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# Creative 'Class': Leading Innovation with Digital Pedagogy in Cultural and Creative Industry (CCI) Programs

Dana Morningstar  
dmorning@uwo.ca

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ORGANIZATIONAL IMPROVEMENT PLAN (OIP)

Creative 'Class':

Leading Innovation with Digital Pedagogy  
in Cultural and Creative Industry (CCI) Programs

Dana Morningstar

Faculty of Education,  
The University of Western Ontario  
London, Ontario

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### Abstract

Leaders of cultural and creative programs (CCIs) in Ontario community colleges are key to realizing potential in higher education related to digital pedagogy, creativity, industry partnerships, entrepreneurship and innovation. In this Organizational Improvement Plan (OIP), the role of an academic leadership community is considered from Ontario-centric creative industry and innovation policies and college processes. The problem of practice is the gap of harmonized leadership strategy between higher education classroom practices and regional and provincial overarching educational strategy to increase innovation through digital pedagogy. Colleges have collective capacities in innovating with digital pedagogy in creative industry programs and providing graduates with workplace skills, while supporting humanistic ideals of culture and creativity.

There is an opportunity for the Heads of Art, Media and Design to move from a community orientation to become influencers of strategy and research. In the OIP I outline a plan to begin the process to define digital pedagogy in creative programs, collect exemplars, and plan to create a strategy document to lead to knowledge transfer among stakeholders. The OIP is contextualized through themes of complexity, ambiguity, and connectivity in a neo-liberal era. Eddy's (2010) community college change communication framework and Hernes' (2008, 2014) ideas of process organizational theory inform these themes. By doing so, the informed strategy creation can help harmonize and advance collective goals for both colleges and provincial institutions.

**Keywords:** Innovation, creative and cultural industries, digital pedagogy, community college, Ontario, leadership, associate dean, chair, higher education.

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**List of Abbreviations**

AI	Artificial Intelligence
AR	Augmented Reality
CA	Collective Agreement – CAATs
CAAT	Colleges of Applied Arts and Technology – Ontario
CCI	Cultural and Creative Industries
CDAG	Curriculum Development Affinity Group
CDOG	College Degree Operating Group
CICan	Colleges and Institutes Canada
CCP	Cultural and Creative Products/Production
CNSLC	Creative Nova Scotia Leadership Committee
CO	Colleges Ontario
COP	Council of Presidents
DH	Digital Humanities
DMCS	Department of Digital, Media, Culture and Sport - UK
DP	Digital Pedagogy
EL	Experiential Learning
	Problem Based Learning PBL
	Work Integrated Learning WIL
	Enterprise Education
	Entrepreneurial Education
EU	European Union
HE	Higher Education

HOMAD	Heads of Media, Art, and Design - ON
ICT	Information Communication Technology
ITAL	Institute of Technology and Advanced Learning – ON
LMS	Learning Management System
LO	Learning Outcomes
MAESD	Ministry of Advanced Education and Skills Development – ON
MTC	Ministry Tourism and Culture – ON
MTCS	Ministry of Tourism, Culture, and Sport – ON
MTCU	Ministry of Training Colleges and Universities – ON
MRI	Ministry of Research and Innovation – ON
OAC	Ontario Arts Council
OC	Ontario Colleges
OCAS	Ontario College Application Service
OECD	Organization for Economic Collaboration and Development
OIP	Organizational Improvement Plan
ORIC	Ontario Research and Innovation Council
PC	Polytechnics Canada
PBL	Problem Based Learning
PSE	Post-secondary Education
SDG	[U.N.] Sustainable Development Goals
SMA	Strategic Mandate Agreement
SME	Small to Medium Sized Enterprises
TED	Technology, Education and Design

UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNCTAD	United Nations Conference on Trade and Development
VPC	Vice-Presidents' Committee
VR	Virtual Reality
WIL	Work Integrated Learning
WIPO	World Intellectual Property Organization

### **Prologue – Creativity & Leadership**

We are in a complex educational world, a creative age, a time of problem solving, invention, and real-time global communication. We are at a junction of collectives: critically informed democracy, accelerated technology and culture, and changing purposes of higher education. Educational leaders and learners, in partnership with others, are the brokers of designing evolving effective higher education systems that support 21<sup>st</sup> century learner and societal innovation with responsibility and clarity.

Anna Craft (2008) encourages a call to action in her UNESCO sponsored essay *Trusteeship, Wisdom, and the Creative Future of Education?* Under the heading “Wise, creative futures for education beyond the horizon?” she comments:

... At a point in educational history where pupil voice and co-participation is increasingly highly valued (Flutter 2006, 2007), creative educational futures demand consideration of fundamental change to how we conceive of curriculum, pedagogy and learning, together with who teaches and learns, where, how, and why. The increasing emphasis in England on working in partnership (Galton et al. 2008) across professional contexts in schools and elsewhere, provides a practical foundation for extending co-participative exploration by teachers, students, researchers, policy makers in collective creative endeavor... the success of endeavors to develop creative educational futures with wisdom, remains to be seen, but provides a live and urgent challenge... (Craft, 2008, p. 11)

College creative program leaders, and their teams, have the wisdom of professional knowledge and experience to lead creative and innovative pedagogy. Faculty, learners, and graduates innovate between colleges and their communities critically, economically and aesthetically.

## Chapter One – Leading Digital Pedagogy

Teaching and learning is evolving. Educators have been practicing and studying these new changes whether it is the rise of online learning, the move to inquiry based and problem based education, or exploring the changing relationships between entrepreneurial and corporate entities with educational institutions. The intersection of many themes is showing up in higher education related to change: 1) creativity, innovation, and entrepreneurship are repeatedly mentioned as positives; 2) teaching and learning innovation is happening in classrooms; 3) work and school habits are aided by a host of new technologies; and 4) discourse on the future of work in a global innovation economy is increasing (Abboud, 2018; Miner, 2010; Premier’s Highly Skilled Workforce Panel, 2018). Ontario colleges are in a pivotal place in regards to these changes. In fact, colleges lead the practice of much workplace creative education.

Ontario has an *Innovation Agenda* (Ministry of Research and Innovation (MRI), 2015) with many goals, one of which is to leverage creativity and innovation skills and knowledge through “the entire post-secondary educational system, with a focus on providing these skills across disciplines – including the sciences, technology, the humanities and the arts” (p. 5). As a community college chair, I started to notice my role intersect with many of these trends: higher education in the humanities and liberal arts, creative programs and contact with our Program Advisory Members (PAC), enterprise projects, and research and innovation shifts. I participate in a provincial community of other chairs, associate deans, and deans. The leadership community is referred to as HOMAD – Heads of Media, Art and Design. Our roles in education and the community give us a glimpse into constant change of new careers, new technologies, the creative sectors and innovation agendas. These realizations led to this Educational Doctorate study.



**Problem of Practice**

Ontario is influential in the area of cultural production at the global level, especially in the creative and digital realms (Ministry of Tourism, Culture and Sport (MTCS), *Cultural Strategy*, 2016; Vinodrai, 2015; Warren, 2016). Reflecting the importance of those engaged in culture production, Richard Florida (2002) coined the term ‘Creative Class’ meaning a stratum of society in creative occupations whose presence in urban culture enhances cities’ livability and tolerance. Florida and others are influencers of some private and public Ontario creativity and innovation policies (Florida & Stolarick, 2008; Gertler, Florida, Gates, & Vinodrai, 2002; Martin & Florida. 2009). In Ontario, part of the creative ‘class’ includes post-secondary college teaching and learning ecologies in digital art, media, communication and design fields. There is potential in Ontario to lead innovation with digital pedagogy in creative industry educational programs in the post-secondary sector, especially since educational leaders of creative programs in Ontario colleges have specialized knowledge to plan for future strategy development.

However, there currently exists a gap in Ontario higher education policy around creativity, innovation and digital pedagogy, especially in relation to other educational jurisdictions that are articulating strategies. The problem of practice addressed in this organizational improvement plan (OIP) is the gap of leadership conversations and co-developed strategy between innovative digital pedagogy practices in higher education creative programs and regional and provincial overarching economic and educational creativity and innovation policy. Discussion of sharing innovation in teaching and learning by professors and learners with others and preparing learners for an innovation economy of new occupations are both in consideration. HOMAD leaders have insight into these classroom creativity and innovative projects. As well, these same middle managers learn of government agendas, or their own

college's Strategic Mandate Agreements (SMAs) plans. The managers are aware of industry practices. There are conversations around HE preparing college graduates to participate in and grow SMEs (small to medium sized enterprises) and using innovative thinking as part of economic change.

In this organizational improvement plan (OIP), I articulate a strategic plan for leaders of creative programs within the college system to consolidate their collective practices in digital pedagogy. They can evolve their community to include on-going discourse, scholarship, sharing of best practices, and strategy around innovation and learning more purposefully and so that their knowledge is more publicly available as credible thought-leaders to others in the province.

In Chapter One, I explore the global movement to define creative education as it is related to Cultural and Creative Industries (CCIs). The concept of 21<sup>st</sup> century digital pedagogy – those patterns and ways teaching and learning have evolved since communication and educational technology proliferated is defined. A gap in Ontario higher education policy around creativity, innovation and digital pedagogy is noted, especially in relation to other educational jurisdictions that are articulating strategies.

At the end of the chapter, I propose an organizational improvement plan (OIP) for creative program leaders within the college system to advance awareness of their tacit knowledge and lead strategically for change. The individuals are primarily middle and senior managers with direct awareness of creative labour markets and educational praxis. They meet as a community and as a two-way communication group with industry guests, ministry employees and one representative of the provincial academic vice-presidents' committee. Learner projects in their departments, led by faculty, demonstrate creativity, innovation, and affinity for digital pedagogy. When making decisions, these college leaders consider knowledge era change drivers

in higher education: demographics, digital technology, globalization, fiscal responsibility, and innovation agendas, including post-secondary and industry partnerships (Colleges Ontario, 2015; Rostek, 2016; Steele, 2017). As well, design thinking, systems thinking and visioning are part of the change process and innovation and change language. Collaborations, complexity and ambiguity in the college environment seem to have increased.

**Leaders of creative programs in Ontario.** Governments around the world, including Ontario, see potential in creative industry programs and innovation to drive economies in their regions (Grierson, 2016; Means, 2013; Schlesinger, 2017). Lavoie (2009) mentions that in order for talented, educated people to have fulfilling careers it is crucial for a country to develop local, national and global innovation policies ‘in harmony’. Such harmonization should include higher education (HE) policy.

Cultural and Creative Industries (CCIs) in Ontario are growing faster than many sectors of the economy (Ministry of Tourism and Culture, 2015; Warren, 2016). In 2015, the 32,000-person strong film industry contributed \$1.5 billion to the economy (Canadian Press, 2016). Ontario’s TV and film industry was third, behind only New York and California in terms of economic impact in North America (Canadian Press, 2016). The province’s ‘culture workers’ (editors, publishers, production workers, archeologists, museums and built heritage staff, public librarians, artists and arts administrators), occupy 280,000 jobs. The sector contributes 25 billion to the Ontario economy. As well, Ontario has 58,000 declared artists, twice as many as other provinces (MTCS, *Culture Strategy*, 2016). Since the early 2000s Ontario has been looking at creativity and innovation in business. See Appendix A and Chapter Two for provincial economic and educational documents outlining goals for Ontarians around creativity and innovation.

CCIs and the creative economy include digitally driven media and design occupations such as graphic design, web design, game design, animation, film, interior design and geographical information systems (GIS). These continually developing types of occupations are drivers of economic sustainability (Department of Media, Culture and Sport [UK], 1998); Martin & Florida, 2009; MTCS, *Culture Strategy*, 2016). There is no formalized provincial strategy aimed at directing digital pedagogies for cultural and creative industries (CCIs) programs. There is no input from, nor guidance for leadership of pedagogy for the province's business or educational CCIs and innovation agendas. In colleges, digital pedagogy and CCI curricular decisions are usually made by industry connected professors who teach within a provincial credential framework by level and, the curricula is informed by external partners on PAC's, (Ministry of Advanced Education and Skills Development (MAESD), *Credential Framework*, 2017). Professors are key to curriculum development; however, there is room for a systemic view. In the prologue, Anna Craft (2008) mentions "creative educational futures demand consideration of fundamental change to how we conceive of curriculum, pedagogy and learning, together with who teaches and learns, where, how, and why" (p. 11). In the creative industry programs, learning happens from multiple sources: professors, learners, and industry guests. In the college sector, curriculum is informed by members of PACs, industry advisors, and, many lessons and projects for learners happen off-campus within community.

College academic leaders serve to have positive influence to clear a pathway for faculty to further enhance teaching and learning (Fattig, 2013). Now is the time to explore commonalities in newer pedagogical successes among colleges, to create context, strategy and, later, policy to harness and share these new transferable pedagogical approaches more broadly. While terms like 'creativity', 'innovation', and 'new pedagogy' have inherent connotations of

improving educational value, leaders should consider broad internal and external definitions and influences on creators and audiences. These influences may include stakeholders, change agents, channels of communication, types of cultural products, and the political, social and economic contexts of the position directions (Means, 2013). A positive factor in shared conversations is for partners to have shared understanding of terminology. Table 1 gives some definitions of terms related to creativity, innovation, digital pedagogy and many aspects of the learning ecology that surrounds CCI programs in Ontario colleges.

Table 1.

*Defining terminology & the creative learning ecology*

Creatives	'Creatives' or "a creative" is a phrasing used to describe a category of employee of creative industries. The employee usually participates in creative production of cultural products via new media, art, communications and design via technologies or cultural traditions. The creative products may be films, fashions, maps, graphic designs, artworks, buildings, etc. (Kalin, 2016; Martin and Florida, 2009).
Creativity	The ability of individuals and/or collectives to see, think of, or build new ideas, processes, and objects with unique perspectives that enhance activities of others (DMCS, 2010; Galloway and Dunlop, 2007; Kalin, 2016; Pearce, 2012).
Creative Industries (CCIs)	The UK Department of Media, Culture and Sport definition is often referenced: "Creative Industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (Canadian Heritage, 2013, DMCS, 1998, p.3; Martin & Florida, 2009). *Cultural Industries are usually included within the title Creative Industries
Creative Products/Production (CCPs)	The various processes and production outputs of culture and creative arts: films, music, plays, fashions, video games, sculptures, animated characters, special effects, web sites. Cultural production is one of the drivers of society: buildings, clothes, art, sport, etc.
Creative Industry Programs	These are post-secondary programs in the arts, media, communication or design fields that use digital pedagogy techniques in their curriculum delivery. Ontario has over 500 college programs in the category. In Europe some school departments or Faculties are named as Departments of Creative Industries. (DMCS, 1998; DMCS, 2010; Ontario College Application Service (OCAS), 2017; Schlesinger, 2017, 2008;).
Creative Economy	The creative economy involves workplaces with valued or monetized cultural/creative production roles in the creative and knowledge economies: graphic design, fashion, video-gaming, entertainment, web design, animation, etc. (DCMS, 1998; Kalin, 2016; Martin & Florida, 2009).
Critical Pedagogy	A critical-analytical field of educational practice and affiliation including an informed, reflective approach of academics towards questioning status quo educational purposes/practices and encouraging learners towards voice, action, access, student choice, agency, and social justice. Critical pedagogy is often referenced in relation to Paulo Freire, Henry Giroux, bell hooks.

<p>Digital Pedagogy and Critical Digital Pedagogy</p>	<p>The many new and similar philosophies and teaching and learning praxis that have evolved in education since the Internet era: collaboration, problem based learning (PBL), student voice and choice, databases, data sets, narratives, mapping, live clients, interdisciplinary work, and blurring lines of school and community (Barber, 2016; Fullan, 2014; Hallowell, 2014; Stommel, 2014).</p> <p>* There is also a field of critical digital pedagogy combining critical pedagogy with digital pedagogy (Stommel, 2014). See critical pedagogy above.</p>
<p>Ecologies &amp; ecosystems – creativity, learning, and leadership</p>	<p>An ecology is the relationship between organisms and their environment. This approach is based on applying a model of ecological conditions (particularly the cycle of diversity, change, learning and adaptation) to understanding how innovation occurs, is nurtured, and finally develops or fails (Creative Nova Scotia, 2012; Hallowell, 2014). A creative ecology nurtures creativity. Senge (2006) refers to an ecology of leadership (p. 319). Senge, Hamilton &amp; Kania (2015) wish to develop systems leaders – leaders who can effect change on systems/ecologies.</p>
<p>Enterprise Education</p>	<p>A cross-disciplinary active learning approach to experiential learning with a focus on freedom and citizenship and having faculty, learners and graduates as enterprising individuals at home, work, and in community and education (Jones &amp; Iredale, 2010).</p>
<p>Entrepreneurial Education</p>	<p>Educating learners within curriculum or through extra-curricular supports, and through experiential or enterprise education, for the potentiality of family, freelance, start-up, and small and medium enterprise (SME) employment in a scalable context. In many models the liberal arts and soft skills are deemed important to graduate and business success (Thorp &amp; Goldstein, 2010).</p>
<p>Innovation</p>	<p>Innovation is described as openness on the part of people to new ways of thinking and doing that bring about improvements, whether to an individual business, an industry, government, the economy or society as a whole. Throughout history innovation has been the major force driving social and economic gains” (Ontario Research and Innovation Council (ORIC), 2015).</p> <p>An Ontario higher education position paper exploring creativity and innovation in HE defines innovation as “those new ideas, systems and processes that create new learning and teaching modalities, improve learning outcomes, enhance the student experience, and create long term savings through improved productivity” (MTCU, Strengthening Ontario’s Centres of Creativity, Innovation and Knowledge, 2012, p. 8).</p>
<p>Knowledge Era/Economy</p>	<p>The Knowledge Era is a shift in society from industrialization/manufacturing to trading information, to digital organizations. Creativity and knowledge sharing are aspects of the knowledge era. The newer knowledge economy is based on creating, evaluating, and trading data, information and knowledge (ORIC, 2017; Galloway &amp; Dunlop, 2007).</p>

**Digital pedagogy & the experiential learning continuum.** As well as having shared terminology and definitions, education leaders and learning partners require shared understanding of 21<sup>st</sup> century educational practices. There is a developing continuum in college programs of experiential learning/capstone or live client projects, research projects in or out of curriculum, enterprise education, entrepreneurship and, usually after graduation, the opportunity for new graduates to consider incubation and commercialization of their concepts. However, it is

not sustainable, nor practical, to expand pedagogical expectations in colleges, such as creativity and innovation, including enterprise and entrepreneurship, without collaboration, strategic plans and work assignments. Thorp and Goldstein (2010) are the authors of *Engines of Innovation: the entrepreneurial university in the twenty-first century*. On writing their book they shared their *Innovate Carolina Roadmap* on the web as a model for others in post-secondary education to align innovation and entrepreneurship *with* liberal arts through their curricula. In Ontario, further resourcing could assist change and innovation, especially increased hiring in digitally driven programs with high growth occupations. Proposing strategic plans that include information on curriculum, budget, and supports for learners and professors to innovate is a first step.

Thoughtful policy that aligns and harmonizes education with humanistic ideals and skills for employment is required (Bramwell, 2009; Lavoie, 2009; Thorp & Goldstein, 2010).

Considerations for leaders include decisions to increase training educators in digital pedagogy, as well as learners. An ideal is to expand communication and creative production, while maintaining liberal arts traditions of critical thinking and dialogue on humanized education.

**Leadership in CCI college programs.** Leaders of creative programs in Ontario community colleges are practicing new methods of education based on exponential change in creative industry workflows around further development of potential new occupations in the economy (Miner, 2010; Rostek, 2016; Thorp & Goldstein, 2010). HOMAD and its members influence arts education traditions. College learners sometimes experience social innovation in action through projects in the community. These community interactions for course work are increasing. This ideology of social innovation potential is reinforced in the Ontario Liberal's online *Culture Strategy* (MTCS, 2016), declaring the arts and economy are linked:

Engagement in arts and culture is a catalyst for creative thinking and innovation.

Communities where arts and culture thrive attract creative, talented and skilled people to live and work there. These are essential qualities in the knowledge economy and vital to Ontario's future growth and prosperity. (MTCS, July 20, 2016)

The HOMAD committee may be a direct way to leverage system change (Meadows, 2000, 2008). The Ontario college system has an overarching strategic document *Fueling Prosperity* (Colleges Ontario, 2015) and each college operationalizes these broader goals. Problem solving practices require appropriate human resources, funds, systems and resources in place. In community colleges, educators are both within and separate from political and ideological agendas. Faculty balance skill development and critical thinking when teaching. Faculty have connections to industry and education and provide curricula that is tied to labour market practice. College creative career faculty also link labour market practice to broad ethical expectations. Journalism, public relations, broadcasting, graphic design and other creative occupations have occupation specific ethical codes. Examples of creative occupations with codes of ethical practice include RTDNA - Radio Television Digital News Association; IABC, International Association of Business Communicators; CPRS - Canadian, Public Relations Society; RGD - Registered Graphic Designers; and ARIDO - Association of Registered Interior Designers of Ontario. Creative program curriculum decisions, while informed by occupational historic traditions, are a partnership between educators and others. The locus of curriculum creation remains with educators and is generally not overtly imposed purely by governments, industry, or special interests.

There is considerable room for aligning priorities and achieving more porous communication between educators, government economic policy goals, and graduates' abilities



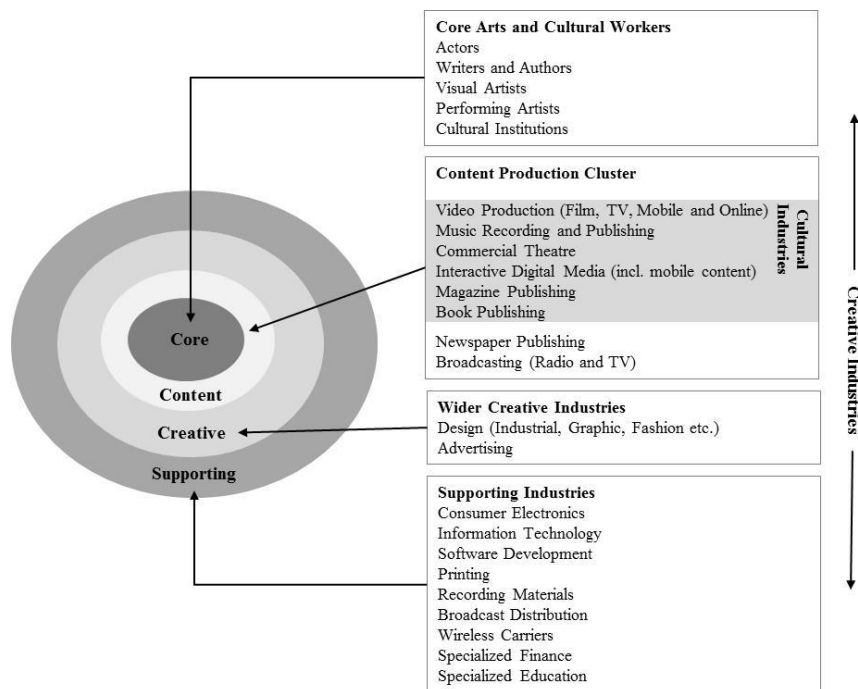
to participate in cultural production, innovation and problem-solving issues in society. In fall 2017, cultural and creative educational production featured as a key issue in a faculty strike, whereby the issue of academic freedom was an item desired by faculty in the Ontario system collective agreement (Hogan & Trotter, 2013; MacKay, 2014; Means, 2013). Many colleges already had similar academic freedom language outlined in research policies. Effective fall 2017 academic freedom language is now in the faculty collective agreement. In the College system, as a crown corporation, IP intellectual property (IP) by faculty has rest with the employer, a system that is a practice different from universities; however, learner-creators maintain their copyright on their assignments and partners with colleges usually maintain their IP in research partnerships. College employees can maintain copyright and IP on work done on documented personal time. This differs from university employee creative rights. Some of the 21<sup>st</sup> century best educational practices are to increase knowledge transfer, build clarity around content creator rights like IP, whether content is created by institution, faculty or learner, and to attribute IP rights (Means, 2013; Ontario Innovation Agenda, 2015; World Intellectual Property Organization, 2017).

