skills if requested or considered necessary. Once assigned, presentation dates are firm. In some cases, you may find it easier to pre-record all or part of an oral presentation.

Readings: Readings for this course are chosen to provide context and add to student understanding of the concepts discussed in class. Please note that readings do not take the place of class lectures. Class lectures and discussions offer information that is complementary or parallel to (but not the same as) readings. In-class work may focus on how material from the reading can be applied so it is the student's responsibility to ensure that the reading is understood in advance of each class; Top Hat may be used to help assess reading and topic comprehension. Students are expected to make notes, actively consider the readings in the context of what has come before, and come to class prepared to share constructive questions, ideas, insights and interpretations. Please note that the readings and resources assigned for this course are not intended to be the only or the definitive word on the issue at hand. Students can develop a much more robust understanding of the issues and concepts with additional reading and research on class topics. For further help and information, please see: "How to Get the Most out of Reading" (<http://advice.writing.utoronto.ca/researching/get-the-most-from-reading/>) and "Critical Reading toward Critical Writing" (<http://advice.writing.utoronto.ca/researching/critical-reading/>).

Work Submission: Assignments are due on the deadline date by 11 pm (23h); submissions received any time after this are considered late. Late penalties shall be instituted at a 5% grade reduction for a same-day submission for assignments submitted after 11:00 pm (23h) EST on the deadline day, and a 5% reduction for each calendar day following. The late penalty is applicable in the vast majority of situations; extensions will be granted only for truly exceptional circumstances. It is always your prerogative to strategically submit something late and accept the penalties because you have competing priorities. Any student seeking an extension must submit a request in writing (which includes sufficient justification and a proposal for a new, reasonable deadline and appropriate penalties) well in advance of the original deadline – incomplete proposals or requests received less than 48 hours before the deadline will not be considered. Other (truly exceptional) circumstances may be considered after the fact, at the instructor's discretion, but only with timely, pertinent, and comprehensive documentation. True emergencies are rare; poor planning does not constitute an emergency.

Please note two exceptions to this late policy: 1) The instructor reserves the right to refuse a submission after an assignment is discussed or evaluated during class. 2) By university policy, the instructor is not permitted to accept assignments submitted after the official last day of classes without appropriate documentation AND the approval of the Chair of the Department (requested through the instructor).

Assignments must be submitted in digital form to the course Quercus online assignment links. Some assignments must also be uploaded to the relevant discussion forums. Assignments will not be accepted in person by the professor or to the Arts, Culture & Media (ACM) Departmental Assistant as would otherwise be the case. Students agree that by taking this course all required assignments may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submissions will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site. Please note that students must have a valid University of Toronto email address entered into ROSI in order to submit to a Turnitin assignment. The student is expected to retain a copy of all submitted material until the final grade for the course has been assigned.

Written Assignments: Any written material must be professional in appearance and presented using scholarly guidelines. This means they will be word-processed or typed, use double-spacing, 1" (2.54 cm) margins and 12-point font for the body of the work. No cover page is required (although allowed); be sure to include

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your name and student number on page 1; include your last name in the header/footer beside page numbers. Written material will reflect that every effort has been made to eliminate all errors in spelling or grammar. Up to 20% of the grade for the term's written work may be deducted for any of the above errors, but please note that assignments that are too difficult to read due to errors cannot be graded at all and will be marked with a zero.

Written work will follow Chicago citation guidelines to properly acknowledge sources, footnotes or endnotes and bibliographies. Information about this and other important aspects of post-secondary writing is available from the Writing Centre and through web-based resources the Centre has made available (e.g. <https://utsc.utoronto.ca/twc/online-resources>, <http://advice.writing.utoronto.ca/student-pdfs/>, <http://writing.utoronto.ca/>, <https://www.utsc.utoronto.ca/twc/using-and-citing-sources>). Research guides (e.g. <https://guides.library.utoronto.ca/arts-management>) and citation guides (<https://guides.library.utoronto.ca/c.php?g=251103&p=1673071>) are readily available online at the library. Our liaison is Paulina Rousseau, Acting Coordinator for Collection Development and Liaison for Arts, Culture, and Management. She can be reached at 416-287-7484 or paulina.rousseau@utoronto.ca and aims for a 24-hour response time for questions (Monday–Friday). She is available for one-on-one consultations with students. It is your responsibility to ensure that you understand and demonstrate in each assignment how to properly quote, paraphrase, summarize, and cite sources; students are urged to read and use the information available from the library and writing centre as well as through information provided on the course Quercus site. Pay particular attention to the site How Not to Plagiarize: <http://advice.writing.utoronto.ca/using-sources/how-not-to-plagiarize/>

Virtual Learning Environments

As we adjust to online classes and lectures, and increasingly participate in virtual learning environments, students are reminded of the expectation that we all demonstrate respect for one another. As outlined in the Student Code of Conduct, the University of Toronto does not condone discrimination or harassment against any persons or communities especially when based on grounds protected under the Ontario Human Rights Code. The University of Toronto recognizes its commitment to human rights, equity and inclusion and acknowledges the disproportionate impact COVID-19 has on various parts of our community. COVID-19 is not isolated to people of any particular ethnic origin, place of origin or race. Equity, diversity and respect must remain integral as we continue to transition during these challenging times. The institution will monitor and address discriminatory comments or behaviour including on U of T's online platforms and classrooms.

In accordance with the Ontario Human Rights Code, no person shall engage in a course of vexatious conduct that is directed at one or more specific individuals, and that is based on the race, ancestry, place of origin, colour, ethnic origin, citizenship, sexual orientation, gender identity, gender expression, age marital status, family status or disability. This includes:

- Racial slurs or “jokes”
- Insults due to racial identity
- Online posts of cartoons or pictures, in a workplace or school that degrade persons of a particular racial group
- Name-calling due to race, colour, citizenship, place of origin, ancestry, ethnic background or creed
- Pseudonyms or handles that are inappropriate about ancestry, colour, citizenship, ethnicity, place of origin, race, or religion.

The University of Toronto's Equity Offices remain available to students to provide support on equity issues that arise as a result of COVID-19. Students are encouraged to support one another and the University's commitment to human rights and our values of diversity, inclusion, and respect in managing any inappropriate comments or disruptive behaviours. If you experience or witness inappropriate comments or behaviours in your classes, you are encouraged to contact your instructor. If you can, take and share a screenshot of the inappropriate content with your instructor so they can follow-up with you and address the conduct.

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[UTSC Safety and Security](#)

Last Date to Drop a Course: [The following information is unofficial; official session dates and deadlines are listed on the Registrar's Office website.] Students are permitted to withdraw from this course without academic penalty and have it removed from their transcript any time before **XX**, 2020. If students drop this course after **XX** but before or on **YY**, 2020, the course will remain on the transcript with a grade of LWD indicating a late withdrawal without academic penalty. After this date, grades are assigned whether or not course work is completed (with a '0' assigned for incomplete work) and are calculated into GPAs. Check the important dates list online: <https://www.utsc.utoronto.ca/registrar/academic-dates>