**International influences.** Globally oriented organizations from UNESCO, OECD, and EU have on-going and numerous papers on culture, creativity, innovation, changing and future oriented educational practices published over the last 30 years (Cunningham, 2009; Schlesinger, 2017; UNESCO, 2004, 2015; OECD, 2001, 2014, 2016).

**Creative Industries defined.** Almost two decades ago, under the Blair government, the United Kingdom Department of Digital, Media, Culture and Sport (DMCS) defined creative and cultural industries as “those activities which have their origin in individual creativity, skill and talent and which have potential for wealth and *job creation through the generation and*

*exploitation of intellectual property* [emphasis added]” (British Council, 2010, p. 16). In 1998, DMCS referenced the following occupational groups as having economic growth potential in the digital creative economy: advertising, architecture, art, antiques, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software, computer services, television and radio. These concepts have spread, and, protecting the generation of IP protects learners. The phrasing of ‘exploiting’ IP could be problematic as who would be doing the exploiting? Who is being exploited needs consideration.

Globally, the ‘Creative Industries’ title is used to be inclusive of cultural industries, digital industries, and design industries (Cunningham, 2009; Schlesinger, 2017; Vinodrai, 2015). Recently, creative industries are now poured into the broader innovation agenda concepts in several Ontario economic and educational strategy documents. Figure 1 is a diagram of the Broader Creative Cluster and provides more detail and context, as does Table 1, a chart of definitions around the creative learning ecology.



**Figure 1.** Cultural and Creative Industries Ontario 2017  
(Ministry Tourism Culture and Sport, Creative Cluster Report, Introduction, 2017)

**New era. New economies.** Traditional industrial era economies and higher education are changing (Means, 2013; Miner, 2010; Premier’s Panel, 2018). In the 21<sup>st</sup> century, we hear regularly of the knowledge, creative and innovation economies (Colleges Ontario, 2014; Martin & Florida, 2009; MTCS, 2016). The **knowledge era/economy** is a shift in society from industrialization and manufacturing to trading information in a digital environment. The post-industrial knowledge economy is based on people creating, and trading information and knowledge (Creative Nova Scotia Leadership Council (CNSLC), 2012; Means, 2013; Ontario Research & Innovation Council (ORIC), 2015). The **creative economy** is predicated on the idea that cultural production, especially digitally enhanced production, has increased value in the knowledge era. The creative economy involves workplaces with valued or monetized cultural/creative production roles in the creative and knowledge economies: graphic design, fashion, video gaming, entertainment, web design, animation, etc. (CNSLC, 2012; Department of Culture Media and Sport, 1998; Kalin, 2016; Martin & Florida, 2009).

The **innovation economy** is described as “an openness ... to new ways of thinking and doing that bring about improvements, whether to an individual business, an industry, government, the economy or society as a whole. Throughout history, innovation has been the major force driving social and economic gains” (Ontario Research Innovation Council, 2015). A 2012 Ontario higher education position paper *Strengthening Ontario’s Centres of Creativity, Innovation and Knowledge* (Ministry of Training, Colleges and Universities (MTCU), 2012) defines innovation as “those new ideas, systems and processes that create new learning and teaching modalities, improve learning outcomes, enhance the student experience, and *create long term savings through improved productivity* [emphasis added]” (p. 8). Usually innovation education refers to a continuum, in part or in whole, of experiential, enterprise, entrepreneurial

and/or research learning in curriculum, with potential for commercialization occurring after graduation (Jones & Iredale, 2010; Thorp & Goldstein, 2010). As mentioned previously, colleges have examples of programming or student-services along this continuum: businesses on campus connected to curriculum, and small business or incubator programs continue to grow.

Ontarian, Canadian and global economies are changing, as are educational leadership practices (CNSLC, 2012; Craft, 2008; McGill & Beetham, 2015; Means, 2013). Some of the future knowledge era, non-routine occupations have yet to be developed (Martin & Florida, 2009; Miner, 2010; Rostek, 2016). College CCI educators will be working to help create programming to prepare people for these emergent occupations. How the training and education occurs will involve leaders and professors planning for further digital pedagogy techniques. HOMAD and faculty in their areas are adept and practiced at changing curriculum, hardware, and software towards creative industries and digital pedagogy practices.

**Policy gap.** The gap of higher education provincial policy leadership around these issues in Ontario is striking because of the important policy development being carried out in other jurisdictions. Ontario higher education needs a strategy to close this gap that draws on the wealth of knowledge of those involved in the junction between the creative industries and educating for future practice. Creative program leaders of HOMAD are situated between industry and education and interact day to day with professors invested in digital pedagogy. They have tacit knowledge that is of use to policy development. Other areas in the world are already developing digital pedagogy plans and policies around creativity and innovation education. Ontario colleges, aligned provincially and with industry and government, should develop an overarching plan.

For example, strategies, literature reviews, frameworks and educational support systems for digital pedagogy and creative industry programming exist in the United Kingdom, Europe,

and elsewhere (Algonquin College 2014; 2015; 2016; Ilomaki, L., Kantosalo, A. & Lakkala, M., 2011; Irish National Forum, 2015; McGill & Beetham, 2015). Schlesinger (2017) refers to creative economy agendas in higher education as a ‘global orthodoxy’ because of the ubiquity of the phrase ‘creative economy’ and the global spread of the creativity and innovation concepts. Indeed, in Europe and elsewhere there has been a 20-year scholarly discourse on creative industries and innovation in higher education. These scholarly conversations are only recently happening in a Canadian national or provincial context (CNSLC, 2012, 2014).

The solution to the problem of practice needs to be aimed at responding to the gap in policy and strategic focus in the province of Ontario for academic leadership strategy. Who is best situated to inform and develop the solution to the gap in policy? There are many stakeholders and change agents who come to mind: government, the education Ministry, industry, college senior leaders. However, some of the stakeholders may not be as connected to industry and education practice as others. There is an opportunity for HOMAD – chairs, associate deans, deans in Ontario colleges - to share their knowledge, develop common language and knowledge of academic research to develop a strategy document.

I expect this strategy document will help HOMAD plan to enable future collection of exemplar projects and showcase the synergies of creative talents and outcomes both within and across the colleges. The strengths of the current HOMAD committee members, industry connections and educational praxis, can be purposeful in the mandate to generate collective capacities in this field. In Ontario, there have been various economic, creative industries and innovation policies put forward over the last decade in precursor documents (Florida & Stolarick, 2008; Gertler, Florida, Gates, & Vinodrai, 2002; Martin & Florida, 2009; MRI, 2015). However, none of the documents have an emphasis or foundation on future expectations for these newer

practices in Ontario higher education *pedagogy* development, or for plans for *leading* digital pedagogy.

### **Who are the Leaders of Creative Industry Programs?**

The Heads of Media, Art and Design (HOMAD) Committee of senior and middle college management (deans, associate deans/chairs) is charged individually and collectively with academic leadership of over 500 creative program offerings at Ontario Colleges. More than 300 program offerings are in Arts and Culture and approximately 150 are in Media (Ontario College Application Service (OCAS), 2018). The diagram of HOMAD meetings in Figure 2 reveals the organizational structure and purposes. The descriptive text explains some of the member relationships, reach, and outcomes of the meetings. Appendix B mentions additional provincial academic and industry events that HOMAD members may attend annually. HOMAD reports to the provincial Academic Vice Presidents' Committee (VPC) who, in turn, reports to the Council of Presidents (COP).

HOMAD is one of several discipline-specific "Heads of ..." groups in the province. There are Heads of Business, Heads of Technology, Heads of Interdisciplinary Studies, Heads of Nursing, etc. Their work and findings are not broadly shared externally to the college system. Each 'Heads of ...' group has independence in agenda setting and meeting format; however, all groups submit and present an annual report to the Academic Vice President's Committee (VPC) outlining the previous year's activities, achievements, and concerns. The rotating HOMAD Chairperson delivers this annual advising report to the Academic Vice President's committee in January. The traditional cycle for HOMAD meetings and new Committee Chair is fall, winter, and spring with an Annual General Meeting (AGM). Sometimes only two meetings occur in the year; usually one scheduled meeting takes place over two days.

**Vision & Mission.** HOMAD's web information identifies their vision: 'Creative Work: Serious Play'. The mission is "the pursuit of excellence in the training of learners in the areas of media, art, communication, and design. HOMAD members recognize the value that the community college system brings to this area of instruction and work to improve this in an ever-changing but vibrant sector of our workforce" (HOMAD 2010). The scope of the website mentions the following programs: Foundation/Access, Arts, Design, Broadcasting/Radio/TV, New Media, and Communications. Meeting topics include funding, funding weights, system-wide software and hardware acquisition, professional development, articulation, space, alternative delivery patterns, applied degrees, technical issues, student learning challenges and accommodation (HOMAD, 2010).

Membership of HOMAD has and continues to be fluid. With nine years of HOMAD membership, I am one of the longest serving members. Job changes for these middle (and the senior) positions happen for a variety of reasons: promotion from faculty/industry to chair/associate dean or chair/associate dean to dean or other senior management position, lateral move to another department, reapply/return to faculty from management, retirement, an industry trained person moving back to industry, a move to another institution, seconded to a project, or position redundancy due to reduced institutional finances and re-organization. Portfolios of individual chairs/associate deans and deans across the province vary with size of college and department/school, size of budgets and enrolments. Thorp & Goldstein (2010) and Fattig (2013) reference the rate of HE leadership turnover as being problematic for institutions to sustain visions and plans over time.

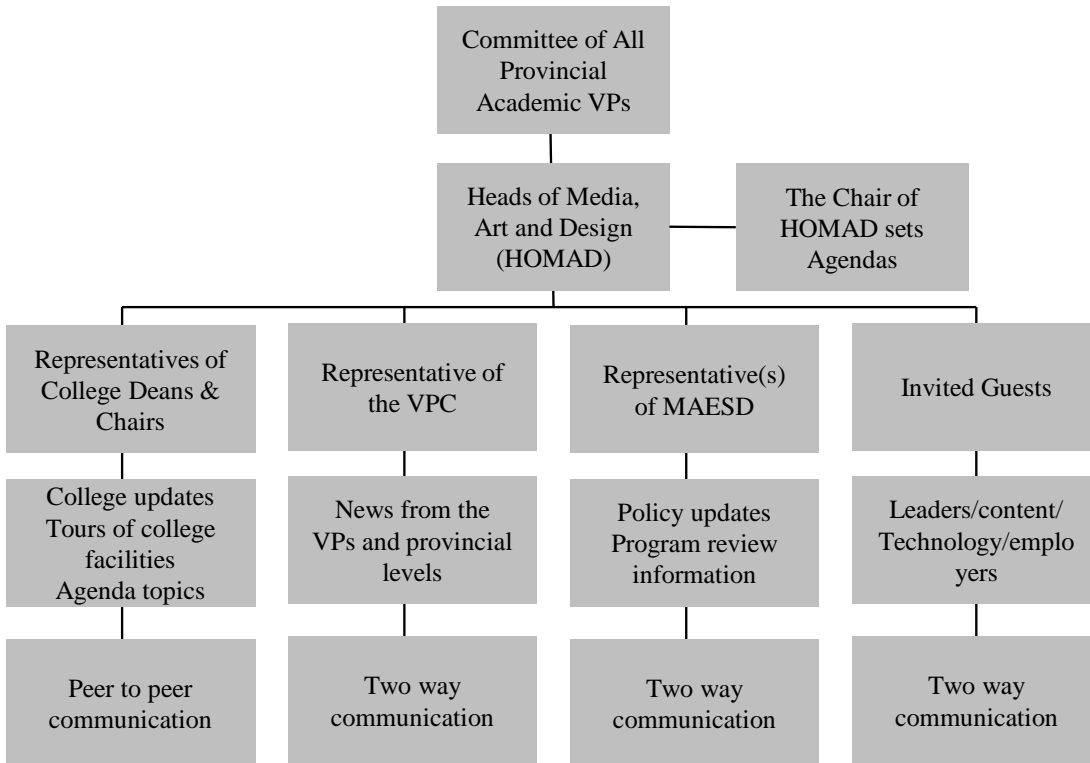
**Change readiness within HOMAD.** The Chair of HOMAD changes annually. One feature of a rotating chair structure is the programming and agendas reflect the goals, interests,

and industry contacts of that individual. As my OIP progressed, I discussed its contents with the past and current HOMAD Chairs. In November 2017 I presented to HOMAD highlighting a few points within the plan at that stage and informing the group that collectively HOMAD was the organizational leadership community I was using for the OIP. The OIP has been supported in principle at HOMAD. A number of current and former HOMAD members, and faculty in their areas, have recently completed or are in the process of Masters or Doctorate programs in a variety of thesis projects related to their subject expertise or the creative programs they lead. This influx of scholarly activity is timely. Many of the chairs, associate deans and deans have worked in creative industries and have led creative teams in the workplace, as well as academia. These leaders live with change as a constant. Many will have taken or led workshops on change management, and initiated several change processes in their departments such as new processes to new equipment to organizational changes.

**Three purposes of HOMAD.** The HOMAD meetings serve three key purposes:

- 1) As an open discipline-related educational community;
- 2) As an information conduit to other partners such as Ministry of Advanced Education and Skills Development, industry, the VPs committee; and, now,
- 3) As a system to further academic discourse and dissemination on leading and communicating scholarship and innovative activities on digital pedagogies in creative industry programs.





**Meetings** (2-3) are held fall, winter, and late spring (AGM)

Meetings are held at rotating colleges (24), often in related facilities or at/with external partners: Off-site meeting locations have included visiting Communitech KW, Corus Quay T.O., TIFF Bell Lightbox, Pinewood Studios, SIRT Screen Industries Research and Training Centre

**Usual Attendees:**

Deans & chairs	Deans, associate deans, chairs, principals, of media, art, design, etc.
Chair of HOMAD	One member serves as Chair, others as finance, secretary, and past chair
4 Regional Reps	Advisors to HOMAD chair are peer reps from north, east, west and central (Note: colleges are often classified as small, medium or large by enrolment, independent of regions)
VP representative	A VP from one of the colleges is assigned to this 'Heads of' portfolio VP Committee (VPC) - Provincial Committee of all academic VPs Colleges Ontario and VPs host chairs of all 'Heads of 'to report on the year Colleges' Branch MAESD representative(s) pass along ministry information
MAESD representative	
Invited Guests	Subject specialists, industry leaders, technology leaders, learners & faculty, special topics, and events

**Figure 2.** Heads of Media Art and Design (HOMAD) Committee Meetings

Partner connections may include MAESD College’s branch representatives, industry leaders, employers of college graduates, learners, technology sales representatives, technology representatives, and relevant sub-committees for broadcasting, arts, journalism (See Appendix

B). A result of sharing information means that leaders hear continually about successful, change-oriented projects at various colleges: projects such as launching new programming, new buildings, site renovations, curriculum reform, retention, initiation of funded and unfunded research projects etc. The HOMAD meetings, combined with meeting peers at provincial events, expand the reach of the committee and create a learning ecology.

The Creative Nova Scotia Committee indicates, “developing an understanding of the relationship between the arts and the creative industries as a part of policy development must be done in a way that acknowledges the complexity of how the various components *overlap, collaborate and coexist* [emphasis added]” (Creative Nova Scotia Leadership Council, 2012, p. 7). Ecologies and ecosystems are holistic systems where complex parts are co-dependent and influence each other, an idea described by many researchers (Abboud, 2018; Hernes, 2008, 2014; Senge, 2006; Senge, Hamilton & Kania, 2015). CCI classrooms are often studio-based and equipment and physical space may mirror the workplace and assist learners to transition to the workplace (Hallowell, 2014; Zitter & Hoeve, 2012). Teaching and learning in creative programs often involves learners using the software and hardware used by practitioners in industry. Assignments and project briefs in creative industry programs often result in learners producing cultural products similar to occupational expectations through authentic learning. Learners often do school work off-campus in and with the community.

**Leaders as trim tabs.** Though there are only a few HOMAD meetings each year, contained to members and invited guests, the meetings are pivotal to provincial knowledge sharing and education agenda setting in college arts, media, communication, and design programs (Figure 3). The relationships between HOMAD members are fluid but responsibilities and job scope have provincial similarities. [See Appendix C for evidence of these job

responsibilities as outlined in a recent 2017 college job ad for chair/associate dean of an Ontario Design School].

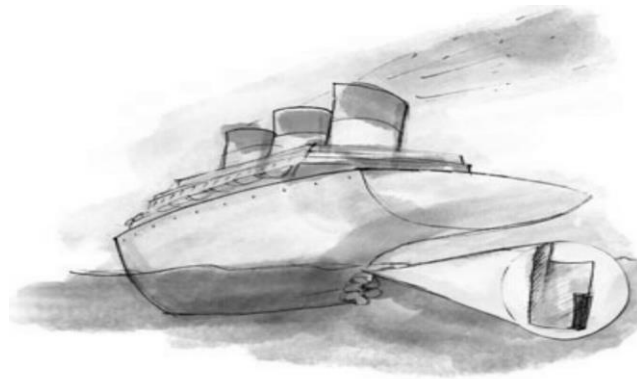
Chetty (2009), Fattig (2013), and Lima (2015) wrote dissertations on the role of chairs in community colleges and they describe the widening scope of career responsibilities for chairs/associate deans in a time of change in Canadian and American college systems. They describe changes that include colleges offering degrees, inadequate, but improving, training for chair positions, the focus on teaching and learning, higher enrolments, lower budgets, technological change, increased accountabilities and broadening job scope. Fattig (2013) and Lima (2015) discuss this chair position as a middle management role that is rewarding but also as problematic because associate deans and chairs are serving learners' needs but are in the middle between faculty and senior leaders, which sometimes causes role ambiguity.

Associate deans and chairs, however, are not isolated in their practice; their roles are in the middle of a college hierarchy and a college system (Mitchell & Eddy, 2008). Appendix E is a diagram of the college system. Appendix F is a map of college locations. Senge (2006), referring to systems thinking, suggests that while systems are broader in scope, there also needs to be attention to managing at a local level. To make this clear, Senge refers to designer/inventor/philosopher Buckminster Fuller's analogy of the trim tab, a small counterbalancing rudder on the regular rudder that influences boats or airplanes to efficiently change course using low pressure influence to counterbalance the rudder. Buckminster Fuller mentioned the trim tab in an archived 1972 interview:

Something hit me very hard once, thinking about what one little man could do. Think of the *Queen Elizabeth* – the whole ship goes by and then comes the rudder. And, there's a tiny thing at the edge of the rudder called a trim tab. It's a miniature rudder. Just moving

the little trim tab builds a low pressure that pulls the rudder around. Takes almost no effort at all. So I said that the little individual can be a trim tab. (Buckminster Fuller Institute, 2017)

The trim tab metaphor deals with small changes, made at the right time and place, seen from a systems perspective, which can have leverage to implement broad effective change. Importantly, Senge, in reference to Fuller's trim tab idea, indicates that in systems' change "the areas of highest leverage are often the least obvious" (Senge, 2006, p. 62), meaning that if organizations can locate individuals or groups who have leverage and influence, similar to that of a boat's trim tab, then change can proceed more rapidly from low pressure rather than the high effort, less efficient approach of laboriously turning an ocean liner around by the large rudder alone. Buckminster Fuller's headstone reads "Call Me Trim Tab - Bucky" in keeping with his personal revelation that small pivotal and purposeful change can lead to larger long-term change (Buckminster Fuller Institute, 2017).



**Figure 3:** Chairs as Trim Tabs. Image Source: (Livingthehabits, 2018). **Trim Tab:** A small rudder on the larger rudder that can help a boat steer, balance and change direction with low-pressure effort.

When a boat or a system needs to change its direction, using the trim tab helps steer forward motion and keep things steady as the change/movement occurs. Whether change is in rough weather or calm, the trim tab makes effective progress towards new directions by exerting appropriate leverage. Strategy is a way to leverage change.

**Digital pedagogy defined.** Parallel to trends about changing economies, growth of creative industries and innovation agendas, numerous educators are noting that the knowledge era has brought new ways of teaching and learning. There are many evolving definitions for these additions to effective pedagogical practices (Fullan & Langworthy, 2014; Hallowell, 2014; Spiro, 2013). Titling varies in documents for similar new pedagogical concepts: some researchers refer to 21<sup>st</sup> century pedagogy and skills, digital capabilities, trans-literacies, hybrid pedagogies, multimodal learning, interdisciplinary studies, digital humanities, digital pedagogies, and new pedagogies. For the purpose of this OIP, the phrase digital pedagogy will prevail. Table 1 outlines definitions of digital pedagogy and the creative industries learning ecology.

These increasingly common phrases above are all variations to describe similar evolving teaching and learning digital pedagogy practices.

- 1) more peer to peer collaboration in person or online,
- 2) learners using the Internet, educational technology, and mobility seamlessly in and out of class,
- 3) learner-centric projects,
- 4) blurring of boundaries between schools and community, and,
- 5) sharing and communicating school assessment products in public realms.

(Barber, King, & Buchanan, 2015; Craft, 2008; Fullan & Langworthy, 2014; Jenkins, Clinton, Purushotma, Robinson & Wiegel, 2006; McGill & Beetham, 2015; Stommel, 2013, 2015)

In essence, the evolving definition of digital pedagogy reflects newer philosophies of teaching and learning combined with the myriad new tools and resources educators are using now. The practice of digital pedagogy extends to experiential learning, problem based learning (PBL), work-integrated learning (WIL), cultural production/products, and enterprise and/or entrepreneurial education (Thorp & Goldstein, 2010).

Examples of emergent digital pedagogy practices below include six American, British, and Canadian research studies (Barber, *et al.*, 2015; Craft, 2008; Fullan & Langworthy, 2014; Jenkins *et al.*, 2006; McGill & Beetham, 2015; Stommel, 2013, 2015). After research, analysis, case study, and consultation, these authors observed and communicated noted changes in teaching and learning from traditional practices, and described their definitions and features of digital pedagogy philosophy and practice. The striking similarities of the disparate authors' conclusions about digital pedagogy and new ways of teaching are significant: contemporary digital pedagogy practice involves projects more than papers, collaboration and community, praxis, problem solving, story-telling, plurality, alternate perspectives and voices, and creative use of technology to inform pedagogical intent.

The examples in Table 2 are high-level summaries of various researchers' conclusions of consistent traits of defining how digital pedagogy in teaching and learning has been evolving. Leaders of digital pedagogy as practiced in the Ontario colleges have responsibilities around issues and ethics in the classroom and community: personal identity, cultural appropriation, intellectual property, identity politics, policy, and innovation.

Table 2.

*Traits of digital pedagogy practice: A summary of six research articles*

<p><b>Jenkins, H. et al. (2006)</b>  <i>Describes qualities of 21st century learning: determines 21st century learning encourages participation, collaboration and public engagement</i></p> <ul style="list-style-type: none"> <li>• Collaboration</li> <li>• Service learning</li> <li>• Student-centred</li> <li>• Fosters creativity, play, problem solving</li> <li>• Increases analysis of digital environment</li> <li>• Play</li> <li>• Judgment</li> <li>• Appropriation</li> <li>• Collective intelligence</li> <li>• Studio learning</li> <li>• Uses theory and practice</li> <li>• Critical thinking</li> <li>• Emphasizes pedagogy and research</li> <li>• Performance</li> <li>• Distributed cognition</li> <li>• Networking</li> </ul>	<p><b>Craft (2008)</b>  <i>“Exploring tensions in policy developments which both ‘universalise’ creativity and yet appear also to ‘particularise’ [creativity] within a specific set of social, economic and cultural arrangements and values ... there is an “umbilical connection between creativity and educational futures” (Craft, 2008)</i></p> <ul style="list-style-type: none"> <li>• Plurality of identity</li> <li>• Possibilities for engagement</li> <li>• Playfulness and exploratory behaviour</li> <li>• Participation through Information Communication Technologies (ICT)</li> <li>• Partnerships across professional context</li> </ul>
<p><b>Stommel (2013, 2015)</b>  <i>Defining Critical Digital Pedagogy – a humanistic approach to new hybrid pedagogy</i></p> <ul style="list-style-type: none"> <li>• Centres on community and collaboration</li> <li>• Must be open to diverse international voices and thus requires invention to re-imagine ways communication and collaboration happen across cultural and political boundaries</li> <li>• Will not, cannot be defined by a single voice but must gather together a cacophony of voices</li> <li>• Must have use and application outside of traditional classrooms</li> </ul>	<p><b>Fullan &amp; Langworthy (2014)</b>  <i>Future of education: new pedagogies, deep learning tasks, new learning partnerships</i></p> <ul style="list-style-type: none"> <li>• New learning partnerships/ collaborative connected learning</li> <li>• Teachers and learners co-learn/ new knowledge use in the world</li> <li>• Deep learning tasks with digital tools and resources</li> <li>• New content discovery/ new knowledge creation/ cross-curricular</li> <li>• Accelerated learner autonomy/ student control and choice</li> <li>• New measures of new outcomes/ continuous feedback</li> </ul>
<p><b>Barber, King &amp; Buchanan (2015)</b>  <i>Uses problem based learning, authentic assessment and ‘digital moments’ that bring learners meaning in online teaching</i></p> <ul style="list-style-type: none"> <li>• Digital moments/ student narratives</li> <li>• Collaboration and community based learning</li> <li>• Multiple stories/ shared stories</li> <li>• Relationships in community and narration of learning</li> </ul>	<p><b>McGill &amp; Beetham (2015)</b>  <i>Digital Capabilities [skills plus literacies] are now required for all citizens</i></p> <ul style="list-style-type: none"> <li>• Digital creation, problem solving, and innovation</li> <li>• Digital communication, collaboration, and participation</li> <li>• Digital learning and development and information, data and media literacies</li> <li>• ICT proficiency</li> <li>• Digital identity and well being</li> </ul>

There may also be a responsibility to attempt to balance neoliberal drivers, and the new post-capitalism economic models that may emerge (Beetham, Sharpe, Benfield & Knight, 2013; Cunningham, 2009; Kalin, 2016; McGill & Beetham, 2015; Means, 2013).

**Digital pedagogy: three exemplars.** Digital pedagogy in community colleges has many options for significant contributions to education discourse through cultural production success. Three examples below show a range of successful projects using digital pedagogy practices.

***On Broadway.*** For example, one college's involvement in directing, work shopping and launching the seven-time Tony nominated play *Come From Away*, currently on Broadway, has further propelled that institution's long-standing international reputation for creativity forward (Sheridan College, 2017). In 2017, the play won a Tony Award for Best Direction of a Musical or Comedy. This is an example of a college related cultural product – story telling and narration - reaching out to larger communities. The play had iterations in its development with Sheridan College and then became commercialized.

***Medical research.*** NSERC funded a 2016 Fashion student to create a motion capture suit prototype for a partner company of Parkinson's patient researchers to help track patient medication dosage and movement. The patients wear specialized tracksuits with mo-cap (motion capture) sensors commonly used in game graphics creation. Researchers track mobility post medication. Eventually the graduate won a national pitch competition sponsored by Colleges and Institutes Canada (CICan) as a student research innovator of the year (Colleges and Institutes Canada, 2016; Rickwood, 2016). Numerous media stories of the project occurred. This is an example of cross-disciplinary research and a college created product reaching broader audiences. The intent was also for further commercialization and research by a private company into Parkinson research. The Parkinson medication company was housed in a university incubator community.

***Academy awards.*** Another provincial example is the number of graduates who have animated Academy Award winning movies because of experience they gained through client



projects and partnerships while in school (Seneca College, 2016). These projects involved collaboration, new technologies, iterative design and showcasing the finished work.

As part of curriculum, or extracurricular, many learners are involved in various incubator and entrepreneurship projects including enterprise businesses (curriculum-connected, student driven learning/business enterprises) on campus and off. These exemplars above are a sample of influence and possibility. Each term, at each college, remarkable creative and innovative digital pedagogy projects happen, as do incubators or accelerators outside of curriculum to encourage innovation through business creation (Bridge, 2015; Jones & Iredale, 2010). The more educators, learners, and educational leaders see successful digital pedagogy results enacted in teaching and learning, the more receptive they may be to explore digital pedagogies as appropriate to learners' life-long needs.

**Activating digital pedagogy.** HOMAD can steer a strategic change process and ground the development of this strategy as evidenced by the exemplars of success of these programs to champion innovative, creative work. The members of HOMAD lead Community Colleges in Ontario in which professors and learners *are doing* successful digital pedagogy – teaching and learning in newer pedagogical formats such as storyboards, digital storytelling or documentaries, animations, game creation, narrative films, magazine prototype, fashion lines, music concerts and/or multimedia theatre performances (Craft, 2008). Many of these formats are in partnership with internal or external groups and are 'innovative' in that their educational methodology adds value to traditional teaching practices.

Developing a plan for strategy around digital pedagogies in relation to creative industries and innovation could determine the colleges' unique position in the academy to go beyond effective standard pedagogy. Colleges can take steps to establish an academically supported

reputation in effective digital pedagogy. Emphasis at HOMAD meetings has been on knowledge sharing around academic operational priorities, professional development, faculty and learner achievements, and industry and technology needs. Other common discussion items are influences on programs, and graduate employment goals of programming. Time focusing on successes and research in digital pedagogy in creative industry programs can inform future HOMAD strategy.

Current traditions of HOMAD meetings do not often leave room for moments of scholarly discourse and peer-to-peer reflection on the system or ‘activating’ the Ontario system in relation to global patterns (Cunningham, 2009; Schlesinger, 2017). Grierson (2016) questions in an editorial: “How can we *activate* [emphasis added] digital and creative innovation in the arts and ICT [Information Communication Technology] without losing sight of cultural meaning, human rights, and aesthetic values?” (p. 1299). These are the sorts of discussions that could occur more regularly at HOMAD. Once a plan is created, leaders, and faculty, of CCI programs in higher education in Ontario will benefit from opportunities to pay attention to the evolution of digital pedagogy whether their programs are connected or unconnected to Ontario’s or individual community college’s innovation agendas.

### **OIP Purpose**

The OIP strategy is to plan a process for HOMAD to co-develop a document composed of these leaders’ definition(s) and practice(s) of digital pedagogy, and curated examples of innovation by faculty and learners. The plan is also to emphasize scholarship across creative programs around digital pedagogy practices. Another aspect of the plan is to determine the measurements of success in leading digital pedagogy, guided by the Organization for Economic Collaboration and Development (2014) framework for measuring innovation in education.

Table 3.

*Organizational Improvement Plan with HOMAD*

Topic and timeline	ACTIVITY Description
<b>Inform HOMAD</b> November 2017	1. Inform HOMAD that OIP project is in process and of the features of the project.
<b>Conversations</b> Winter 2018 to Spring 2019	2. Plan a workshop to inform/refresh/dialogue with HOMAD) peers about the complexity and global scope of leading digital pedagogy as it relates to cultural and creative industries (CCIs) education and the higher education research community 3. Encourage HOMAD to submit a proposal(s) on digital pedagogy to conference(s)
<b>Develop Definitions</b> Winter 2018 Fall 2018	4. Plan a second meeting to discuss, initiate and co-create a conversation around a shared definition of digital pedagogy in a community college context by using existing academy-tested definitions and frameworks and adapting to the college context based on HOMAD members contributions from their experiences 5. Outline unique aspects of digital pedagogy in creative industry programs and relationship to innovation projects
<b>Collect Exemplars</b> Summer 2018 to Spring 2019	6. Plan to collect digital pedagogy leadership knowledge and representative exemplars of learner and faculty capstone project/research/innovation exemplars with CCI department leaders' support (This collection of digital pedagogy and creative industries exemplar projects would be a knowledge transfer.
<b>Plan a Critical Path</b> Summer 2018 to Fall 2019	7. Plan a critical path process to consolidate digital pedagogy information from several colleges including best practices with an eye to creating best practices and sharing success stories. Share with VPC, faculty, and other creative industry educators. Discuss and collaborate on connecting with college and provincial policy creators to share and harmonize processes and knowledge.

**HOMAD as a community.** After implementing the strategies in the OIP, HOMAD members will have achieved shared knowledge and terminology in order to discuss creative industries and digital pedagogy in a community college context. As these conversations, meetings and exemplar collection unfold, the plan is for HOMAD to draft a CCI and digital pedagogy strategy document for further input and editing. In the best possible outcome, HOMAD members will then commence a co-contributor strategic document outlining leaders' perspectives, current best practices and future goals. HOMAD is a relational group – a community of members with shared knowledge by job roles and responsibilities and by discipline – those programs related to CCIs as described in Figures 1 and 2 and Appendices C and D. Each person in the group is part of a system in their department, their Faculty, and their college. All of the Ontario colleges are part of a provincial system with shared employer

collective agreements or administrative associations. Making change within systems requires system leaders and points of leverage (Buckminster Fuller Institute, 2017; Meadows, 2000, 2008). HOMAD can serve as a trim tab: a leverage group. Senge, Hamilton, and Kania (2015) speak of systems leaders: “the deep changes necessary to accelerate progress against society’s most intractable problems require a unique type of leader – the system leader, a person who catalyzes collective leadership” (p. 27). Members of HOMAD are already systems leaders for digital pedagogy and both the human and technological changes in HE.

### **Chapter One Conclusion**

In current praxis, HOMAD influences digital pedagogy actions but does so removed from educational research and discourse on creativity and innovation. The province has creative industries and innovation agendas, and though K-12 and higher education is mentioned tangentially, there is not a focus on integration of policy, industry, and education (Martin and Florida, 2009; MTCU, 2012). Creative leaders in Ontario colleges have information and contacts useful to further policy development and to help leverage change in an informed way. Many creative industries are seen to be a growing source of knowledge era jobs (Ontario Cultural Strategy, Ministry of Tourism, Culture and Sport Ontario, 2016). Teaching and learning has been changing in format and purpose (Fullan & Langworthy, 2014). Creative program leaders in Ontario colleges have specialized knowledge of creative industries and digital pedagogy practices as led and performed by faculty in their areas (personal experience). The informed and experienced HOMAD committee could leverage educational change efficiently (Abboud, 2018; Buckminster Fuller Institute, 2017; Senge, et al. 2015). Over time, HOMAD could add to their mandate and increase scholarly attention to and communication about the new pedagogy practices in their schools and with connections to industry and cultural production.

## **Chapter Two – Literature: Change Theories & Policy**

In this literature section, I examine Ontario and national research having to do with creativity, innovation, colleges, higher education and policy. I examine other related topic areas: the college system history and purpose; system complexity; neoliberal traits within the college system and neoliberalism as seen by theorist Wendy Brown (2015). Themes from Tor Hernes' (2008, 2014) organizational process theory research are described in relationship to community colleges and creative programs' leadership.

### **Literature: Creativity & Innovation Policy**

From 2008-2016, the Ontario government sought to bring awareness of the need for citizens and businesses to grow cultural, creative, innovative skills to foster economic growth in the economy across many creative occupations. Since 2010 colleges' position papers explored what innovation might mean to classrooms and what innovative graduates might mean to growing an innovation culture to replace the long declining traditional manufacturing sector in Southwestern Ontario. Appendix A lists and links several policy and position papers and web resources around innovation and creative economy. Six of the documents have direct relationship to the HOMAD leaders' planning responsibilities:

1. *Ontario in the Creative Age* (Martin & Florida, 2009), a paper from the University of Toronto Munk School of Global Affairs and Policy linking Richard Florida's ideas of the creative class to regional economic prosperity;
2. *Strengthening Ontario's Centres of Creativity, Innovation, and Knowledge: a discussion paper on innovation to make our university and college system stronger* (MTCU, 2012), a white paper by the Ministry of Training, Colleges and Universities

- on bringing prescribed creativity and innovation into the missions of colleges and universities;
3. *Seizing Opportunities: Ontario's Innovation Agenda* (Ontario Research and Innovation Council, 2015), a government policy paper outlining how innovation is central to Ontario's economic growth;
  4. *Fuelling Prosperity: Colleges Ontario's Strategic Plan 2015-2018* (Colleges Ontario, 2015), the first sector-wide strategic plan for Ontario colleges by the provincial umbrella organization;
  5. *Ontario's Cultural Strategy* (Ministry of Tourism, Culture and Sport [Ontario], 2016), a provincial strategy to drive economic growth in Ontario's cultural sector; and,
  6. *Building the Workforce of Tomorrow: A shared responsibility* (Premier's Highly Skilled Workforce Expert Panel, 2018), a provincial plan to prepare citizens, educators, and employers for increased and radical changes to work in Ontario over the next several years.

**Innovation & higher education.** Along with the many white papers and policy documents mentioned, individuals are starting to research the HE creativity and innovation policy dynamic in Ontario and other locales around innovation agendas. Moffatt, Panitch, Parada, Todd, Barnoff, and Aslett (2016) completed a SSHRC sponsored project looking at nine future-oriented OECD position papers and the link to concepts in Ontario policy as influenced by innovation agendas. They found the Ontario government and higher education's interest in creative industries and the ubiquitous innovation language suggests a focus on four things: first, creativity and innovation are linked to neo-liberal drivers of the economy, industry needs, and

Ontario educational reform; second, the government anticipates fast and disruptive change; third, graduates need new skills for new times and occupations; and fourth, teaching and learning with new methods is in process, and imperative (Moffat, *et al.*, 2016).

Moffat *et al.*'s (2016) four points are similar to conclusions by others: society is changing rapidly, matching skills to new occupations will be important; changing teaching and learning praxis brings changes to educational environments, and linking innovation and creativity to neo-liberal economic and educational agendas may bring promise or peril depending on intent and implementation (McGill & Beetham, 2015; Means, 2013; Miner, 2010; Rostek, 2016). For Moffat *et al.* (2016) the focus was on considering critical and cautionary approaches to educators adopting innovation without self-reflective and critical analysis.

Ideas of 'creativity, innovation, and entrepreneurial education' are happening and being encouraged at both universities and colleges. Allison Bramwell (2009), connected to the Martin Prosperity Centre, University of Toronto, asserts, "many of the career pathways for 'super creative core' occupations that are the hallmark of creativity and innovation/entrepreneurship... are provided in [Ontario] colleges rather than universities" (p. 2). These occupations are shown in Figure 2 and in Appendices A and E. She recommends, "analytical attention to the drivers of regional economic growth in the 'creative age' needs to focus more explicitly on the role of [Ontario] colleges in educating workers in creative occupations" (p. 2). In Europe and the United States many college creative program subject areas are degreed subjects in a university environment: graphic design, interior design, television and film production, game design. In the document *Ontario in the Creative Age* (Martin & Florida, 2009), Florida mentioned a list of creative and cultural occupations. Independent of his list, Ontario colleges' deliver career programming of an incredibly similar format as seen in Appendix D. Florida was drawing on

literature from the United Kingdom (Department of Culture Media and Sport, 1998). At this point, in Ontario, only Ryerson University uses ‘creative industries’ in department titling (Ryerson University, 2017) although in UK, Europe, and Australia the Creative Industries titling of educational programs is used more broadly.

Since Ontario colleges have had the educational role of occupational education in applied creative fields, it is not surprising that teaching and learning praxis may have evolved differently at colleges (Bramwell, 2009; Vindorai, 2009). As well, different countries may look at creativity and innovation practices from either regional or national educational and economic perspectives with varying results (Matheson, 2006; Vindorai, 2015). And, researchers and policy analysts are examining relationships of incubators and accelerators in partnership with educators, to influence regional economic growth such as the Waterloo ICT cluster (Bramwell, Nelles, & Wolfe, 2008; Grierson, 2016; Thorp & Goldstein, 2010).

Merli Tamtik (2017) of the Faculty of Education, University of Manitoba interviewed 30 experts in federal, provincial, industry, and higher education sectors about the national and Ontario Innovation Agenda(s). She found policy coordination in Ontario lacking. She learned that there is little connection between federal and provincial innovation policy, higher education policy and research and innovation policy in Ontario. Though her research focused mainly on universities, one of Tamtik’s concluding advisements is that “it is imperative that the college sector, with its direct partnerships with industry, is included in the broader national innovation discussions” and that colleges should become a “visible actor [along with other stakeholders] with opportunity to impact national innovation vision” (p. 425).

In another article, Tamtik discusses that she interviewed nine Ontario university vice-presidents and one college vice-president about their leadership perspectives on ‘innovation’. Of



note to Tamtik (2018) is the Ontario practice of distributing innovation responsibility across several ministries: higher education, research and innovation, culture, tourism and sport, science and innovation. Tamtik (2018) also emphasizes the innovation system discussions involve “multi-issue, multi-actor, and multi-level” complexities (p. 6). From my extensive years of experience in the college sector, I argue that innovation at colleges fits this “multi-issue, multi-actor, and multi-level” complexity descriptor – there is usually a learner or faculty member principle investigator (PI), with or without learner curriculum engagement, who is connected to an external research client or other academic partners, who are connected to an academic school which is connected to a college-wide research office. The faculty member and project navigates a research ethics board if human subjects are involved in the project. By the end of the project, especially if learners are involved, there are additional college resources available for the learners through the project or post project for entrepreneurial learning and commercialization advice (personal experience). Outside of research, a live client project with faculty and learners may follow some of the same principals but the learning often involves some deliverables to the live client, outside of research. These may be digital assets, films, photos, maps, events, etc. Occasionally either type of project may warrant a non-disclosure agreement (NDA) (personal experience). This model, or similar variation, is replicated across colleges and universities. Outside of research or innovation, colleges very much parallel public sector hospital and health organizational charts with different actors and have influences of laws, boards of Governors, professional associations, multiple unions, salaried employees and hourly employees, small city/big campus environments, retail, food and other services, facilities needs and services. Outside agencies like the users of the systems and politicians, donors or others are sometimes arbitrators of substantive decisions.

Marie Lavoie (2009) of the Department of Economics, York University looked at Canada's national record of harmonizing innovation policy in comparison to international models. She concludes that Canada and its provinces have not yet harmonized innovation agendas. She mentions that education influences "human capital accumulation, skills development, social well-being and economic growth" (p. 4). She asserts education is central to any provincial or national policy agenda. From my perspective not having an aligned HE digital pedagogy policy with a harmonized provincial perspective is a gap. Academic leaders and policy makers have failed to consult on creating strategic policy for digital pedagogy, creative industries and innovation within higher education as transformative forces. This may mean Ontario graduates and the Ontario economy missing potential in comparison to some other regions.

Ontario higher education, already behind without such a strategy, will fall even further behind the new educational practices used in other locales (Lavoie, 2009; Martin & Florida, 2009). That is, given the interdisciplinary nature of creative industries and their potential for economic contribution to the knowledge economy, a provincial academic strategy aimed at strengthening, directing and informing models of higher education digital pedagogy practice could change Ontario higher education. Such a policy would need consultation and human and financial supports. A separate but related policy should focus around innovation and commercialization skills. I believe, as others have, that such a policy would need to reconcile individual needs with system needs and carefully outline motivations and boundaries to protect against potential over-marketization of creativity and innovation (Craft, 2008; Kalin, 2016; Lavoie, 2009; Means, 2013). The newly released *Building the Workforce of Tomorrow: A shared responsibility* report (Premier's Panel, 2018) supports efforts to move provincial alignment (harmonization) forward through education and multi-sector collaboration (Lavoie, 2009).

**Modeling change.** Awareness that change is happening related to innovation is a first step. A next step is for HOMAD to consider various ways to move change forward to serve its own longer-term goals. One way is through benchmarking. How are others implementing change? Ahead of educational policy developing and harmonizing in Ontario, in early 2018, Dr. Victoria Abboud of MaRS Development District (MaRS DD, often shortened to MaRS) in Toronto started workshops entitled *Educational Leadership for the Innovation Economy*. These one-day workshops help senior leaders in the education sector consider factors of influence and to help guide their institutions into educating for the innovation economy. The workshop maintains humanistic educational values first, meaning the human goals come ahead of technology use goals. In her workshop presentation Abboud (2018) describes capabilities for Ontario educational leadership in the innovation economy as having two themes: understanding systems change and exploring innovation by design. Within those two themes she emphasizes three areas of focus: cross sector connectivity, anti-oppressive practice, and leaders empowering others and influencing system change. Anti-oppressive practice involves honouring inclusivity. In the workshop she explains that educational leaders need to navigate ambiguity, have a bias to action, and should work to adopt iterative processes with risk-taking and failing fast as positive attributes. The workshop also weaves in how educational leaders might bring design thinking, systems thinking and entrepreneurial mindsets to 21<sup>st</sup> century K -12 and post-secondary education. (Abboud, 2018). Abboud’s workshop is pitched to leaders of all levels of education.

An existing model of effective higher education and digital pedagogy support is found in the UK. JISC (formerly known as the United Kingdom *Joint Information Systems Committee*) is a more than twenty-year-old “UK not-for-profit membership organisation, providing digital solutions for UK education and research” (JISC, *About*, 2017). JISC is both a national education

networked infrastructure for HE but also a hub for innovative teaching and learning classroom pedagogy and now a source for ‘digital capability’ leadership development. The Ontario college system leaders and HOMAD can learn some future possibilities from this organization as UK and JISC have invested significant resources towards exploring the knowledge era pedagogy that dovetails with 21<sup>st</sup> century skills.

JISC’s vision is “for the UK to be the most digitally advanced higher and further education and research nation in the world” (JISC, *Vision*, 2018). A JISC Digital Capabilities Framework was developed after a meta-analysis of 60 existing UK, EU and other digital education frameworks, workshops and toolkits (McGill & Beetham, 2015). JISC helps higher education participants navigate digital ‘capabilities’. The frameworks outline desired digital skills and attributes for higher education learners, teachers, and staff. JISC recently added leadership development and organizational readiness profiles and specialized workshops for HE Chief Information Officers (CIOs) and Academic leaders to its framework (Beetham, 2015; McGill & Beetham, 2015). Both Abboud (2018) and her team out of MaRS and the UK higher education based JISC organization are focused on preparing people to lead in complex, ambiguous, and changing times (JISC, *Vision*, 2017; McGill & Beetham, 2015).

**College system change.** Founded in 1967, the Ontario college system has had rapid and constant change recently celebrating the 50<sup>th</sup> anniversary of the system in 2017. Changes in 2017 included a contentious and public province-wide faculty strike around academic freedom and precarious work and the desired creation of a new part time support staff union. 2018 is the year that a second three-year SMA will be submitted to Ministry of Advanced Education and Skills Development (MAESD). 2018 is the year before the college system will move to corridor funding model similar to Ontario universities, which will radically change funding structures

between the colleges and the provincial government. The corridor model funding may re-norm how the previous growth oriented model of strategic enrolment management may change colleges' priorities. It is a time of increased international enrolments and modestly declining domestic student numbers because of demographic trends. The 24 community colleges in Ontario under MAESD offer "career-oriented, post-secondary education and training to assist individuals in finding and keeping employment, to meet the needs of employers and the changing work environment and to support the economic and social development of their local and diverse communities" (Government of Ontario, 2002).

In 2003, five CAATs (Humber, Sheridan, Conestoga, Seneca, and George Brown) were designated as Institutes of Technology and Advanced Learning (ITALs) (Colleges in Ontario, 2015). ITALs are similar to the globally recognized polytechnic model held formerly by Ryerson (now Ryerson University) and OCAD – Ontario College of Art and Design (now OCAD University). Currently in Ontario, Algonquin, Conestoga, George Brown, Humber, Seneca, and Sheridan Colleges have Polytechnic status (Polytechnics Canada, 2018).

In 2000, the Ministry of Training, Colleges and Universities authorized colleges to offer a limited number of baccalaureate degrees (Postsecondary Education Choice and Excellence Act, 2000). As well as certificate, diploma, advanced diploma and graduate certificates, over 200 degree programs are offered by 12 Ontario colleges (Lima, 2015; MAESD, *Credential Framework*, 2017; Wikipedia List of Colleges, 2015). The number of degrees continue to grow. Approved colleges can participate in Tri-council funded research grant applications and have arms' length foundations for capital and fundraising purposes. Ontario colleges and universities do not have firmly established two-plus-two articulation models like many American, western Canadian and European systems (Bologna Process, 2015; Canadian Information Centre, 2015;

Ontario Council on Articulation and Transfer (ONCAT), 2018). Learners in Ontario have a variety of HE pathways outlined and arbitrated by the member-driven Ontario Council on Articulation and Transfer (ONCAT). ONCAT supports limited, but growing, two plus two pathway models between colleges and universities, as well as collaborative degrees, college degrees, limited but growing examples of college to college transfer, college to university or university to college pathways. As well, there are Prior Learning and Recognition (PLAR) and advanced standing possibilities. There are more particularized agreements than multi-lateral agreements. Individual colleges have numerous learner focused partnerships and articulations with universities out of province and internationally, including a well-received multilateral partnership with Irish colleges that allow OSAP funding for Ontario college students.

**College sector complexity.** The Ontario college system is complex, as is the concept of CCIs and innovation in a local or global context. Appendix E is a working diagram of the provincial pattern for the Ontario college system and some of the relational, governance, reporting and accountability contexts. The complexity involves twenty-four colleges, provincial legislation, thousands of programs and industries, and many with outside regulators and accreditors for some programs. There is a provincial college's branch of MAESD, three unions and an administrative professional association, a provincial credential framework, criteria for program review each year and program curriculum standards review every five years. Within each individual college, most with several campuses, there is further complexity of internal policies and processes and unique organizational charts. Within each industry program group there is a legacy of occupational, safety, and often legal and health and safety expectations of occupations to be met via curricula.

**Neoliberalism & colleges.** For community colleges, adhering to, meeting, and exceeding internal and external performance measures and criteria for standardization has been built into the culture. This accountability approach is increasing (Fattig, 2013). The majority of professors are industry specialists and educators. They live in two contexts. Furthermore, there is ambiguity in the structures of community college system– it is highly regulated and standardized, yet also has much creativity and autonomy. Curriculum is decentralized, occupation-by-occupation, but processes are provincially centralized.

**Creativity, education & the ‘double crisis’.** In his article *Creativity and the Biopolitical Commons in Secondary and Higher Education* Alexander Means (2013) of Trent University discusses new definitions of HE creativity and a ‘double crisis’ in Ontario higher education: “the evolving crisis of educational systems resulting from the neoliberal erosion of their historical, cultural and democratic referents...” and “the crisis specific to immaterial labor and value particularly as they intersect with educational organization and policy” (p. 51). He explores recent changes to higher education, mainly universities, and imagines “that schooling for the creative economy would want to draw on, harness and develop human capabilities while promoting greater autonomy and equity” (p. 52). Means (2013) asserts that neoliberalism in schools is changing the purposes of education and that the changing concepts of work and the economy may be co-opting creativity and innovation to sustain neoliberalism and economic imperatives – the opposite of how they appear on the surface. He concludes that the reality has been somewhat different than proposed. He explains creativity in education is being subverted to drive economic gain and reduce contributions to ‘the common’ – creativity at its best would help the broader public solve problems or self-reflect. Some college leaders may have been educated in a university setting, but their day-to-day worlds and work deal with education for

occupations in creative sectors. They would like to think of their graduates as using creativity skills in their careers to contribute to the commons through enhancing people's life experiences.

**My experience & positionality.** My background and experiences inform my opinions and views of information. A short description of my career path follows as context. My university degree was a double major in English and Fine Art. After working briefly in sales, I returned to school to do a B.Ed. with Fine Art as my major teachable and English as a minor. After graduating from teacher's college, I worked part time teaching OAC English in summer school and doing part time college teaching. I was hired full time two years later. In my early career, I taught a variety of English, communication, and general education elective courses and initiated many courses including electives in Popular Culture and Issues in Cyberspace. Eventually, in the early digital days of the mid to late nineties, I worked on creating a public relations post-graduate certificate program and other new program development such as a Theatre Performance program. I served as coordinator of the post-graduate public relations program for 13 years with a strong focus on teaching future trends in PR and leading field placements of PR learners with PR and communications' employers. Leading these field placements changed my teaching practice from delivering content to coaching learners through a process journey of experiential learning in the community. A sabbatical and return to school to earn a Masters happened next. My M.Ed. thesis was on collaborative programming between Ontario colleges and universities right at the cusp of colleges being able to offer degrees. In the thesis, I used developing collaborative degree/diploma as an example of the process used by co-creators negotiating curriculum development between two HE educational cultures. This M.Ed. research and experience gave me a provincial perspective. I returned to coordinating the public relations program for a few more years. Eventually, I moved into management as Chair of a



School of Media, and then five years later, to Chair of a School of Art and Design, my current role. In these last five years, I have also been attending a newly created professional EdD program, including research for this work-related project as a culminating assignment. These experiences gave me a liberal arts background, teaching and learning knowledge and experience, awareness of colleges and universities and their unique qualities and cultures. I gained broad knowledge and experience on how public relations is about navigating and communicating change to stakeholders. Sourcing field placements and coaching students on field placements brought me knowledge of many employers and styles of leadership in practice from various employer types: government, for profit, and not-for-profit sectors including charities and start-up companies. Though I have 13 years of university post-secondary education as a learner, my 28 years employed full time in a community college environment, means my experience of college educational practices is more informed. Eventually, as I chaired two large college departments, in succession, across nine years of leadership, I learned from faculty, learners, peers, and employers about the curriculum of over 30 diverse cultural and creative industry programs (See Appendix D for programming of a similar nature). I work with other leaders: program coordinators and faculty, educational services, and meet with creative industry employers, including those industries just emerging due to new practices and technologies.

In my role as chair, I have learned about technologies for creative programming and the technological infrastructure needed to support occupation specific curricula. All of this experience and knowledge informed my doctoral studies and this OIP project. In the end, many principles of teaching and learning and leading education remained constant; however, the last few years and changes in global society suggest that educational practices may change, favouring

individualization, community involvement, interdisciplinary projects, and technologically connected learners.

I see creativity, critical thinking, and innovation enacted by college learners in occupation specific programs. I arrived at this through my tripartite perspective of a liberal arts university background; educational leadership training and practical knowledge; and experience as a college leader regularly in touch with employers. There is a positive story in the blend of my three different lived perspectives. Each has validity, and together they tell a ‘rich’ story.

All of my past experience has allowed me to see Mean’s (2013) compelling, articulate, important argument and analysis of the new focus on creativity in HE through my own lens. Means gives an important, astute warning to other educators. Based on my experiences I suggest a solution of blending curriculum, ideology and potential economic viability through educating graduates for critical thinking and meaningful creative occupations after university and college. For most university graduates in the province, university is a broad educational period before a career period. For most learners, college is an introduction to a focused occupation before a longer period of a career in the occupation or a continuation to further education in another college program or to university. I would argue that graduates need both – 1) critical thinking within liberal arts frameworks and 2) career education and that this combined perspective does not imply nor necessitate embracing all neoliberal constructs, nor diminish the value of other perspectives.

**Neoliberalism as a ‘stealth revolution’.** Wendy Brown (2015) discusses the miasma and global detrimental impact of neoliberalism in her book *Undoing the Demos: Neo-liberalism’s Stealth Revolution*. She describes ‘a stealth revolution’ that has changed the power and philosophical bent of the demos - the many and the poor - and the very way individuals and our

society operate. Her chief concern is the marketization of humans and their systems that she cautions have moved from humans being politically and democratically motivated to individuals being seen and seeing themselves as ‘human capital’. She outlines how organizations across society are now profit motivated in all decisions – as neo-liberalism has become so pervasive across societal institutions, beginning with reforms in the 1980s and continuing until contemporary times. She argues that HE educational situations are worse now because of the poverty of thought and action embedded within neo-liberal constructs such that democracy is damaged and is now unable to function. Brown’s perspective awakens insight into viewing multi-decade global movements in neo-liberal thought and practice.

Brown’s (2015) book has a compelling important argument, well explained and supported; however, she does not end with articulated solutions but rather has a chapter of despair and regret that HE used to be better. It is disappointing that her compelling work leaves out other types of advanced learning. Throughout her argument, she sees higher education value from one perspective: from traditional liberal arts university prepared and focused learners whose worth may have been diminished by neoliberal and economic drivers and changes. She does not really discuss that within many universities, liberal arts are changing by keeping their core values and partnering projects with new technologies in ways both professors and learners prefer through digital humanities or public policy or public history (Burdick, Drucker, Lunenfeld, Presner & Schnapp, 2012).

Change has occurred, but can also allow core values to persist. There is much more complexity to unpack in our environments. Socio-economic barriers and entrenched high school curricula prevent many people from even qualifying to attend universities financially or academically despite individuals having un-nurtured intellectual capacity to do so. I am not

convinced previously enacted forms of democracy or capitalism are our collective futures. More inclusive democracy and less environmentally unsustainable capitalism may be in our futures.

In chapter six of her book, Brown (2015) focuses on how neoliberalism affects public higher education and outlines her opinion of higher education decline due to curriculum career focus predicated by neoliberal ideals. She polarizes higher educational traditions to describe periods where now more people attend HE, but in her estimation quality and purpose of education is changed and diminished. She is both correct and incorrect. The polarization included left and right, *homo politicus* and *homo oeconomicus*, liberal arts and career driven education. In our complex real-time connected world, items of unequal value transpire at once: hegemony of masses and other; dichotomies for and against, leading to increased ambiguity. Concern exists that people's opinions are distributed into smaller and smaller niches such that no one group is asserting influence or power of significant weight to transform ideology. This is the digital age. Brown seems to be thinking in analog terms when information and the Western Canon was upheld in certain locations by ideologically, geographically and politically privileged people.

I critique Brown's (2015) arguments here over several key issues: via technology, knowledge is distributed far more broadly than it used to be; democracy or a new form of democracy may be increasing, and may not be decreasing; and, the demos and democracy Brown refers to are university centric demos and canons and her argument has little informed mention of education at community colleges or of those individuals who do not participate in any form of higher education but are still informed citizens and critical thinkers. Brown articulates that liberal arts should be separate from job training and does not suggest there could be benefits of integrating the two. In HE there are now many canons considered, beyond the Western Canon,

and it is possible to suggest that digital information and its audiences, behave in non-canonical ways. Distributed niche groups do not necessarily mean automatic overturning of democracy. For example, the Electronic Frontier Foundation, open source, and Net Neutrality movements are currently defending democratic principles across the web. If these principles do hold and sustain in Western countries, or beyond, then it could be argued there may be more equitable and representative democracy patterns emerging.

Brown (2015) warns that the un-informed and un-involved become undemocratic: “the survival of democracy depends upon a people educated for it, which entails resisting neoliberalization of their institutions and themselves” (p. 200). In my reading of Brown’s arguments, I had the impression she presumes the best information and education *for everyone* comes from, has always come from, the private and public liberal arts focused American universities. Also, I believe the version of democracy described by Brown has had many flaws. As a liberal arts grad and educator I admire Brown’s protectionism of liberal arts. But then, Brown speaks of elite private universities and their now ‘crude’ economically driven decisions that create more elites (p. 193). She speaks of universities ‘cheapening’ undergraduate education in manners similar to for-profit and [American] community colleges: “through online instruction, casual academic labor, credit for coursework elsewhere, and treating students as cash cows” (p. 193). These traits and new practices are not exclusive to for-profit higher education or community colleges and some of the changes, online and PLAR, are to the benefit of learners. For instance, online learning is a new reality and can be an effective instructional method through life-long learning and recognition of prior learning seems fair to learners’ knowledge, goals, and pocket books.

Brown (2015) is fearful of educating for “job –training”. She asks, “But what are the implications, for an ostensibly democratic people, of jettisoning a broad and deep university education in favour of job training?” (p. 81, 82). When I reflect on how she probably became an educator (a career), and now that I am taking a program in educational leadership, I believe deep liberal arts traditions and advancing my career knowledge have been successfully married in my current EdD program. Can this pattern work for other occupations? I believe it is possible, because I have experienced it in my own work, to have liberal arts, ethical considerations, and career training in one program, across levels, without surrendering all educational values to neoliberalism and metrics.

Brown (2015) gives examples of neo-liberalism as constraining and perhaps serving as an ideological prison. I was struck that the pre-neoliberal world Brown longs for is also nostalgic prison as PSE prior to the 1990s was serving the privileged and the few and without much diversity. She states at one point that except for the past embedded class and race troubles, a liberal education is the best education: “A liberal arts education, whatever its aporias and occlusions consequent to its class bias (and its markedly raced and gendered historical unfolding and content), is the most comprehensive affirmation of this truth contained in Western history” (p. 190). She mentions that offering liberal arts to large numbers of people is a method to have an informed population assisting humanism and democratic governance.

Was it wonderful to be educated before, when many were excluded? Can sophisticated learning, praxis, and self-reflection happen without PSE? Is the university the only home to the public – the demos - having depth in critical thinking? Can people, then and now, choose how to learn and how to use their learning? Certainly university systems many decades ago had more time and money to provide traditional liberal arts and scientific discourse to the fewer learners,

but that era was also non-democratic and did not really serve the true demos. It was a slower moving, more patriarchal time, with less 'knowledge' available to the other publics.

At that time, the past era, the demos in PSE were represented philosophically in principle but not literally. I sense that Brown (2015) wishes (as do many in higher education) for the quality and funding per student of the past with the greater, more diverse, participation rates of the present, assuming tuition was manageable and precarious higher education work lessened. Brown mentions that affordable higher education is a casualty of neoliberalism's ascendance. She explains that, after WWII through to the 1960s, the demos had greater access to PSE. After that education became marketized, and now there is an economic educational enslavement, a debt driven ethos for learners to earn the PSE credential for market driven career purposes. Now that indebtedness is financial and subject driven – many people attend PSE to maximize career potential and future earnings – not always, or not as much to self-discover, question, and apply democratic ideals across personal and professional realities. Brown concludes with a chapter on despair at neo-liberal infiltration of the university and seemingly the death of democracy.

Thinking about Brown's seminal, important, and cautionary essay and working in a community college, I consider that I have worked with individuals from across many economic spectrums and the majority of college learners are not considered middle class (Colleges Ontario, 2016). If this group of learners whom I know from experience is part of the demos, my personal experience shows there is capacity and hope for that group to advocate for their rights and rights of others. However, though neo-liberal in construct, colleges have been very focused on 'the demos' and decreasing educational barriers for individuals. Colleges are open access, have high proportions of women and under-represented groups, have large numbers of mature learners in second career training, welcome first generation learners, use PLAR – prior learning and

recognition - of workplace learning, as part of entrance criteria. High school students who are non-academic learners often thrive once at college with kinetic or affective learning styles in experiential settings.

In this pivotal moment of change, as technology changes careers, decisions can be made to improve education, to determine universal rights, to untether educational debt enslavement, to reexamine the precarity of educational employment. Markets have driven decisions, but perhaps the next era will figure out ways to have other drivers: higher education people and programs working to solve problems like hunger and energy and depleting resources, participating in the arts, stewardship of cultural assets, sharing assets. Can there be a balance of ideology and personal attainment of economic well-being through meaningful work? Will a future era have an enhancement to democracy? Or an enhancement to capitalism? Both concepts have had struggles maintaining their equilibrium as driving forces for good for humans individually and collectively. Can neoliberalism be tempered or devolved when it currently has a global reach?

### **Digital Pedagogy as Democratic Practice**

How does this all relate to creativity and innovation agendas and CCI education in colleges? Firstly, the creative fields have often been the ways society shows a mirror to itself: Orwell's *1984*, The Who's *Tommy*, Rap's race politics and street poetry, any public facing creative product, etc. were created to give the larger society symbolic messages and practical objects that describe its own society and inconsistencies. Plays, fashions, architecture, movies, tell us about our world through symbolic representation. Unlike many other areas of the world, occupation related creative education is with Ontario colleges more so than with universities. Two of the newest public universities in Ontario, Ryerson University and Ontario College of Art and Design University (OCADU), have creativity at their roots. Sheridan College, long expected



to convert to a university, refers to itself as a ‘creative campus’ and offers a signature creativity course across many programs.

**Critical & democratic digital pedagogy.** Educational leaders should engage in the humanistic side of social, cultural, and sustainable innovation, while working to maintain the best parts of learners’ individual rights and freedoms, while respecting culture and supporting cultural identity (Craft, 2008; Grierson, 2016). Research article phrases in titles point the way to the concept of digital pedagogy having links to critical pedagogy and freedom of expression: “participatory media and public voice”, “occupy the digital”, “democratize creativity and education”, “democracy and reconstruction” (Breuing, 2005, 2011; Kalin, 2016; Kellner & Share, 2007; Rheingold, 2008; Rorabaugh, 2012). There is substantive dialogue around the idea that increased use of digital pedagogies may result in increased democratization of learning, and more critical pedagogy (Breuing, 2005, 2011). This could lead to graduates growing thoughtful triple bottom line or ‘for benefit’ businesses and/or secure sustainable development in developed and less developed locales (Barber *et al.*, 2015; Kalin, 2016; Rheingold, 2008; Rorabaugh, 2012; UNESCO, 2015). In academia, the lens is mixed, with significant concern from many internal audiences about neo-liberal agendas subverting moral purity of art and creativity (Galloway & Dunlop, 2007; Kalin, 2016). Academic leaders may fall on both ends of the spectrum of driving or opposing forces of higher education in creative fields, but more likely they may live in the ambiguity of competing motivations and external and internal forces of digital pedagogy (Barber, *et al.* 2015; Stommel, 2013, 2015; Vetter, 2014).

Means (2013) states the “kinds of educational innovation that hold the potential to create greater social intelligence and more creatively inclined subjects capable of meaningful

democratic participation in the world raise distinct problems for the neoliberal project...” (p.56).

His concluding statement gives an either/or argument:

It appears that education is increasingly at the centre of struggles for what the future is going to look like – either a future of broadly shared prosperity and sustainability, made possible through social democratic cooperation and creativity, or one marked by continued sociopolitical marginalization, insecurity and crisis for the majority. (p. 56)

In my experience, relationships are not polarized; they are complex. Binaries of us/ them, good/ bad, money /no money are not sustainable ways of thinking. Binary thought is for machines, and not as functional for humanized ideas and ideals or problem solving in complex situations. Brown’s argument felt binary. There are centuries of debate and more than two viewpoints around purposes of education and purposes of art/creativity. Brown (2015) described that letting the demos - a democratic ideal - participate in PSE contributed to creating the environment of thousands year old traditions subverting and turning on their original ideals. Previously, did the larger systems really want everyone educated? The demos may prefer to have educational access.

Digital pedagogy, if provided universally, *or even more broadly*, could give everyone the same abilities to communicate, transfer knowledge. If such teaching and learning concepts of providing all learners with content creation skills and creative rights, IP, and such creative practice skills are limited to only certain numbers of HE participants, then the learning and democratizing situation becomes even less democratic. Not educating people in web, videography and coding skills will create a new kind of illiteracy.

Within HOMAD leaders’ mission and goals is an aspiration to provide learners with skills and tools to be content creators personally or within an occupation such that the workplace

is enjoyed, personal and career development is possible. The products created please and educate other people via entertainment, education, information, or experiences. There is hope by educators that the worth of the creation/creative product may have sufficient economic value in society to allow the graduate to have a comfortable living. Critical thinking and analysis are skills needed by everyone; no matter their educational path— even more so now that the world and number of communication sources have exponentially multiplied.

**Measurement and accountability in colleges.** Colleges aligned to the workplace from their inception in 1967. The neo-liberalism, though not named as such, in that regard, was not ‘stealth’. A neo-liberal approach has measurable objectives and standardization and may simulate free market contests, criteria, and competition. The colleges practice measurable neo-liberalism through several formats: standardized format Course Information Sheets are outcomes based; learning outcomes and evaluations must correlate and the mapped outcomes contribute to minimum Provincial Program Standards. Provincial Program Standards articulate minimum skills of graduates to enter an occupation career path. Provincial Program Standards are derived from broad based provincial consultations of faculty, graduates, and industry. Mandated Program Reviews within each college happen every five years where faculty and industry map curriculum against existing Provincial Program Standards and create plans for curriculum renewal. Results of Program Reviews are shared with Program Advisory Committees, College Advisory Committees for Board of Governor’s approval. Key Performance Indicators (KPIs) are used across the college system to measure institutional effectiveness (Colleges Ontario, 2017). All of the above college processes, most dealing with metrics and continuous quality improvement, could be features of studies in organizational process theory, a way of looking at change through

continuously changing and moving organizational processes rather than through fixed organizational structures.

### **Organizational Process Theory**

Tor Hernes, a Swedish organizational process theory researcher, refers to organizations as entities, ‘tangled worlds’ in motion through time and sees them as a series of processes and people and choices made of plans and also synchronicity and intuition that are constantly negotiated: “Tangled processes may interact to form various entities including political parties, brands, services, institutions or products. The time dimension is important because what we perceive of them at the moment is how they have developed over time” (Hernes, 2008, p. xv). He explains that he chose the word *tangled* as it suggests complexity but also “a tangled mass may continuously be on the move to becoming something else” (Hernes, 2008, p. xv). His definition of organizational process theory includes the ideas that many things are mixed together, *entangled*, in complicated, difficult to unravel patterns, that there is chaos or complexity, or that things are snarled, “tangled”. He also makes a plea for leaders to be attuned to happenstance and mystery of processes in action and “hence mysterious sides of organizational life” (Hernes, 2014, p. 187).

This ability to accept change within a process, change that feels appropriate to the moment, aligns with the creative processes of many CCIs. Hernes (2014) uses many examples to explain processes in his book *A Process Theory of Organizations*. For instance, he references organizational process examples from design and new media, such as Apple, Nike, LEGO, X-BOW, Twitter, Chicago World Fair, organizations he suggests are creative at their core, to situate the concept of organization as process and processes help build something new.

**Complexity.** Schools and departments can be seen as complex [en]tangled worlds, as can the HOMAD group of leaders. As mentioned earlier, the HOMAD is always in motion with a new Chair leading the group each year and many members transitioning as either new chairs, associate deans or deans into the group with others leaving through job change or retirement. Over the nine years I have been involved, there have been changes of people but not yet changes in purpose or value to the HOMAD. However, there are changes in development in terms of intent of scope of reach and, also, as creative programs and digital sectors have grown across the province, the group is aware that graduates are helping start-up companies and launching their own businesses. Small businesses appreciate and thrive when graduates with new techniques, skills and digital workflows enter their workplaces. Constant change in software and infrastructure results in changes to teaching and learning. The college PACs provide a feedback loop to educators. College and university and municipal incubators, clusters, accelerators are an asset to some graduates wishing to launch businesses or commercialize their ideas. Recent literature suggests these accelerators will be more integrated with education and experiential learning.

Hernes (2008, 2014) advises that organizations are in flux and constant change and an emphasis on processes in organizations articulates their meaning and purposes. DeSchryver, Leahy, Koeler and Wolf (2013), Fattig (2013) and Stark (2002) share Hernes' perspective of constant change and discuss the impact on educators and managers. Colleges are part of a provincial system and have constant change drivers imposed externally and internally. Hernes (2014) posits that organizations as systems must include a view of those organizations as complex processes. He self describes the process theory approach to organizations as 'tangled', 'entangled', 'on the move', and full of 'potentiality'.

**Process as subject.** Hernes (2014) emphasizes that the processes of an organization's activities *is the subject*, not the action: "Processes make the subject, rather than assuming the subject exists prior to the processes" (p. 41) and "becoming is related to the iterative process of organizing" (p. 42). Creative programs' education is very fixed on the processes of creating cultural products. Formative assessment is often equal to summative evaluation as the process of doing and creating leads to the finished projects. Hernes is interested in 'process as subject' and the potentiality of transformation and 'becoming' in organizations (p. 40). For instance, Hernes suggests "it is about the movement and journeying between the two worlds, where the vocabularies or models are entered and re-entered into a fluid, complex and ambiguous world" (Hernes, 2008, p. 6). HOMAD leaders often initiate conversations about how the work of their schools, faculty and learners – their processes – should be shared with others to elicit public awareness of the innovations and influence of the work and to let applicants to college creative programs know that creative careers can be financially viable and personally rewarding.

**Connection to HOMAD.** HOMAD has a process it uses to have chairs, associate deans and deans from around the province to be in touch with one another to share news and connect as a community. Each individual is also part of processes at his or her home college. In creative work and in work processes the pattern of planning, process, and product is reproduced.

Process flows continuously from past, present to future and is well suited to visioning and 'potentiality' (Calder, 2011; Hernes, 2014). Potentiality is the reconciliation of the notion of potentiality with actuality (Hernes, 2014). Bill O' Brien said that natural leaders "have a sense of purpose, a pattern of 'becoming' that lies beyond their individual visions" (cited in Senge, 2006, p. 334). 'Becoming' and 'potentiality' share the concept of working towards a future. Cooper refers to connecting as moving from "the manifest (or actual) to the latent (or virtual)" and the

constant interplay between the two as relationality (cited in Hernes, 2006, p.65). Individual schools within faculties, programs within schools, and courses within programs can all be in a state of becoming – of transformation. The HOMAD group can choose to work together to bring ‘becoming’ to the future and transformational work anticipated by pedagogical and technological change.

**Connectivity & clusters.** Manning (2013) notes that interconnectivity and patterns of twenty-first century education may end up being more circular or spherical with clusters of ideas and people with skills and learning that are inter-connected, or ‘networked’. She describes a leadership system much more like the ‘web’ that has expanded itself and our reach and knowledge in the last 20 years. Industrial era educational linearity is supplanted. Creating change may now mean looking at change models and determining suitability for the situation and players similar to creating predictive scenarios of what the future of education may become such as the six models of futures of schools by OECD (2001). Leadership is anticipated to become more distributed and shared (Dodd, 2012; Eddy, 2006; Manning, 2013; Senge, 2006).

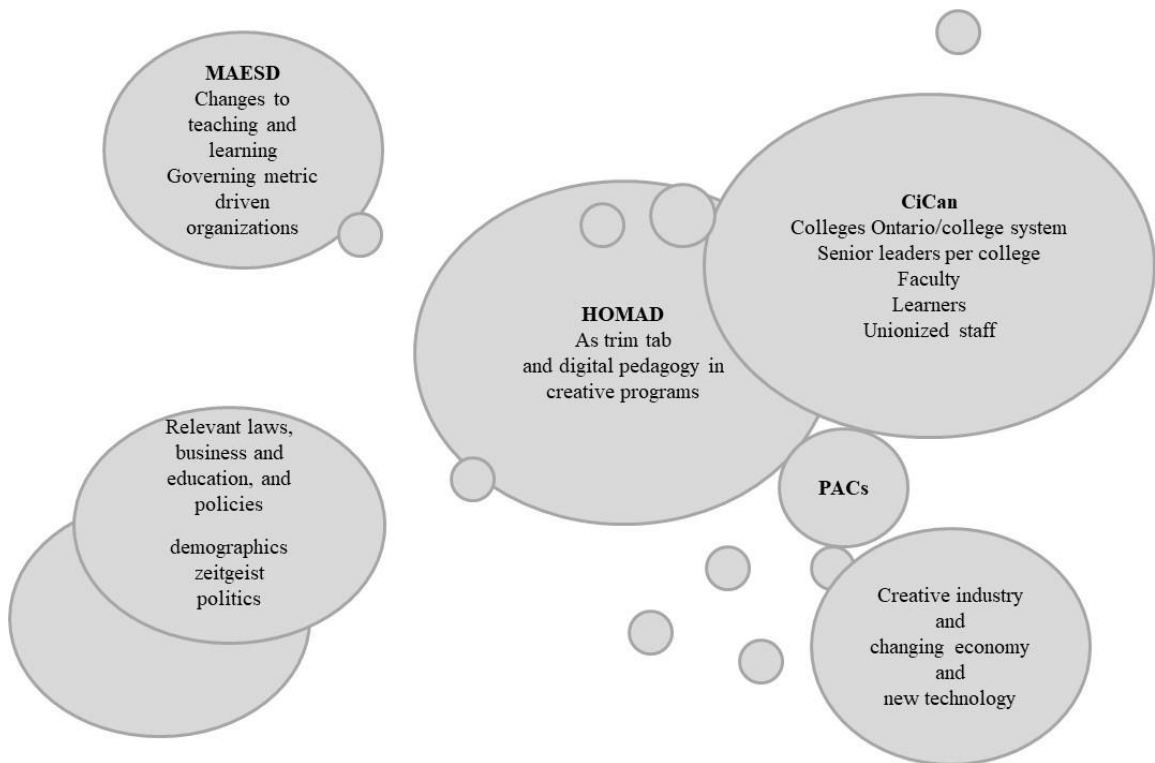
**Mobility as norm.** The ‘world on the move’ perspective described by Hernes (2008) is undoubtedly a product of the interwoven web of relationships and continually accelerating pace of change in *global* society. Mobility permeates communication devices and education. People now wish to be untethered from a fixed location personally and/or professionally so mobile devices, cloud computing, and ‘anywhere, anytime’ education programs have grown to suit users’ needs. Within many of the creative industries, software versions and hardware upgrades have meant a constant adaption to change for employees in industry and faculty in HE. Iterative and real-time processes are the norm.

The ‘world on the move’ process is rooted in organizational habits and their evolution, but even those habits may change through consultation and quality improvement in both fixed and permeable ways (Feldman, 2000; Hernes, 2014; Stark, 2002). Fixed habits include ceremonial and annual cycles like start of term, mid-terms, final grades, curriculum revisions, graduation ceremonies, holiday breaks. Permeable change to organizational habits may include new formats, new programs and courses, and establishment of non-traditional deliveries such as online or hybrid, non-traditional semester cycles, continuous enrolment self-study models, etc. These changes are variations of past activities or extensions into new processes, as Feldman (2000) argues. In exploring the future of PSE, Rostek (2016) agrees, mentioning Moore’s Law in which computing technologies double every six months resulting in exponential change, moving organizations very quickly, sometimes in disruptive ways.

**Be[coming] the change.** Becoming is an activity rooted in temporality. Hernes (2014) uses the example of Apple after Steve Jobs passed away. Steve Jobs as leader was symbolic of change to our lives through enhanced personal devices to be used in innovative and creative ways. He was symbolic of the company. Apple has been ‘becoming’ through its everyday habits and processes. After Jobs, Apple would not change completely but would exist within time ensuring the organization would not become static. Apple continues to still fulfill its main purposes even without Jobs. Apple has continued to release new products and to improve. Hernes indicated Apple’s year-over-year financials after Job’s passing have improved. The habits and processes maintained in the organization even with a different leader. Hernes would say that the organizational processes and memory of how the organization creates new products moved forward without Jobs. This is more than succession. Rather, the company has also been becoming its new self – a self without Jobs at the symbolic helm.



HOMAD members have increasingly tangled roles in entangled systems. Tangled can have a negative connotation but can also represent things that are layered and complex. The diagram below shows some of the influences and systems within systems that HOMAD leaders operate in. There is provincial ministry of education – MAESD, national and provincial college advocacy groups, college by college leadership and strategies, changing political and economic models in the economy, new technologies, changing demographics and traditions and new practices in education. However, imagine these circles below as spheres and that the spheres are moving and changing as are the people within the spheres. Within each sphere are hundreds if not thousands of change participants. These change participants may sometimes be change leaders, or resisters or followers. Some of the participants may be change brokers – activators who work between different systems, connectors who help others meet each other, and inspirers who encourage learners to try new things.



**Figure 4:** Complexity, relationships, non-linear and non-hierarchical patterning in HOMAD

Educational organizations rooted in analog traditions of linearity and hierarchy may have trouble bridging to fluid organizations with work clusters and hubs. College education is increasingly complex as there are increased expectations for educators and learners as evidenced in Table 6. College mission is differentiated, accountability and credentialing has increased, recruitment is local and global, and educational technology continues to advance with newer tools. Appendix G showcases system complexity with 24 colleges and each college having its own organizational and mandate complexity.

**Leading creatives.** As mentioned earlier, Hernes chose many creative companies based in media or design as his examples to explain concepts of process theory of organizations. Hernes (2014) indicates, [managers] emerge through multiple connecting operations; they are temporarily given their qualities through the connecting work they are performing” (p. 62). Pamela Eddy (2010) also emphasizes that ‘connecting leaders’ prioritize dialogue and sense making among their teams so that people connect and communicate. Concepts of this importance are essential for consideration. Leading ‘creatives’ involves trust, autonomy, shared leadership, and deferring to specialization – Leaders may especially focus on providing individuals with creative ecologies to enhance creative production (Mumford, Scott, Gaddis & Strange, 2002; Murphy, 2016; Townley, Beech & McKinley, 2009). Such approaches and traits may transfer to leaders of creative and innovative higher education programs. Leaders of creative educators may need to have differentiated leadership skills. Fattig’s (2013) findings, in her dissertation *Formal leadership of department chairpersons with broadening span of control in restructured community college: a multi case study*, suggest college chairs are authentic and have transformational qualities, even though in her study motivation is not seen as a main workplace driver in college education leaders. Consequently, her conclusions suggest the faculty are

intrinsically motivated leaders themselves. My experience relates: college faculty in creative programs are intrinsically motivated, but leading to a planned and shared future may be a form of enhancing internal motivations of others.

### **Chapter Two Conclusion**

There are counter movements in the knowledge era like the rise of environmentalism, looking to indigenous communities for their perspectives and leadership, acknowledging that values, human rights and animal rights are globally connected causes that may or may not be solved by our relationship with computing and communication technologies. In the prologue, Craft (2008) indicates, “the success of endeavours to develop creative educational futures *with wisdom* [emphasis added], remains to be seen, but provides a live and urgent challenge...” (p.11). Knowledge era wisdom allows the ability to combine disparate sources to have enhanced hybrid solutions seems to be a theme. Using data and information to problem solve and consider human values are approaches educators can use to influence the future of education.

Connectivity, collaboration, and thoughtful, iterative action are also aspects of citizens of the knowledge era upholding human values. From the industrial era onwards our tools and machines become more entwined with our activities and organizations. This is true on creative and cultural industries that use new software and processes constantly. Perhaps in future our organizations, tools, processes, leadership and communication models and our values will become aligned. Innovation and creativity policy, research on Ontario and Canada’s innovation and cultural agendas give insight into anticipated futures for learners. Reconciling pervasive concepts like neoliberalism and quieter frameworks such as process organizational theory into our own personal experiences and goals for education is valuable to making decisions for the future to maintain or improve conditions in the world for those about to graduate and then lead in

the workplace in and HE environments. In creative programs, formative, in-process evaluation is often equal to or greater than the summative evaluation – the finished product.

The ability to see many perspectives, to see an organization as an ecosystem in process, to step outside of Western analog traditions of hierarchy and linearity can bring people towards new ways to see an organization. Leaders and learners can learn to view a real-time situation while considering ethical and long-term impact as knowledge skills needed in the future. The new perspective may involve several pockets of human involvement distributed in clusters rather than a linear approach. Ideally, newer hard skills like digital pedagogy techniques, critical digital pedagogy, and digital capabilities can be value-added to organizations and to learners to ensure equal footing on the ever-expanding global communication and education platform.

### **Chapter Three - Organizational Influences & Planning Processes**

There are cautionary implications of government policy pushing job creation agendas into higher education responsibilities. Educational leaders and expert faculty connected to industry are well positioned to serve as trim tabs (Buckminster Fuller Institute, 2017; Senge, 2006) to inform higher education innovation policy and leverage shared change goal efficiently and effectively while maintaining learner critical thinking skills. Organizations also have meta influences such as driving forces and oppositional forces that impact their internal practices and processes. Creative programs may lead graduates to careers focusing on independent freelance work or to become organizational workers working for large creative organizations (Dodd, 2012). Entrepreneurial skills are inherently part of creative programs' curricula in colleges. This may be evidenced by courses titled Professional Practice, Entrepreneurship, Business, Professional Ethics, Field-placements or Co-op courses. New innovation agendas may increase this expectation. Here, in Chapter Three, I explain the broad driving and opposing forces that influence the HOMAD group at a macro level. These driving and opposing forces as described in research articles result in a force field analysis revealing the complex ecosystem of creative programs, innovation, digital pedagogy for associate deans/chairs, community colleges, government leadership, etc. The force field analysis highlights the dichotomy and ambiguity of ideology and educational context in leading creative programs.

Chapter Three also introduces several planning processes used commonly in the college system. Organizational process change theory puts process as the subject and driver of change. HOMAD members experience change, lead change, and plan for change but do so in business and educational contexts of strategic plans, enrolment projections, financial projections, and academic plans. The end of Chapter three highlights a significant externally imposed strategy

driver arrived at from the Higher Education Quality Council of Ontario (HECQO): mandated Strategic Mandate Agreements (SMAs) required from each college and university. The first SMAs were 2014-2017. The second cycle commences 2018-2021. Researchers are starting to examine the SMAs from various contexts: to drive differentiation, to assist with research and innovation development, to align or change policy, and to realize potential economic efficiencies.

### **HOMAD Driving Forces**

Within college environments there are many external factors influencing current and future directions for areas of focus. These include a creativity and innovation zeitgeist, changing demographics, digital technology, globalization, and capital investments in creative programming (Colleges Ontario, 2015; Rostek, 2016; Steele, 2017). The examples of external influences below are short snapshots, with each representing whole fields of further study.

**Zeitgeist.** Creativity and innovation are social, constructed activities. Sir Ken Robinson (2006, 2010) and his Technology, Education and Design (TED) talks on education and differentiated creativity have inspired mass audiences. Belle in the new *Beauty and the Beast* movie is now an inventor (Furness, 2016). Digital companies and inventor-creator business leaders like Jobs (Apple), Bezos (Amazon), Page and Brin (Google), Zucker (Facebook), and Weiner (LinkedIn) have changed our culture and expectations of the social habits, work, and educational environments. Our smart phones influence our daily activities counting our steps, reminding us of appointments and sharing social media ubiquity. Creative pursuits like gaming, movies, travel and tourism, dining, DIY design, social media, sports, gardening, attending music and theatre or museum events, decorating and food culture are our leisure habits and the careers of many Ontarians.

**Demographics.** As with many western industrialized countries Ontario's population under 18 years old is decreasing, eventually resulting in fewer PSE applicants directly from high school (PriceWaterhouseCooper, 2017; Premier's Panel, 2018). As public schools and high schools across Ontario close and amalgamate because of lower birth rates, it is not surprising competition between post-secondary institutions increases, including the differentiation mandates imposed through SMAs. At the same time, there is a societal push for higher credentials and more people participating in PSE, as a need in the workforce and, perhaps, as a self-correcting situation (Brown, 2015). In universities and colleges in Ontario, international enrolments are increasing for two reasons: global citizenship promotes internationalization in higher education and, as new domestic enrolments are not available locally, higher education institutes seek revenue and diversity from international recruitment (Colleges Ontario, *Environmental Scan*, 2014, 2016). Demographics as a system driver include changing employment projections and acknowledging the 'skills gap' (Miner, 2010; PriceWaterhouseCooper, 2017). The government has evidence that learners, especially women, are avoiding high salaried skilled trades education at a time of high retirements and increased need for skilled trade workers (Colleges Ontario, 2016).

**Digital technology.** In this report I have not focused specifically on educational technology. Global communication technologies and educational technologies have proliferated in the last 20-25 years and as a result how educators teach and learn has been transformed (Beetham, *et al.*, 2013). Examples include use of learning management systems, plagiarism detection software, marking apps and adaptive technologies for learners. Social Media and smart phones have changed the lived habits of learners. Many in business and education are discussing the anticipated exponential societal change connected to AI – artificial intelligence and VR –

virtual reality each with the possibility of eliminating many white collar occupations and creating new occupations (Barber, 2017; Colleges and Institutes Canada Conference, 2017; Communitech Tech Leadership Conference, 2016, 2017; Premier's Report; Rostek, 2016,2017).

**Globalization.** Communications, entertainment, economies, immigration, and emigration are globalized. Globalization strikes a balance between our fear (*or promise...*) of becoming a monoculture to celebratory aspects of learning from diverse voices and viewing situations from multiple perspectives. Populations displaced by war, global warming, or natural disaster are anticipated to increase. Sustainable Development Goals (SDG) are expected to guide global problem-solving (UN, 2015, 2017). Organization for Economic Collaboration and Development, (2016), UNESCO (2004, 2006, 2015), forecast cultural protections and probable changes to PSE (Schleicher, 2012, 2016; Schlesinger, 2009, 2017).

### **Oppositional Forces**

There are many oppositional and ambiguous forces influencing leaders of creative programs advancing digital pedagogy and innovation practices. Lewin and Lundie (2016) indicate, “distinct and at times contrary conclusions can be drawn about *the potential of digital interactions for humanizing pedagogy*” (p. 238). Oppositional forces include marketized agendas, political change, and potential economic difficulty.

**Marketized education.** Innovation is a change driver in Ontario post-secondary as educators are recommended to further contribute to learners' workplace preparedness (Colleges Ontario, 2015; HOMAD, 2010; Ministry of Training, Colleges and Universities, 2012; Premier's Panel, 2018; Steele, 2017). Galloway and Dunlop (2007), Means (2013), Craft (2008) each caution against blind allegiance to creativity and innovation agendas that seem more focused on marketing and monetizing education than on educating for true creativity. From 2008 to 2016,



and earlier, the Ontario government sought to bring awareness of the need for citizens and businesses to grow cultural, creative, innovative skills to foster economic growth in the economy across many creative occupations as shown in Appendix A. Since 2010, and before, sponsored position papers explored what innovation might mean to classrooms and what innovative graduates might mean to growing an innovation culture to replace the long declining manufacturing sector in Southwestern Ontario. After several position papers and research studies were released, Colleges Ontario, the provincial advocacy organization, included innovation and creativity into its first Strategic Goals document *Fuelling Prosperity* (2015).

**Political change.** Three political drivers and influences on the college system have occurred: a new faculty collective agreement; launch of Ontario's Bill 148; and a change in provincial party leadership in June 2018. First, a new negotiated faculty collective agreement was released in early 2018, after a five-week faculty strike in fall 2017. The strike was predicated on systemic underfunding per student, increasing number of precarious workers partially because of underfunding, and requests from faculty for academic freedom and requests for a bicameral decision making process through the Ontario Public Sector Employees Union (OPSEU). The strike concluded with a statement of academic freedom being added to the provincial collective agreement and articulations of new practices around partial load and part time employees included into the agreement.

Second, the launch of *Bill 148 the Fair Workplaces, Better Jobs Act, 2017* (Bill 148, 2017) with many changes to employee HR responsibilities will change college and Ontario HR practices. The act outlines provincial minimum wage increases and also enforces equal pay for equal work for less than full time employees in relation to full time employees completing the work that is the same or substantially the same.

**Potential political and economic difficulty.** Third, a provincial election in June 2018 resulted in a political change from the Liberals in office to the Progressive Conservatives in office. Declining domestic population applicants and systemic provincial underfunding, combined with rising educational and infrastructure costs has put financial strain on colleges. Colleges have traditionally been funded significantly lower per student than high school or university students (Colleges Ontario, 2014, 2016). The province, under the Liberals, had a deficit and this financial state threatened future funding to colleges. No matter which political party ended up in power in June 2018, it is likely that in 2018 forward there would be increased costs to students and less funds provided to colleges to provide services as has happened in other times of political party change-over (PriceWaterhouseCooper, 2017). The years 2019-2020 are anticipated as a change in the system funding formula to corridor funding matching the university model. Having both colleges and universities with similar corridor funding may make it easier to develop pathways for learners and for financial comparisons.

### **Force Field Analysis**

A force field analysis based on research articles outlines some of the complexities and ambiguity of finding ways to harmonize economic incentives for innovation and creativity with creative industries educational best practices. The points in the force field analysis have origins from several comprehensive source articles on creativity, innovation, the arts, and entrepreneurship. Anderson, Potocnik and Zhou (2014) discuss their meta-review, prospective commentary, and guiding framework on innovation and creativity in organizations. Bilton and Leary (2002) discuss what managers can do to broker creativity in the creative industries.

Table 4.

*Force field analysis - pedagogy, leadership, creativity & innovation.*

<p><b>DRIVING FORCES</b></p> <p><b>Digital Pedagogy</b> – new methods – more choice &amp; voice, humanistic, student -centred, Freedom/trust/ OPEN Networks/ OER  <i>Doing</i> digital pedagogy. Humanizing. Expanded teaching and learning choices</p> <p><b>Associate deans</b> /chairs– leading people, creativity, innovation, liberal arts, and new ideas. Creative/ artistic/ leadership.          Creative industries networks &amp; working as education knowledge-brokers          Leading for cultural sensitivity, cultural production/cultural performance          Transformational, authentic, feminist, networked, relational, connected</p> <p>Creativity working for social innovation/social justice, increased democratic ideals, critical pedagogy</p> <p><b>Government</b> - Desiring growth in creativity and innovation in education and economy. Increasing cultural/creative offerings          Freelance by choice, freedom, choice in employment, sustainable freelance environment...</p> <p><b>Globally supported cultural identities</b>, Cultural sustainability and increased education attainment.          Government/Others/ Support Arts/Arts Education</p> <p>Humanistic driven creativity and innovation for social justice.          Creativity/art as symbolic, intrinsic/ not <i>only</i> for \$\$\$</p> <p><b>Creatives/ artists as successful</b> and/or successfully, purposely transgressive and/or both  <b>Culture having social &amp; economic value &amp; social critique</b>/potential for individual to make a living</p> <p><b>Local/global- geographically a situated heterogeneous culture</b>          Global/local shared media, situated culture.</p> <p><b>Pluralist/Global</b>  <b>Culture and innovation as free and positive</b> – used with and for populace. Cultural production/generators. Positive disruption – improving, solving</p>	<p><b>OPPOSING FORCES</b></p> <p><b>Analog Pedagogy</b> – traditions -digital pedagogy – EdTech &amp; tools focus, educator metrics focus          Rules/constraints. CLOSED Networks          Mechanized, linear, industrial age teaching and learning</p> <p><b>Associate deans</b> /chairs– metrics, accountability, management/operations of creativity. Routine - rationalizing and saving \$          Without industry networks – Education separated from the community          Potential for inculcating colonialism, lost culture, cultural appropriation          Autocratic/transactional/ top down/maintains established hegemony</p> <p>Creative programs as a construct of political agendas. Educating for innovation - a neo-liberal construct</p> <p><b>Government</b> - Depleting cultural creative offerings. Creative Industries ‘global orthodoxy’ (Schlesinger, 2017). Decreased funding of the arts          An itinerant job economy – the Gig economy – reduced job stability, precarity</p> <p><b>Globally constructed cultural identity</b>, Unsustainable and decreased education attainment.          Government/Others off-load Arts/ Off-load Arts education          Business driven creativity, innovation, design thinking          Creativity and innovation <i>mainly</i> for economic drivers \$\$\$</p> <p><b>Creatives/artists at the margins</b>/ seen as transgressive, dangerous, dismissed  <b>Culture as commerce driven</b></p> <p><u>Culture as propaganda</u>  <b>Global shared mono culture</b>, sharing situated culture          Only local/national geographically situated culture.  <b>Nationalist</b>  <b>Culture and innovation as forced</b> – used against populace – propaganda. Creativity/innovation as destructive. Disruption as a negative force</p>
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Jones and Iredale (2010) explore features of enterprise education as pedagogy. Kalin (2016) critiques definitions and practices in creative work environments in *We're all creative now: democratized creativity and education*. Lewin and Lundie (2016) provide readers with philosophies of digital pedagogy including the concepts of ambiguity and need to humanize digital pedagogy. Mumford *et al.* (2002) describe leading creative people in industry using an orchestra metaphor to describe leadership expertise and relationships. Such concepts from the various sources listed above are synthesized into the force field analysis.

**Ambiguity.** There is not an either-or limitation with college educators' relationships to innovation being all in column one or all in column two of the force field analysis. HOMAD members live within a blend of both columns. There have been significant changes and there will be more related to creativity and innovation education. In the last twenty years, we have had global Internet connectivity at home and in our schools. As such, teaching and learning practices have transformed. Technologies continue to evolve. Politically, some view innovation as a co-opted value that constrains freedom of thought and ties creativity in education to the marketplace in limiting ways. To others, the rapid and diverse change is symbolic of hope and a moment of validation that these liberal arts and business ideals are important to our society. No matter what one's philosophy, one can argue, however, that core values of education have not changed, but the practices of education are changing. Brown (2015) might say neoliberalism has changed the core values of our personal philosophies such that we see ourselves as 'human capital'. However, I feel the relationship of educators to learners continues to be a privileged relationship with learning happening in reciprocal patterns. Learners do think of future career aspirations related to their fields but that may not be their only motivation for the subjects they choose (Colleges Ontario, 2016).

Human capital. Educators and philosophers continue to investigate what these changes mean for us, now, and moving forward. Some are interested in the style of innovation projects and seeing faculty and learners engage in learning in new ways. But, also we must be cautious of the transformative change yet to happen, the potential for a loss of the public voice in decisions. Means (2013) mentioned and quoted the work of Pasquinelli in his article on creativity agendas in higher education. Pasquinelli (2006) describes an ambiguous situation caused in part by heightened attention to creativity driving the economy and creative capitalism:

Creative labour (as autonomous or dependent work), creativity as faculty and production, the creative product (with all its layers: hardware, software, knoware, brand, etc.), the free reproducibility of the cognitive object, the intellectual property on the product itself, the social creativity behind it, the process of collective valorization around it. Moreover, the social group of creative workers (the ‘creative class’ or ‘cognitariat’), the ‘creative economy’ and the ‘creative city’ represent further and broader contexts. (pp. 72-73)

Funding cuts within schools and higher education institutions have resulted in cuts to arts and music programs. The government has been emphasizing research into STEM and business over arts in most Western countries. However, there is a counter movement to increase STEAM – Science, Technology, Engineering, *Arts* [emphasis added], and Math education. At the same time, a twenty-year global movement to connect creativity and entrepreneurialism to successful higher education programs and graduates moves forward incessantly, but with few policies to guide expected and desired changes to teaching and learning (Cunningham, 2009; Schlesinger, 2017).

**Leader responsibility.** It seems HOMAD leaders may have responsibilities to drive the purposes and products of creative programs to serve ‘the demos’, the commons, and to maintain

to evolve democratic ideals into a new vision for society – less around industrialized models of work and work products and more around ideas, values, and solution-finding. In 2008, Bill Gates discussed ‘creative capitalism’ at Davos and in *Time* magazine articles as a force for positive change – an economy around social innovation. Now organizations like NewCo are creating social forums for knowledge workers to discuss implementing new forms of democracy and new missions for corporations to have values, purposes and social-good responsibilities for their decisions (Battatelle, 2018). The shared responsibility is to enhance and preserve culture and cultural production and influence and support career opportunities and transforming work force.

HOMAD members are responsible leaders and participants of college planning processes. The next section outlines some of the planning processes common to colleges through a systems perspective: items are relational and part of an ecosystem and all of the organizational planning parts are related to each other in complex patterns through connectivity and relational webs (Eddy & Lester, 2008; Manning, 2013).

### **Planning Processes in Colleges**

Hernes (2008, 2014) described organizational process theory as having connection to the activities that occur within organizations. The following headings provide examples of different organizational and strategic planning processes and documents colleges use to plan for the future. HOMAD has opportunity to choose to leverage some of these strategic planning drivers and make decisions to move teaching and learning and possibly change their own community.

**Educational vision.** A college related educational vision is a short strategic phrase articulating an inspiring future-oriented goal statement that drives learners and educators in towards achievement and change (Abelman & Dalessandro, 2008; Calder, 2002, 2006, 2011;

Eddy & Lester, 2008). The educational vision of HOMAD is “Creative Work. Serious Play” (HOMAD, 2010). The vision statement contains some of the elements of digital pedagogy by blurring boundaries of work and entertainment by juxtaposing serious action and play. Currently one of my college’s tag lines related to our systems’ 50<sup>th</sup> anniversary is “always changing, always relevant” meaning that the changes are purposeful and meaningful. The current college vision is “unlocking potential” which fits Hernes’ concepts of becoming and potentiality: change means becoming someone, something else. An American educational design lab consultancy 2Revolutions uses the vision tagline ‘unthink school to rethink learning’ suggesting ‘becoming’ through purposeful, and probably profitable, transformational change (Groff, 2009). In my practice as chair, change decisions are predicated with input, with the purpose of improving the learning environment, while maintaining budget expectations and most importantly maintaining the mission and vision – the purposes of teaching and learning.

**Educational mission.** Educational mission involves a one or two sentence strategic statement of the current intention and purpose of a system, school or school department (Calder, 2002, 2006, 2011; Colleges Ontario, 2015; Galea, 2015). Its purpose is to remind all of the core purpose of an organization and current aspirations. The mission of HOMAD is “the pursuit of excellence in the training of learners in the area of media, art, communication, and design. The members recognize the value that the community college system brings to this area of instruction and work to improve this in an ever-changing but vibrant sector of our workforce” (HOMAD, 2010, p.1). The mission explains that the HOMAD group has a unique perspective and that change is constant (HOMAD, 2010). The mission of the Ontario college system is to prepare graduates for the labour force. HOMAD members are bridges between educational practice and

change and industry – in particular, the digital economy, and the creative and innovation economies.

**Strategic foresight.** Strategic foresight is the process of an organization planning for future possibilities in order to be prepared for rapid and exponential change anticipated in early 21<sup>st</sup> century (Rostek, 2016). It involves people considering “how best to prepare for all possibilities, what they might do to shift toward a future they prefer, and how to recognize and adapt to events and trends” (Conference Board, 2017; Rostek, 2016). There are several ways the college system, each college, each department and the HOMAD group strategically plan for the future: self-elected vision, mission, strategic planning, and required mandate agreements. Increasingly the strategic foresight may involve scenario planning. Most worrisome is change that is deemed a ‘shock’: high impact, low probability change that is difficult to predict, such as natural or human error disasters (Rostek, 2016, 2017).

**Strategic planning.** Strategic planning is a normed activity in business and education. In my experience and, often in time cycles, my college strategic planning has many outputs: System strategic plans, Board of Governor’s priorities, Board of Governor’s ends policies, college strategic plans, Foundation Board plans, college academic plans, Faculty by Faculty capital priority plans, campus space master plans, program plans, budget plans, communication plans, research plans. In the creative realm, design and strategy results in objects of and for the built environment – cars, cities, interior spaces, graphic elements, web pages, events, architecture (Wrigley & Straker, 2017). On the media side, strategy results in cultural production and content creation. For instance, within the public relations profession in a media context there may be strategic planning and communication plans resulting in multi-pronged messaging meant to change public opinion.



The advocacy organization Colleges Ontario serves all 24 colleges across the Ontario system. Its first system-wide strategic plan addresses the blend of future labour market, future of education and including the innovation agenda in educational leadership. *Fuelling Prosperity*, 2015-2018 speaks to five goals of all programs at all colleges:

- 1) Develop a new generation of leaders and innovators;
- 2) Invest in teaching and learning excellence;
- 3) Provide the right education and credentials for tomorrow's workforce;
- 4) Increase opportunities for access and student success; and,
- 5) Provide strong community leadership. (Colleges Ontario, 2015)

This Colleges Ontario document also outlines change drivers on the Ontario College system: these include demographics, digital technology, globalization, fiscal responsibility, and innovation, including educational and industry partnerships.

**Financial forecasting.** HOMAD members are budget managers for staffing, facilities and equipment with annual and longer-term goals. Within creative fields there are specialized teaching spaces and equipment such as computer labs, software, art and design studios, and specialized facilities such as broadcast centres, greenhouse(s), sewing labs, and theatre spaces, equipment, and materials. Within strategic planning, large organizations make financial projections to maintain sustainability. Colleges individually and as a system have budgeting processes based on enrolment projections and provincial grant. The province is not funding college students equitable to high school or university per student rates (Colleges Ontario, 2017). PriceWaterhouseCooper's (2017) economic foresight position paper *Fiscal Sustainability in Ontario Colleges*, sponsored by Colleges Ontario, lists three sources of change: (1) changing Ontario demographics; (2) declining per student revenue streams, and (3) labour costs and

models. The PWC recommendations for 2017 – 2025 are more government investment in deferred maintenance and new facilities, higher tuition, growing international enrolment by 7%, and having 13.1 % fewer staff (65% of current costs) – possibly through managed retirements - by report end in 2024-25. This system financial forecast is just one example of financial forecasting. Predictions based on this data include various scenarios: grow international enrolment, increase second career and/or non-direct enrolment and/or manage retirements by not replacing positions as individuals retire. A fourth possibility of achieving more provincial funding per student across all programming seems remote. Another option is the government, in partnership with colleges and industry, funding and growing research capacity for faculty and facilities in career areas that include creativity, innovation and digital pedagogy.

Year-over-year budget projections and retention strategies link tuition, grant and enrolment to annual budget cycles. Within the 2017/18 fiscal year, there are three variables impacting revenue [and, by extension, perhaps quality] in the college system: 1) reduced enrolment due to students withdrawing after the fall 2017 labour dispute and 2) implementation of collective agreement raises and processes earned through collective bargaining/striking and 3) the implementation of Bill 148 with several HR process and reporting changes. For HOMAD members and other college leaders this means that year end 2017 and 2018 will likely be a lean academic year to achieve goals for creative programming, exactly at the time government and other drivers are pushing to have more innovation within curriculum to meet graduate's and employer's new expectations. The force field analysis at the start of Chapter Three explores this pattern of ambiguity in policy and practice across several drivers.

**Capital investments: New facilities.** While there is not academic strategy fully developed in Ontario colleges around digital pedagogy, creativity, and innovation, there has been

on-going capital expansion supporting creative programs. Capital investment in buildings and renovations in areas where new types of programs and deliveries happen is a way of changing teaching and learning habits to focus on the new. New spaces and buildings are not new policies but new space configurations can result in changing teaching and learning practices.

New facilities can be change drivers of new educational ideas and practices (Zitter & Hoeve, 2012). When a new building is purpose built to meet the current and future needs of educators, curriculum can be kick-started and experimental change in course delivery can occur. When planning a new space or building, leaders, faculty and facilities work together to propose requirements before the architectural tendering phase and then work to equip the space for both the opening and the next several decades of education developing within the new spaces. New physical spaces can become drivers of educational change.

Please note the phrasing in the capital project examples below. Each news story from within the past five years uses the language of innovation to justify and celebrate the opening of new facilities as potential change drivers of changing teaching and learning. The new facilities are meant to link creative industry learners and graduates to businesses and accelerators thereby linking creative educational endeavours to future economic growth. Words such as partnerships, collaboration, innovation, workforce, work integrated learning, experiential learning and entrepreneurship are part of the spokesperson's messaging. The significance of the similar messaging is that like Schlesinger noting the 'global orthodoxy' of the creative economy in educational programs, there is now an orthodoxy around innovation, experiential learning and entrepreneurship connected to new educational facilities (Schlesinger, 2009, 2017).

*Fanshawe College, ON.* In 2014 an online press release announced the opening of the *Centre for Digital and Performance Arts* "sparkling innovation" in downtown London through

programs consisting of web, animation, design, and theatre programming in a state of the art building (Fanshawe College, 2014). In 2018, there are 600 learners at the campus, which has now built working partnerships with the gaming and web start-up sectors and the theatre communities. These changes continue; in fall 2018, the college will open a multi-partner \$66 million downtown building in a renovated department store for 1,600 travel, tourism and hospitality learners and several ICT programs all complementing the current creative programming downtown (Fanshawe College, 2014, 2017). The Ontario provincial government, Fanshawe College and City of London each contributed to both buildings.

**Georgian College, ON.** Georgian College in Barrie, Ontario, has built a new downtown *Design School Campus*. Dr. Bill Angelakos, Dean of Technology and Visual Arts, indicates, “This new leased downtown location will provide our learners greater opportunities for work-integrated and experiential learning and collaboration with experts in Barrie’s vibrant creative community, as well as space to show and sell their work” (Georgian College, 2017, online).

**George Brown College, ON.** George Brown College’s waterfront School of Design Campus opening in late 2019 is a \$59M investment with \$15.6M of federal money allocated to the Innovation Exchange, “an experiential and collaborative educational and public space for creativity, innovation, digital learning and entrepreneurship”. The press release mentions, “the facility and the programming offered are designed to meet workforce demand by providing specialized, industry-identified skills training” (George Brown, 2017).

**OCADU, ON.** The examples above are Ontario colleges; however, the Ontario College of Art and Design University (OCADU) received federal, provincial and donor funds for an \$11.3M *Centre for Experiential Learning and Campus for a Connected World*, “which will house an expanded university initiative around innovation training, design thinking, Big Data

design research, and accelerator capacity that supports digital commercialization initiatives and brings design skills to emergent companies” (Innovation, Science and Economic Development Canada, 2017, p.1).

Clearly, new educational facilities, funded in part by provincial and/or federal innovation funds, and sometimes by private donors are perceived to be catalysts for new ways to teach and learn and to connect creativity education and graduates to entrepreneurship, innovation and growing the economy. The innovation agenda is universalized provincially and across the country through a shared language of innovation as evidenced in the examples above.

**Strategic mandate agreements (SMAs).** These are required position papers and goals, required by province of Ontario, of colleges and universities to differentiate themselves from each other. HOMAD members as middle managers may participate in planning these government-imposed strategy documents and most certainly are involved in implementing or maintaining the expectations of the SMAs. The Higher Education Quality Council of Ontario (HEQCO) (2013) describes the purpose as being “to elicit the best thinking from institutions about innovations and reforms that would support higher quality learning and, in its most ambitious form, transform Ontario’s public postsecondary system” (HEQCO, 2013, p. 5).

Helen Sianos (2017), an interdisciplinary professor of Centennial College and graduate educational leadership student at OISE, Toronto, completed a comparative analysis of differentiation policy via Strategic Mandate Agreements of three Toronto ‘mass-universal institutions’ colleges: George Brown, Humber, and Seneca. She sees differentiation as leading to cost savings and specialization such that provincial collegiality may become organization fragmentation and argues that a responsive and accessible differentiated HE framework is her preference, independent of geography. Sianos (2017) mentions the differentiation policy

originated with the Ministry of Training, Colleges and University's (MTCU) Ontario Differentiation Policy Framework for Postsecondary Education (2013). Since 2014, each college and university submits a three-year SMA to the province. Submissions in 2017/2018 are concluding the second round of the SMA agreements process.

In various research articles, Lavoie, (2009), Moffat, *et al.* (2016), Milian, *et al.* (2016), Sianos (2017), and Tamtik (2017) explore the origins of SMAs and what the SMAs' differentiation means now and may mean in future to colleges and universities in Ontario. They agree the SMAs are a step towards reforming and restructuring higher education. The SMAs are a provincial required format of strategic planning to increase differentiation or prepare for isomorphism, the potential blending or shared traits between two systems. The result heightens competition and comparative analysis among colleges and universities. Recent planning and process trends, including SMAs lead institutions to develop specializations driven by marketization of education and fiscal responsibility of governments funding PSE. Moffat *et al.* conclude that policy reform that follows self-initiated practice is adopted more readily. So, as colleges and universities identify their focus, the schools are making choices towards further reforms.

Milian, Davies, and Zarifa (2016) contend that the new SMAs and move to differentiation may result in unintended consequences for colleges and universities. They outline four possible unintended consequences include sensitivity to market demand, ceremonial compliance, continued status seeking, and isomorphism. Milian *et al.* mentions that universities and colleges operate with a lot of uncertainty, inability to have easy to access metrics of their successes or influences on graduates and are complex organizations with multiple goals and activities. In some research articles on SMAs, authors speak to harmonizing policy. The SMAs

seek to make institutions different from each other. Milian *et al.* conclude that status seeking and rankings distract institutions from true differentiation. The SMAs require schools to choose self-initiated goals and directions within the assigned parameters. Each of the SMA research articles offer advice with two key conclusions and recommendations for government becoming apparent through various sources: harmonize policy and provide resources. And, each article presents cautions on the potential longer-term effects of the SMAs: differentiation, stratification, marketization, isomorphic forces, ceremonial compliance, status seeking and manipulation of metrics (Milian, *et al.*, 2016; Tamtik, 2018).

### **Chapter Three Conclusion**

Drivers and opposing forces to creative industries programming in higher education can be mapped in a force field analysis as binary concepts across different perspectives such as leadership, education, and government. Educational situations are rarely in binary contexts. Colleges and higher education have changing mandates: since 2010 several new provincial activities and responsibilities have emerged for college leaders: increased internationalization, truth and reconciliation, planning for the new to colleges corridor funding model, expectations of more college scholarly activity through research and innovation (Colleges Ontario, *Fuelling Prosperity*, 2015; Ministry of Advanced Education and Skills Development, 2017). Measurement and accountability practices are increasing at Canadian and American colleges via KPIs, program standard reviews, quality audits, accreditation, and curricular entrepreneurship (Baguley & Fullerton, 2013; Bilton & Leary, 2002; Colleges Ontario, *KPIs*, 2016; Eddy and Lester, 2008; Fattig, 2013; MacKay, 2014).

Colleges and HOMAD members have many formats of planning processes that are enacted cyclically. HOMAD members may be participants or leaders of the various planning

patterns. These planning exercises include vision and mission planning, strategic foresight, strategic planning, short and long term budget planning, capital/facilities planning and implementation, and, through direction of senior leaders, to give input towards and implement aspects of strategic mandate agreements.



### **Chapter Four – A Plan for Change**

In Chapter Four I explore ways the HOMAD group can plan and act to position itself externally as a leader and driver of pedagogical change for creative industries' education.

As evidenced in Chapter Three, colleges and HOMAD members use several strategic planning processes to drive change towards shared visions to activate change. Within HOMAD membership, there are examples of how this is already occurring college to college through projects, experiential learning, client relationships, entrepreneurship, new facilities, and leading-edge use of new technologies. The development of a future strategic plan by HOMAD would initiate change internally, communicate change externally, enact possible measures of change and encourage ethical discourse around change processes in educational organizations and in the creative industries. The relationship of new creative industries' graduates to SME growth may bring change to businesses through new technologies and workflows though such co-relations are currently difficult to quantify.

I acknowledge the anticipated agency of HOMAD is as yet undetermined. The group has several choices as to the level of participation or influence they may wish to exert as individuals or collaboratively to inform each other's' practice, to create new approaches to HOMAD meetings, or to serve as leaders in the higher education creativity and innovation agendas.

#### **Leadership Choices**

Throughout this OIP, I identified the purposes of the current HOMAD committee, shared digital pedagogy concepts and definitions of creative industry and creative programs, and showed that there is a discussion around the gap in creativity, innovation and educational policy. The problem of practice discussed throughout the OIP is that currently there is a gap in Ontario higher education policy around creativity, innovation and digital pedagogy, especially in relation

to other educational jurisdictions that are articulating strategies. There is a gap of harmonized leadership strategy between higher education classroom practices and regional and provincial overarching goals for innovation through digital pedagogy. Innovation of teaching and learning by professors and learners and preparation of learners for an innovation economy of new occupations have both been in consideration.

HOMAD is a peer community leading from the middle and with the knowledge and capacity to serve as a trim tab to leverage and communicate change. Parallel to the problem of practice around the gap in policy are the changes to teaching and learning, evolving 21<sup>st</sup> century skills development for digital citizenship, which have been occurring in the last 20 years. Within creative programs education, these changes are amplified through industry and arts software and hardware, which change continuously.

HOMAD, with their respective faculty, leads choices around digital pedagogy in creative industry program education. As I mentioned in chapter one, a key source of academic discourse and attention to such programming is generally attributed to the creative industries focus and policy of the UK Department of Media, Culture and Sport in 1998, via the neo-liberal Tony Blair government (DMCS, 1998). From there, the idea of creativity, the creative economy, and then innovation agendas spread across the globe. Global organizations have also been examining and leading discourses on culture, arts education, new trends in education, and changing economic drivers as the world has globalized and communication technology has made the world 'smaller' and communication is in real time. These global organizations include numerous conferences and papers by the United Nations, UNESCO, and the OECD.

Because of these changes and other drivers in Ontario, HOMAD can opt to change some of their own meeting agenda items to share their industry knowledge, and creative teaching

practices more broadly, especially as digital pedagogy and creative sector growth continue in the Ontario economy. The changes may include learning about the discourses around creative industry programs globally in relation to Ontario practices. Creative programs use new pedagogy - digital pedagogy in teaching and learning.

Earlier in the OIP there were examples from six representative researchers from Canada, the United Kingdom, and the United States who have categorized some of the qualities of the new teaching styles that have emerged in last 20 years since communication technology proliferated. The proliferation resulted in changing approaches to classroom teaching and teaching practices beyond the classroom that we now find common such as community based projects and online or blended learning.

In the last ten years creativity and innovation agendas in Ontario have been increasing as evidenced through several business and educational policies (See Appendix A). Many of the innovation agendas are aiming to educate people for a changing economy and have markers of neoliberalism such as built in attitudes of marketized education. Also included are expectations of individuals and firms viewing employees as 'human capital' skewing conceptualizations of purposes of education and universalizing shared concepts of creativity and innovation such that it could be conceived as limiting freedom of expression and potentially subverting concepts of democracy.

I suggest in the OIP that there is room for academic context and dialogue in future HOMAD meetings and the ability for individuals or the committee to continue to drive change. The change is likely to be informal, by influence, and incremental over time. Innovation and creativity are pervasive as drivers of business and education but are also not universally defined nor financially supported for higher education, a gap in provincial policy that leaves individuals

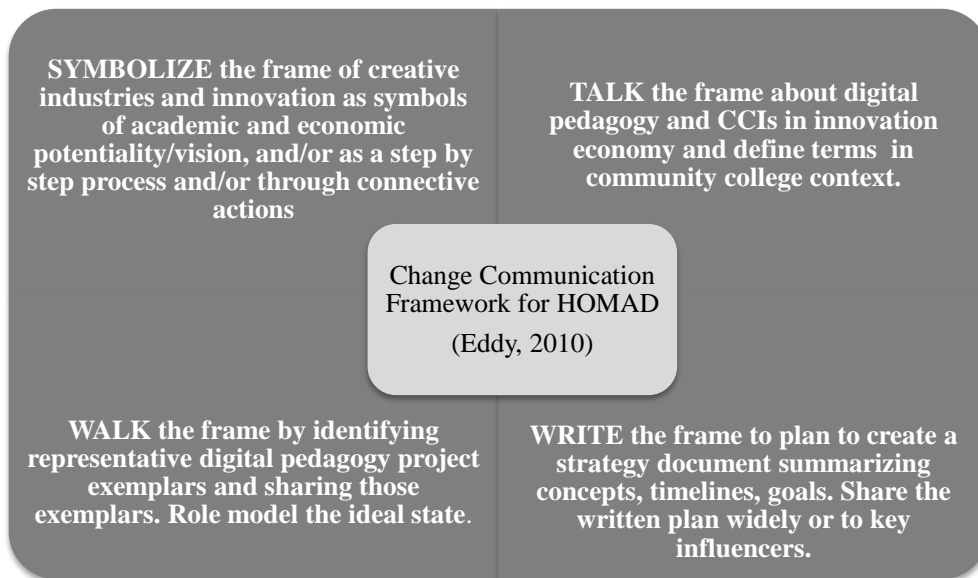
and institutions disadvantaged. Community college leaders have many influences such as driving and opposing forces of change including demographics, technology, politics, and financial limitations. In Chapter Three, a binary perspective force field analysis outlined some oppositional perspectives on digital pedagogy, creative leaders, culture, innovation and creativity mandates. Though the force field analysis is binary, the reality is that most college leaders, faculty and organizations deal with aspects from both sides of the equation simultaneously, leading to ambiguous outcomes. Innovation is encouraged and unsupported. Leaders are fiscally prudent by virtue of current funding and they desire creativity in teaching and learning to flourish.

Throughout the OIP, HOMAD is showcased as having capacity to serve as a trim tab, a leverage point for change in higher education teaching and learning as the leaders in HOMAD have knowledge and/or experience with education, industry, and new technology skills. HOMAD operates in a neoliberal theoretical context, but the committee does not engage in discussion around this ideology or what impact it has on operations or for employee engagement. Neoliberal markers are not everyday conversation in the college or HOMAD spheres.

A change communication model by a US community college researcher, Pamela Eddy (2010), provides a model for change based on successful change communication processes of nine incoming college presidents: symbolize, dialogue, walk the walk, write a change plan to share. Various measurement possibilities and two possible ways HOMAD could implement change peer to peer are presented. Following that there are ensuing conclusions including the idea that creative leadership may have unique change leader traits and that digital pedagogy with its new ways of teaching and learning may mean that there are also new ways of leading creative education and creative programs.

### Communicating College Change: A Framework

Pamela Eddy (2010), an American scholar, focuses research on community college leadership. Her articles and findings on vision, leadership traits, gendered leadership, middle management, and a new format of leadership for community colleges all transfer well to the Ontario context. In the article *Leaders as Linchpins for Framing Meaning*, Eddy discusses her findings derived from narrative and hermeneutic research into nine community college president's communication and change leadership practices. Eddy (2010) observed through interviews with presidents and other employees at nine community colleges how they communicated change projects as they began their terms as president from observed change communication patterns that lead to positive change results.



**Figure 5:** Eddy's Change Communication Framework layered onto OIP Goals

Change Communication Framework. In the article *A Framing Primer for Community College Leaders*, Nauseida (2014) discusses and builds on Eddy's framing principles- the established visioning, step-by-step, and connective approaches common to change management

(p. 922). Nauseida adapted a parable to educate other change agents on the practicality of this community college centric communication and change model.

**Leaders as linchpins.** Pamela Eddy's (2010) framework article positions college leaders [presidents] as "linchpins" in framing meaning and sense-making through change processes. This linchpin metaphor resembles the 'trim tab' metaphor of Buckminster Fuller (Buckminster Fuller Institute, 2017) and also the concept of mid-level leaders, like the HOMAD group, also being in pivotal roles as brokers and agents of information (Baguley & Fullerton, 2013; Bilton & Leary, 2002; Mitchel & Eddy, 2008). Linchpins serve to hold a wheel to an axel and so are essential to movement. Colloquially the term means that a person or persons are pivotal and essential parts of complex systems. Middle managers gentle leverage as low impact 'trim tab' change agents differs from a linchpin role. A linchpin is essential. The trim tab metaphor gives more leeway. Middle managers individually or collectively as trim tabs can determine how to steer the boat by purposeful influence depending on surrounding 'climate'. As part of this OIP, I argue HOMAD is a leverage group who can influence change processes by virtue of their situated knowledge and skills. Within the article, Eddy (2010) discusses and builds on the established visioning, step-by-step, and connective approaches common to change management.

**Visioning frame.** Eddy (2010) uses visioning as a frame to create change that allows followers to focus on potentialities rather than realities. Visioning requires the leader listening and co-developing a shared vision. Institutional 'sagas' can link past to future and stretch goals can be accomplished. Hernes (2008) also refers to potentialities: "[Tangledness] represents a world of *potentialities* for how we think and act. These potentialities exist in the forms of people, technologies, and institutions" (p. 3). Visioning is standard practice in business and education and serves the purpose of declaring a future state to move towards.

**Step-by-step frame.** A leader can choose to move to a goal or problem-solve an issue through a step-by-step process. It is perfunctory but can net results and sense of accomplishment, especially if each stage of progress is communicated through multiple channels (Eddy, 2010).

**Connecting frame.** The leader creates a reality where the campus learns and grows together. Connective leaders prioritize dialogue and sense making. Visioning and step-by-step can be parts of a connecting frame of change communication (Eddy, 2010). With social media, the internet, and interdisciplinary approaches to education connecting is an increasingly important skill for leaders.

Eddy's (2010) four-part model aligns to the proposed four-part Organizational Improvement Plan for HOMAD leaders and is depicted in Figure 5. Nauseida (2014) describes Eddy's communication model in a parable that involves Mary – a fictionalized Dean of Workforce Development. In the article, Mary searches for the right change frame to communicate an industry and college-wide strategic partnership to many constituents. Nauseida (2014) sets a context that there have been many previous change models that fit different situations. Later in the parable, Nauseida eventually concludes that Eddy's newer, community - college centric communication framework fits the parable situation best.

Nauseida (2014) informs the reader that change can be accomplished by the Dean of Workforce Development by 1) creating symbolic meaning (symbolizing), 2) discussing the implications of the change (talking), 3) using examples from the college (walking the walk), and 4) then creating a document to explain the project goals and to be shared in the college community (writing). The model works for the parable as it was developed from community college leadership for community college leadership situations.

**Leading in complex systems.** HOMAD may serve as a trim tab but someone had to first design the ship. Senge (2006) speaks of iterative design and allowing others to make changes to the design. Hernes (2008, 2014) speaks of process and leaders being open to change as a process unfolds. Leaders as designers guide ideas and visions that are works in progress. When organizations focus on their processes and their states of becoming, their dreams for the future are often articulated in documents. As evidenced by their previously mentioned mission and vision statements, HOMAD does see itself as having a stewardship role in transforming creative programming. Senge, Hamilton, and Kania (2015) write of a need for systems leaders.

**Collaborate & connect.** The HOMAD have been running meetings for decades and each member benefits from the collegial community and the PD offered through HOMAD such as touring new college facilities and industry workplaces, having guest speakers. Other benefits include two-way communication with MAESD personnel on policy issues, program reviews, and program standards' updates and changes, and two-way communication with the vice president council representative on provincial news. Members share college updates and co-discuss PD opportunities for faculty and themselves especially around provincial educational groups as mentioned in Appendix B - the Curriculum Development Affinity Group, the College Degree Operating Groups, E-Campus Ontario, Ontario College Articulation and Transfer. Also HOMAD may continue to share and learn of industry conferences and events like Design Thinkers sponsored by Registered Graphic Designers, or events by Canadian Public Relations Society, Landscape Ontario's Congress, Association of Registered Interior Designers, International Association of Business Communicators, etc. Connecting is already part of the culture of colleges: connecting with peers, connecting with professional organizations; connecting with employers in order to deliver co-ops and current curricula and prepare learners.



Within the OIP, I explore how people can work together to create a new situation within an established system. The colleges and employees of colleges and the HOMAD are constantly re-imagining their purposes and mandate and implications of creative industries and innovation agendas on curricula, especially through partnerships and technological changes. The establishment of an innovation culture infusing creativity, enterprise skills and entrepreneurial careers for college graduates is dovetailed with digital culture, research agendas and changes in our economy. The changes are in addition to past leadership and teaching expectations. It is a model that aligns to current strengths of the colleges: industry partnerships, career preparation, experiential learning through digital pedagogy, particularly in the creative fields.

Thoughts arise about leaders adding innovation agendas to existing curricula and then giving more complexity to already tight semesters and meeting learning outcomes. The establishment of an innovation and entrepreneurial culture is incremental, evolutionary, and multi-decade. As mentioned, within colleges there are many established practices happening from digital pedagogy to complex community partnerships with external, globally recognized recognition through achieving Tony's, Academy Awards, national research and innovation agendas. Of course, not all projects result in such acclaim, but graduates can and do influence their local economies and become employers themselves. Continuing to lead creativity and innovation requires constructed systems at the micro and macro levels.

**Potential implications.** The OIP plan may or may not be seen as somewhat controversial within the HOMAD group or to others and may cause individuals to make determinations about their beliefs, perceptions, and their personal preparedness for change or to participate in change. There are many factors for college leaders to consider, converse about, and work towards:

- Consider internal, external attitudinal barriers to innovation within HOMAD

- Build awareness first among leaders, but also to internal and external stakeholders
- Building an innovation culture, with strengths of colleges at forefront
- Establish effective practices for faculty to lead and share an innovation culture
- Celebrate successes along the way. Encourage learning through trial and error
- Lead talent management and budgets related to innovation agendas
- Incent and reward promising projects. Educate faculty towards new goals
- Assess benefits and challenges of innovation scholarship within HOMAD

This suggested change process may be initiated gently by one individual, such as myself or another individual with a similar mindset, the individual purposely serving as a trim tab to the HOMAD group. Over a period of one to two years I could continue to bring digital pedagogy and innovation agenda topics to the forefront at each meeting or by e-communication between meetings. This would be an informal process to building awareness among members who can choose to participate fully or not.

***Community & co-opetition.*** However, it is hoped that the group and next rotating associate deans or chairs of the group will have buy-in and may wish to co-lead and co-participate in the change process. By continuing past practices, but also adding on new purposes like increasing knowledge of creative industries and innovation globally and continuing scholarship on creative industries education, HOMAD has an opportunity to serve as a trim tab for change to higher education practices of art, media, communication and design education in Ontario and related creativity and innovation economic agendas. To initiate, this possible level of change, the OIP background information and reference list can be broadly shared to the HOMAD group for awareness of global trends and Ontario policy direction. However, simply sharing data to each individual and each reading the materials individually is not enough.

Coaching and guidance through workshops, facilitated conversations, role modeling and co-creating additional purposes of HOMAD are needed.

1) Symbolic and visioning, 2) step-by-step process and 3) connective leadership change methods can each be enacted by HOMAD (Eddy, 2010). Putting those larger change processes and dialogues into HOMAD agendas may involve collectively re-defining the purpose(s) of HOMAD in addition to its current responsibilities. The college system 50<sup>th</sup> anniversary in 2017, the change drivers in society, the college strategic mandate agreements, and the new 2017 faculty contract have predicated a moment for all college leaders, in any Faculty, to self-reflect on future purposes. Self-educating, peer-to-peer, or digital pedagogy practice and defining what digital pedagogy looks like in the colleges is imperative to future change. Working together to collect and share a cross section of project exemplars will further solidify a new purpose of HOMAD as an organization able to educate and share learner and faculty successes. Encouragement within HOMAD for individuals, their faculty members or cohorts of cross-college collaboration to participate in scholarly presentations and shared creative industries and innovation projects will inform participants and others. HOMAD members can also share the information with their faculty and grow a community about benefits of creative industries as career goals for learners while respecting aesthetic ideals and being leaders of a new economy - a tall order.

***OIP outcomes.*** Anticipated outcomes of this approach are 1) HOMAD members having more knowledge of Ontario's and other locations, creative education and innovation practices; 2) adding scholarly and research activity on HOMAD agendas to more broadly share influence of art, media, communication, and design across creative occupations; 3) ability of HOMAD members to identify and co-define the digital pedagogy and innovation that is occurring in their learning ecologies; and 4) information sharing that will help HOMAD inform the VPC

(academic Vice-Presidents Council), MAESD and other educational entities that a harmonized approach to policy and innovation education and the creative and innovation economies will advance learning.

**Top down change process.** To a certain extent the beginnings of system change through the SMA process and changing the college-funding model to match the university model is imposed but consultative change. Top down process change could involve connecting with macro level change agents at MAESD, HECQO, MaRS, Colleges Ontario advocacy and research groups and in provincial and national government such as policy analysts and politicians to encourage formalization of system view of creative industries and innovation education change. It is possible that a provincial or national ‘harmonization of policy and process’ is currently developing in manner as described by Lavoie (2009) and Tamtik (2017; 2018).

An option would be to connect with leaders in digital pedagogy, creative industries and innovation agendas across Ontario and from leaders in other areas such as JISC in the UK or the Irish National HE *All Aboard* digital skills strategy. As creative industries and innovation are global phenomena, there are many current innovation leaders to learn from. The key to sourcing outside models for change is to develop knowledge useful to the community college environment to creative program leaders, faculty and learners. A discussion forum meeting of provincial players, researchers, practitioners, HOMAD leaders, university partners, and advisors from other areas would be fruitful. Both OMDC, Ontario Media Development Fund and SHRCC, Social Sciences and Humanities Research Council have funding opportunities to connect people together to serve as catalysts for professional relationships and to propel change forward.

Connecting with both Minister of MAESD and the MAESD lead on Colleges to discuss dearth of harmonized policy in relationship to other places might be a start. Also, Ontario has

initiated its first Chief Digital Officer a role focused on broad digital strategy development in the province. HOMAD connecting with this office and lead person may result in leads to public discussions or events. Large digital companies are interested in education for business purposes: Apple, Microsoft, Google, and LinkedIn as well as learning management systems firms like Blackboard or D2L are interested in the future of education, with profit driven purposes. Conferences and conference topics on digital pedagogy are starting to increase (Digital Pedagogy Institute, 2017). HOMAD individuals or teams presenting at such conferences or simply attending would advance knowledge, definitions and purposes of digital pedagogy. As well, the *Building the Workforce of Tomorrow* (Premier's Panel, 2018) policy movement has described ways in which educators can contribute to the change process to have graduates with the skills for tomorrow. Educators in the UK have been designing ideas around system change and innovation related to twenty-first century education and these concepts may be transferrable to Ontario (Conway, Masters, Thorold, 2017).

### **The Change Plan**

Implementing many of the above suggestions and following the critical path below would require people, funds, time, processes and cross-college cooperation. In the initial roll out of the OIP, a focus on quality qualitative discussion around a select number of topics would be preferable and achievable. For instance, it would be productive as a starting point to have a focused discussion around capstone projects that demonstrate four or more of the digital pedagogy practices described in Chapter One – projects more than papers, collaboration and community, praxis, problem solving, story-telling, plurality, alternate perspectives and voices, and creative use of technology to inform pedagogical intent.

The preferred model of implementation is the middle-way of the two suggestions: having the HOMAD group co-create new practices and traditions around emphasizing and sharing digital pedagogy successes within their environment and scope of influence. As well, the group could work towards finding opportunities to share its individual or collective expertise on creativity and innovations in teaching and learning and in enterprise and entrepreneurial education. The sharing could be internal to college system or in a broader context through presentations and papers by faculty or leaders to show the innovation in teaching and learning that is occurring.

If individual colleges or provincial groups form to create policy models for digital pedagogy and/or creative and innovative education, then the HOMAD members would be ready with exemplars and their own vision, derived from the OIP. It will not be surprising to have change implemented from the bottom up as is happening now or from the top down as seems to be occurring the last few years through creativity and innovation policies and the new *Building the Workforce of Tomorrow* push by the Ontario government (Premier's Panel, 2018). This OIP has also suggested a third way – using the HOMAD group as a trim tab to leverage change from the middle.

**Change plan resource needs.** Table 5 outlines suggested timelines. As Hernes (2014) notes, processes are always moving and changing through personalities, instinct, and external events that cause people to maintain habits but work on continuous process change in organizations.

Table 5.

*Change Plan: Resource needs and timelines*

<b>Resource Type</b>	<b>Description</b>	<b>Timeline</b>
Time	The process to implement the OIP requires an approximate two-year cycle, meaning approximately four to six formal meetings of the OIP. However the project is meant to be on going as innovating with new pedagogies becomes universalized across college programs.	2 years and onwards Winter 2018 through to late spring 2019
Human	The project will require informing and co-creating information with entire HOMAD group. It may require creating a sub-committee or committees with assigned tasks towards certain goals. At minimum, it would require informing about 40-50 people electronically and informally across 8-12 days of meetings – most likely for two hours at a time. I.e. 40 people X 2 hours x 12 days = 960 hours at most Realistically it may be fewer people involved 15 people X 2 hours x 8 days = 240 hours	
Fiscal	HOMAD members already are paid to attend the HOMAD meetings as salaried employees. If there were subcommittee work, it would involve further time commitments also within scope of salary. Should the Vice Presidents group (VPC) see innovating with digital pedagogy as a priority there could be secondments or additional money for collecting information, documenting information. * Wish list items have cost	HOMAD Already paid within salary
Information	The group could move to collect related materials from supporting organizations such as OCAS statistics on enrolments in Ontario creative programs, comparative analysis of similar programs in other places	
Technological	Colleges are already equipped with technologies to produce creative programming; however, keeping such equipment current is a constant challenge at the college level. Some meetings may be technologically mediated through Skype or Collaborate or Zoom or other online meeting format.	Colleges have these tools but may not be maximizing them
*Wish List	Video features to be created showcasing innovating projects in community/across province or with new technologies Social media person shared across colleges could post frequent updates on teaching and learning innovations Graduate testimonials online or through video could attest to creative employment opportunities for applicants and as a measure of curriculum success	

## **Measuring Innovation**

Measurement of creative industry programs can be characterized in two ways: effective, based on published results of Key Performance Indicators (KPIs), and problematic, based on some neo-liberal premises determining appropriate measures co-supported by leaders and faculty and that fit transformational change processes (Colleges Ontario, 2016; MacKay, 2014). The KPIs administered each February measure program by program across the system on three criteria – student satisfaction, graduate satisfaction, and employer satisfaction. The KPIs are one measure of change. Working together to collect and share a cross section of project exemplars will further solidify a new purpose of HOMAD as an organization able to educate and share learner and faculty successes. Encouragement within HOMAD for individuals, faculty members or cohorts of cross-college collaboration to participate in scholarly presentations and shared creative industries and innovation projects will inform participants and others. HOMAD members can also share information with faculty and grow a community about benefits of creative industries as career goals for learners while respecting aesthetic ideas and being leaders in a new economy – a tall order.

For HOMAD leaders, there are many responsibilities, directives and corporate and provincial accountability measures to meet under performance review processes. These include provincial audits every five years and annual quality assessments. There are also college-by-college internal measurement programs across criteria that may include measuring and reviewing curriculum, engagement, retention and financial sustainability. The KPIs do not measure leadership of these programs but do measure outputs. However, colleges are instinctively, experimentally, and iteratively trying new things: being innovative and strategically educating for innovation (Colleges Ontario, 2015). Without a system perspective or a plan to change or



implement shared ideals it can make long-term strategy challenging for leaders to share the expertise of faculty and learners in digital pedagogy practices and to plan long term.

**Implementing innovation.** However, are the logistical, financial foundations for leadership of creative industry programs primed for a fresh perspective of leading into the future? What about the added layer of the innovation agenda added into teaching and learning? Or, has innovation always been present but not focused upon as a change driver? What leadership preparation is best suited to achieving ‘innovation’? Do creative industries, innovation and digital pedagogy require new leadership skills? What does an innovation school look like and are colleges or Faculties prepared to shift some habits of leading teaching and learning? Establishing research culture is a long- term goal of colleges. Innovation has been happening since the colleges began. Now, in colleges and universities establishing an ‘innovation culture’ is another expectation of faculty and leaders. In most cases, creative programs, their faculty and learners will embrace some forms of innovation, especially if they are the co-creators of the projects and community relationships.

*In Measuring Innovation in Education: A Journey to the Future (OECD, 2014; Vincent-Lancrin, Jacotin, Kar, Gonzalo-Sancho, 2017).* OECD has created some measures of innovation for schools K–12. OECD has plans to measure year over year innovation through international change surveys across different innovation criteria. There are plans to measure innovation in K-12 and HE. The measurement surveys will achieve the following:

- Be administered by central educational agencies
- Question three levels of stakeholders: principals/presidents, teachers/faculty, and learners
- Measure change across three years
- Seek qualitative feedback from those surveyed

- Capture sources of changes and planned objectives compared to implementation and results
- Cover products (technologies), pedagogies, organizational practices, HR practices, knowledge management systems, training and re-training, external relations (parents, employers, researchers, other schools)
- Collect information about the schools, their sizes and features. (Vincent-Lancrin, *et al.*, 2017, p.45)

The HOMAD, or others in the college system, could model annual or bi-annual survey questions after these approaches from the OECD document. These measures imitate KPI measurement processes. HOMAD would need to co-decide which measure to focus on, as all listed here are not applicable and the HOMAD measures would be less formal than an OECD survey. Within HOMAD alone, such an annual measurement survey or focus group might include some or all of the following dependent on human resources and costs. The HOMAD already have a voluntary dashboard approach and roundtable sharing practice to track new program development, project successes, new technology adoption, and improvements to physical spaces:

- Noting changes to teaching and learning deliveries using digital pedagogy practices\* (as in Chapter One)
- Noting and tracking changes to teaching and learning spaces\*
- Tracking costs of new technologies, types of technology and infrastructure needs\* including incubators and entrepreneurial supports on campus
- Tracking HOMAD meeting minutes to see if innovation or scholarship become purposeful agenda items

- Measuring and sharing the current number and growth in on-campus enterprise businesses connected to curriculum – or working with Career Services and on campus incubator departments to track start-ups connected to campus incubation
- Aggregating related survey results from different college surveys beyond the KPIs and Student Feedback Surveys – i.e. student and faculty technology surveys
- Sharing and recording leader, faculty, industry, and learner research projects, and partnerships
- Tracking benefits (and costs) of PD activities related to transforming pedagogy
- Sharing moments of leverage to transform educational practice and maintain values and principles of meaningful creativity and innovation that is humanized\*

Items with asterisks are already tracked or recorded by HOMAD through voluntary dashboard and through meeting minutes.

### **Limitations**

The OIP can be understood by what it has not included, as much as what is included in this discussion. The OIP looks at creative programs/industries and does not focus on defining creativity or distinguishing between big ‘C’ and little ‘c’ creativity. It does not focus on creativity in business and the OIP information remains primarily on college education and HE. The OIP does not address the predominantly university trends of digital humanities and public history, both of which have elements of creativity and digital pedagogy. The OIP does not reference the work of Terry O’ Banion (1997), his book *A Learning College for the 21<sup>st</sup> century*, and the American Community College League of Innovations. The teaching and learning conferences by the League of Innovations, familiar to the college sector for five decades, are also not an influence on this study. The League of Innovation conferences focused on American

Community colleges and Canadian, and their teaching and learning practices across all disciplines.

This project plan focuses on one cross- discipline area: art, media, communication and design education, in an Ontario, Canada context. In the United States many of these topics are broadly degree subjects and there may be established pathways from associate degrees (two year diploma equivalents) to degrees.

Macro and micro influences on leading creative industry programs and teaching and learning through digital pedagogies are complex as is the Ontario community college system and culture. Though many concepts are part of Hernes' (2008, 2014) "tangled world" and the relational web of organizational theory mirrors markers of digital culture and pedagogy, this proposal does not fully consider geographical understandings of culture or cultural mapping. The HOMAD group is one small sample of academic leaders and does not include fully, or proportionally, the inspirational professors leading in curriculum development, in classrooms and in creating assignments and facilitating work integrated learning experiences. This OIP does not look at creativity from a college learner's perspective (Pearce, 2012), but hopes the attention to digital pedagogies will favour learners. This OIP is one attempt to initiate a plan to bring shared language, definitions, exemplars and a plan to create a visioning and policy document related to leading potentialities of digital pedagogy in creative industry programs.

At this point, while the HOMAD has no purpose-driven direct link to provincial policy makers etc. within creativity and innovation agendas, there is an articulated expectation in business policy and some newer provincial educational documents that colleges and universities will increase experiential learning including work integrated learning, problem based learning and enterprise and entrepreneurial learning (Premier's Panel, 2018). The HOMAD leaders and

their faculty and learners are already practicing leadership in these areas. Bridges between policy creators and knowledge brokers between sectors will be key to creating harmonized systems and achieving long-term goals.

### **Activating the Future**

In this chapter, I have reiterated why it is important to be discussing leadership perspectives on teaching digital pedagogy in an Ontario community college context.

**Creative program leaders.** College media, art, communication and design programs have long traditions of innovating in education through applied, iterative experiential learning practices. There is comprehensive business and cultural leadership literature on managing ‘creatives’ in CCIs (Jones, et al., 2016; Mumford, et al., 2002; Murphy, 2016; Slavich & Svejenova, 2016; Townley, *et al.*, 2009). There is not much information yet on necessary skills sets for educational leaders advancing using digital pedagogy in creative industry programs nor what leadership techniques are most needed in the creative disciplines currently or in future (Beetham, 2015; Kalin, 2016; Townley *et al.*, 2009). There is a baseline study by Dodd (2012) of women and leadership in CCIs in the UK. Dodd’s business study does not reference traits and trends in leading CCI education.

Typically, traits of transformational leadership, metaphors like orchestra conductor, and concepts such as teamwork and distributed leadership are patterned to creative leaders in business. A common thread I observe among HOMAD leader traits is trans-disciplinary knowledge and experience. From personal observation educational leader colleagues around the province share lateral thinking, a capacity for variety, interest and support of pure arts, craft, *and* workplace focused programs, awareness of provincial, national and global workplace trends and practices, patience with large numbers of people and impatience with not being able to move

some things forward due to limited budgets, or shared challenges of seeking highly qualified personnel (HQP) in new career growth areas.

### **Distributed Leadership**

Members of HOMAD are connected, but distributed leaders, who have shared values and are preparing graduates for future careers in cultural and creative industries. Bob Johansen (2017), with 40 years of Silicon Valley leadership experience, describes his informed foresight for distributed leadership in his book *The New Leadership Literacies: Thriving in a Future of Extreme Disruption and Distributed Everything*. Johansen describes how linear and hierarchal organizations will transform into shape-shifting organizational forms. He explains that future leaders will need to be multi-literate and tell inspiring stories of foresight and possibility. Leaders will then need to imagine new insight stories and imagine the organizations role in the future the organization wishes to create. Leaders will then need to follow foresight with compelling action stories about what needs to be done and tell the new plan with clarity of direction – but with great flexibility about possible ways to execute the plan (p. 15). He speaks of three key skill sets needed of future leaders: the ability to develop mutual benefit partnerships; a foundation of reciprocity; and, his idea of ‘commons creation’. According to Johansen, “Commons creation is the ability to seed, nurture, and grow shared assets that can benefit all players - and allow competition at a higher level” (p. 67). The current pattern of partnership and competition at HOMAD fits the latter description of Johansen’s concept of distributed leadership.

Johansen also describes that many current leaders are not attuned to the multimedia world:

Distributed media and shape-shifting organizations will disrupt every industry. The disruptive shift from technology to media will alter the nature of leadership. It will require new leadership practices, and new leadership literacies. The key amplifier will be radical connectivity. (Johansen, 2017, p. 116)

HOMAD leaders have knowledge of the media environment and can also see how media skills are important to future skills across disciplines.

The concept of ‘radical connectivity’ - the sharing and benefits of online sharing to leadership goals relates, to some of the important work done by HOMAD, CCI faculty and staff and learners. As more digital capabilities enhance current practice, how faculty and students work together changes and adapts to the digital era. Fullan (2014) explains how collaboration and sharing are part of a new teaching process needed for our time:

In the new pedagogies, the entire learning experience is deeply embedded in these relationships which exist between and among students and teachers, between student peers, between students and their families, and with social networks that connect those similar learning interests and aspirations. The new pedagogies muscularly leverage all of these relationships as part of the learning enterprise, inherently making the learning more of a conversation and a mutual endeavour. (p. 14)

The new pedagogies are using the interconnected world to change educational practice; to put the learning and choice in the hands of students (somewhat) and to harness the power of collaborations to improve learning and solve problems in our communities (Fullan, 2001, 2014). If collaboration is a necessary approach for our era, several questions come to mind: As an educational leader how can one harness the combined talent of shared and collaborative projects through leadership skills specific to digital sharing philosophies? What does increased

knowledge sharing mean for leaders and followers? What talents are needed for sharing and collaboration focused leaders? Are there inherent dangers of too much sharing in an educational leadership context? Collaborating, co-creating, convergence and crowd are all leadership traits related to sharing and collaboration knowledge.

Similar to Eddy's (2010) idea of connecting leadership, Senge (2006) advises that team learning is greater than individual learning and that dialogue results in collaboration and compromise. *Dialogue* results in deeper understanding. This idea that a team collaborating together can iterate and refine their work to higher levels of 'coherence' relates to the concepts of 'crowd' and 'co-create' that are prevalent on the Internet. Crowd is when the swell of public opinion, or the purchasing strength of the crowd, or the wishes of the crowd result in action. The idea, too, is that the crowd will pick an appropriate solution. Co-create is when people work together to build something and have high levels of personal investment in the product.

Educational leaders want students and faculty to enjoy the educational journey and to learn beyond content and to become engaged collaborators and co-creators of experiential learning projects. Franz (2012) asserts, "...members of a group or team can create something that is beyond what would be expected by those same people when working alone, a process called synergy. Synergy is a process that results from taking the potential of team, minimizing any process losses, and leveraging the possible process gains (p. 298). Franz continues, "If [collaborative, sharing] teams are properly supported, organizations should see improvements in performance, productivity, organizational citizenship, job satisfaction, and social connections as well as reductions in absenteeism and tardiness (p. 299). Clearly, teaching and learning and business practices are evolving towards team approaches, mutual benefit collaborations, and striving for synergy.



College teaching has evolved. Personal observation and lived experience in creative programs' teaching environments reveals each decade has brought more opportunities and responsibilities to professors and learners. College education has been evolving and is now more complex because of internal and external drivers of change. Table 6 shows progressive changes to college teaching and learning over several decades. Teaching has changed. Team dynamics have increased. Leadership has more complexity. Communication technologies have changed our cultural habits and even our concepts of self-identity in the world and online.

In Chapter One, Table 2 *Traits of digital pedagogy practice: A summary of six research articles* I noted that six different research articles and researcher/educators from Canada, United Kingdom, and United States had arrived at similar conclusions about how teaching and learning has been changing. Table 6 *Lived Experience of Change and Evolution in College Teaching* is a summary of how I have experienced and observed teaching and learning change over the last 30 years in the community college environment. Many of the same changes are noted such as community-based projects, changing types of assignments, multiple voices and perspectives, teacher in coaching and facilitation roles, more educational partners, and use of new technology. Through achieving the OIP goals, HOMAD will be able to leverage processes and partnerships to activate change and increase digital pedagogy across creative programs and in other fields. For graduates the ability to communicate via new channels and globally share course products may mean the ability of freedom of expression and democratic ideals to prevail. Table 6 shows numerous changes in pedagogical practice at colleges from my perspective as the influence of the Internet reached into classrooms and changed norms in teaching practice.

Table 6.

*Lived Experience of Change and Evolution in College Teaching*

Decade	Changing Complexity of College Teaching
<b>1980s</b>	<ul style="list-style-type: none"> <li>• 1982 – College System quarter century anniversary</li> <li>• One teacher, one group of learners in a regular classroom/shop, content delivery</li> <li>• Modest and standard educational supports: library, small counseling department, co-op</li> </ul>
<b>1990s</b>	<ul style="list-style-type: none"> <li>• One teacher, one group of learners, in a regular classroom or specialized lab space, content delivery and some experiential activities</li> <li>• Experiential learning simulating work related activities</li> <li>• Move to learning outcomes instead of objectives</li> <li>• Development of internship and co-op learning</li> </ul>
<b>2000s</b>	<ul style="list-style-type: none"> <li>• One teacher, one group of learners, sometimes an internal or external partner or project – more educational supports, - more experiential</li> <li>• Experiential learning</li> <li>• Use of PBL or WIL, such as a client briefs or project for a live client</li> <li>• Beginning of degrees creation and research culture</li> <li>• Internet availability/Development of social media</li> <li>• Learning Management System normed, Online learning grows</li> <li>• Academic supports grow: help desks, curriculum units, IT infrastructure, international office, Ombuds' office develops protocols</li> </ul>
<b>2010s</b>	<ul style="list-style-type: none"> <li>• 2017 College System 50<sup>th</sup> anniversary</li> <li>• In some programs, capstone projects become normed and may involve more than one teacher, more than one group of learners, outside partner(s) – work integrated learning with live clients with learning happening in the community, multimodality in assignments</li> <li>• Internationalization/global mindset, indigenization develops</li> <li>• Learning Options Grow: face-to-face, online, hybrid, non-traditional semester</li> <li>• Degrees in colleges grow, research increases</li> <li>• Enterprise, entrepreneurship, commercialization education develop further</li> <li>• Devices and apps proliferate: tablets, clickers, smarter phones, educational apps, highly specialized software per occupation, advanced computing and bandwidth</li> <li>• SAMR model of new technology adoption moves forward – substitution, augmentation, modification, re-definition with emphasis on the latter two</li> </ul>
<b>2020s</b>	<ul style="list-style-type: none"> <li>• Anticipated – all of 2010s above to continue, plus colleges expect to see signs of...</li> <li>• Rise of enterprise education, entrepreneurial education, increased research in curricula, continuation of capstone projects, more online and hybrid delivery</li> <li>• Rise of competency- based education, including micro-credentials/badging</li> <li>• Cross-disciplinary projects, and humanizing Ed-tech through more leadership and soft skills training</li> <li>• Data analytics of learners, including predictive analytics, increasing in use</li> <li>• Growth in simulation-based learning - artificial intelligence (AI), augmented reality (AR), virtual reality (VR) and algorithmic machine learning in occupation and skills based education.</li> <li>• Skills shortages – expectation that # of grads will not meet # of positions in certain fields - Expectation that careers will change – new careers will develop</li> <li>• Global mindset and skills preparation normed, but still in progress</li> <li>• Rise of educational teams – instructional designers, professors, research offices, online learning specialists, internationalization, entrepreneurship services, etc.</li> <li>• College funding model in Ontario to change to corridor funding</li> </ul>

All of the above increased educational opportunities and expectations are also part of leadership goals and responsibilities for 21st century educators, independent of creativity and innovation agendas. Areas of future focus are global mindsets, ongoing HE dialogue and developing shared definitions of teaching and learning praxis, and educators maintaining an emphasis on humanistic critical digital pedagogy.

**Global mindsets.** First, leaders and faculty need awareness of the global cultural, economic, and educational discourse that informs their teaching and the careers that learners seek out in creative industry fields. In colleges, the link between research and practice is developing. Educational discourse similar to a university model is not an ingrained activity of day-to-day operations by college educational leaders (personal experience). Operational and curricular cycle issues prevail. Other areas of the world may have developed solutions to goals in Ontario.

**Dialogue & definitions.** Second, leaders of creative educators require a humanized, dialogic and informed vocabulary for digital pedagogy, creative industries, and innovation to better promote digital pedagogy skills for graduates. Graduates need to continue to be informed, questioning creators of content *and* informed consumers of content. Critical pedagogy and digital pedagogy are linked (Abboud, 2018; Lewin & Lundie, 2016). Critical analytical skills are still required of graduates as the world is more complex and in the knowledge era there is more information to decipher (Craft, 2008). The critical skills may include multimodal outputs. Educational mission and vision and educational practices and projects differ at colleges than universities (Abelman & Dalessandro, 2008; Galea, 2015), though each is adapting aspects of the other (i.e. colleges offering degrees, universities embracing experiential learning, and providing job skills).

Colleges need to refine digital pedagogy definitions outside the digital humanities (DH) construct familiar to universities and to define the digital pedagogy (DP) definition within college practices. MITs Burdick, Drucker, Lunenfeld, Presner, & Schnapp (2012) outlined practices and definitions of digital humanities. A similar, though briefer, manifesto on college digital pedagogy would be useful. While project based learning is common to DH and DP, how teaching and learning occurs in colleges has other aspects. For instance, many college creative programs use teamwork and program cohort project models simulating workplace practices and workflow standards. Some classrooms simulate workplace spaces. To reiterate, for colleges and their experiential learning practices in creative industry education, workplace skills, creativity, arts education, technology, digital pedagogies, and innovation are interwoven.

Collective leadership of such diversity and new approaches in community colleges/higher education require some defining and on-going strategy and shared values (Bramwell, 2009; Colleges Ontario, 2015; Vindorai, 2015). Galea (2015) points out that college missions include a focus on graduates for the labour market and a movement for institutions to differentiate.

**Humanistic digital pedagogy.** Third, universally, educators are leading ethics based discourse on a humanistic-centred digital pedagogy, continuing to promote new ways to teach and learn with the expanding plethora of educational technology tools (Abboud, 2018; Craft, 2008; Fullan & Langworthy, 2014). Leaders may communicate faculty and learner achievements and partnerships, but may also have concerns or may share warnings if aspects of educational technology are subverting, or over-marketing education (Brown, 2015; Craft, 2008; Kalin, 2016; Means, 2013).

**The OIP - What is next?** Ontario community college leaders currently assist, enable, and lead faculty and learners to *do* digital pedagogy, but such work has happened largely outside

the established academic discourse. In Ontario, the discourse and practice is also outside of global titling around creative industries, digital pedagogy, and innovation and outside of overarching strategy and ethical contexts whether self-initiated or from government (Hallowell, 2014; Hope, 2017; Lewin & Lundie, 2016; Stommel, 2015). The HOMAD should become informed of these global conversations and either align with established definitions and practices or declare their differences and unique features in the college environment. The dearth of Ontario scholarly articles on digital pedagogy suggests nothing new is occurring when personal experience suggests significant digital pedagogy and innovative leadership activities are happening, though not widely shared.

Next steps for HOMAD once aspects of the OIP are enacted are to ensure all members have ways to become aware of the global academic discourse on these issues, to define terminology around creative industries and innovation, and to share examples and exemplars of the creative work and enterprise and innovation projects that occur regularly in the creative programs they lead. Through continuing change processes in practice, through doing digital pedagogy to a level that some learner and graduate projects reach global recognition or achieve local success in assisting other organizations the types of digital pedagogy projects will continue to progress. Eventually, a body of academic discourse may expand in the college sector on the practices within the sector and also I suspect patterns will emerge that the style of leadership that matches the creative industries may differ from the style of leadership in other disciplines (Kekale, 2009). External drivers including policy harmonization and the SMA process of self-assessment, differentiation, and strategic planning may influence leader decisions and actions.

In current democratic contexts, creatives/creators, whether in the commercial or artistic realms, are purposeful commenters on the human condition. They share their voices and opinions

publicly to spark conversations and awareness on various issues important to us all. Or they create in business contexts, but also with freedom to choose imagery and messaging for both client and self. Educational practices have been changing to include practices where student work and learner experiences move outside the classroom and school and move into the community in partnership with clients or social innovation projects to amplify learning experiences and ground learning in situational experiences. Invariably these boundary-blurring projects involve use of technology to communicate and create work that can be easily shared with others.

Creativity and innovation agendas are new ways of linking content, creativity and content to economic models. Neoliberal ideology can view individuals as ‘human capital’ and *homo oeconomicus*. Others may view individuals as human ‘talent’ or ‘potential’. Careful curricular decisions by faculty and decisions by HOMAD creative program leaders can help ensure that critical digital pedagogy co-exists and continues to exist with economic viewpoints on co-opting creativity and innovation. Digital pedagogy involves teams of people working with learners to ensure cultural production with informed and purposeful intent. As such, educational leaders and learners, in partnership with others, are the brokers of designing evolving and effective higher education systems that support 21<sup>st</sup> century learner and societal innovation with responsibility and clarity.

### **Epilogue – Developing a Future Vision**

Craft (2008) refers to a “live and urgent challenge” in the UK to increase co-participation in planning the future of creative educational futures across several partner groups and to do so with wisdom (p. 11). The HOMAD committee in Ontario has wisdom of both HE and workplace praxis. HOMAD, working as a team, and with increased partnering through research and informing policy, can assist in advising on policy development to support creative education, culture, and business:

[new educational practices require] a practical foundation for extending co-participative exploration by teachers, students, researchers, policy makers in collective creative endeavor... the success of endeavors to develop creative educational futures with wisdom, remains to be seen, but provides a live and urgent challenge... (Craft, 2008, p. 11)

It is my expectation that numerous forces are converging in education and business to have educational practice continue to evolve. Education has had partnerships and teamwork in practice; however, the teamwork approach will increase. Leaders of creative programs are brokers of change and may have specific leadership traits to encourage experimentation, adaption and transformation among the faculty leaders who work with learners on new ways of educating. New technologies have changed the world at rapid and increasing pace; however, purposes of education endure.

Leaders have opportunity to move practices forward with new pedagogies while maintaining proven traditions and values in college education.

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## Appendices

### Appendix A – Selected Education & Economic Documents 2008-2016

Economic policies and position papers

2008

Progressive by Nature: Creative potential: Connecting Creative and Urban and Rural Economies within Southern Ontario and two Mega Regions

A regional perspective on SW Ontario and creative cities, knowledge economy and creative industries.

Martin Prosperity Institute, Rotman School of Management, University of Toronto

2009

Ontario in the Creative Age

A provincial document advocating for Ontario to develop knowledge economy and a creative workforce

Martin Prosperity Institute, Rotman School of Management, University of Toronto

2010

Ontario's Entertainment and Creative Culture: a Framework for Growth

An update to the 2009 *Ontario in Creative Age* document, with specific emphasis on entertainment – music and digital media

Ontario Ministry of Tourism and Culture

2013

The Creative Economy: Key Concepts and Literature Review Highlights

Overview and literature review of creative economy influences and current state in Nova Scotia

Heritage Canada (Nova Scotia)

2014

Jobs in Cultural Industries – Table 7

Statistics Canada

2015

Ontario's Creative Cluster: Growing Faster than the rest of the economy

Ontario Ministry of Tourism and Culture

Seizing Opportunities Ontario's Innovation Agenda

Ontario Provincial Government

Seizing Global Opportunities – Ontario's Innovation Agenda

Ontario Research and Innovation Council (ORIC)

2016

Ontario Culture Strategy

Ministry of Tourism, Culture and Sport.

Environmental Scan of the Culture Sector: Ontario Culture Strategy Background Document

Ministry of Tourism, Culture and Sport. Document prepared by Communications MDR

Education

2010

Innovation Catalysts and the Impact of Ontario Colleges' Applied Research

Describes Colleges' progress in implementing research into curricula since 2002 Legislation permitted funded research in a broad scope.

Conference Board of Canada for Colleges Ontario.

2011

Ontario's Public Colleges: Where we are, Where we need to be.

White Paper - Colleges Ontario

2012

Ontario Colleges: Leading the Transformation to an Innovation Economy

Colleges Ontario

Strengthening Ontario's Centre's of Creativity, Innovation, and Knowledge: A Discussion Paper on innovation to make our universities and colleges stronger – MTCU 2012

Fuelling Prosperity: Colleges Ontario Strategic Plan 2015-2018

Colleges Ontario - College sector – Provincial - Educational

**Appendix B – Academic/Industry Events attended by HOMAD members**

\*HOMAD Members may also connect with each other at annual academic/industry events/conferences

ONCAT	Ontario Council on Articulation and Transfer Pathways and Transfer Credit conference(s) or committees
CDAG	Curriculum Development Affinity Group
CDOG	College Degree Operating Group
CIP	College Information Program (provincial recruitment) at EnerCentre, CNE
Program Standards	Regional 5-year subject cluster Program Standards meetings held by MAESD
Design Educators	Conference tied to Design Thinkers by Registered Graphic Designers – RGD
Digifest	International Conference for industry and education by George Brown College
Various industry events	Advocacy groups (Canada Music Week, Landscape Ontario Congress, Fashion Week, Animation events, Gaming Conferences, Hot Docs, Trade Shows, Art shows)
IdeaCity	Conference by Moses Znaimer with topics connected to knowledge revolution. Educational fees apply for college partners – Managers, faculty, learners
Student Awards events	Several national and provincial organizations offer student scholarships. Broadcast Educators – BEAC, Digital News Directors – RTDNA, Fine Art – FATE, Publications Relations – PR.



## Appendix C – Chair/Associate Dean Job Ad 1 – Large-size Colleges

Organization overview [*emphasis added*] – Chair position, mid-size college

This College delivers powerful ways to accelerate your career, success and future. Our commitment to *being an active agent of growth extends not only to our students, graduates communities and industry - but also to our employees*. Named one of Canada's Top 100 Employers two times and striving to be one of Canada's Greenest Employers, it's no wonder we've cultivated a reputation for being *a leading, innovative and inspiring workplace*. You may apply to work at this college for the chance to excel in a rewarding profession, but you'll choose to stay because of *our exceptional culture, collaborative team environment, opportunity for growth and development, and the chance to make a difference in the lives of students*.

Reporting to the Dean, the incumbent provides broad academic management to a cluster of diverse programs within the **Design, Visual Arts and Animation** academic areas (10 programs), which may be on multiple campuses. Specific duties include, but are not limited to:

<b>Position Title</b>	Chair – Design, Visual Arts & Animation
<b>Competition #</b>	XXXXXX
<b>Reports to</b>	Dean, Faculty of Technology and Visual Arts
<b>Campus</b>	A Campus location in Ontario/ dept. has multiple locations
<b>Classification</b>	Administrative
<b>Salary Range</b>	\$ 95,122 - \$ 126,827
<b>Status</b>	Full-time

### Duties and Responsibilities

- Managing the *operations of Design and Visual Arts*
- Conducting curriculum review processes and facilitating the on-going review of existing programs
- Initiating, facilitating and actively participating in the development and implementation of new academic programs *to reflect market changes and the employment needs of industry, and that will enhance student experience and increase enrolment*
- Ensuring program outcomes are achieved through *effective leadership and supervision of the teaching and learning processes*
- Establishing positive relationships with *internal (faculty, staff and students) and external (industry / sector representatives, professional associations) stakeholders*
- Working collaboratively in the development and implementation of the academic area's operational plan in alignment with the academic direction and Mid-Size College's strategic plan
- Recruiting, hiring and evaluating all faculty and support staff
- Ensuring that faculty and staff assignments are consistent with college policies, procedures and collective agreements

- Initiating problem solving processes for disputes involving staff, faculty and students
- Managing financial resources to ensure fiscal responsibility and accuracy in developing, monitoring, reporting and ensuring financial reporting obligations and annual revenue targets are met
- Responsible for managing the health and safety program in the academic area (e.g., training, SOPs, documentation)
- Attending *Program Advisory Committee (PAC) meetings*, facilitating and/or chairing committees that involve college-wide and/or campus initiatives
- Representing the Dean, as necessary, at designated events
- Assisting as necessary with the *implementation of special projects across the portfolio*

### **Qualifications**

- Master's degree preferred
- Undergraduate degree with progressive academic and teaching experience in post-secondary education
- Training in teaching / training / curriculum (e.g. Centre for Teaching & Learning courses)
- A minimum of 5 years of leadership experience in an academic and/or industry setting
- Knowledge of Design and Visual Arts and Computer Studies is preferred
- Experience with academic processes and procedures (including curriculum development, teaching and learning styles and techniques, complaint procedures, program reviews, collective agreements, etc.)
- Project management experience with demonstrated analytical and organizational skills to be able to manage multiple projects in an effective and timely manner
- Communication (written and oral) and interpersonal skills in order to build and cultivate relationships with a variety of stakeholders and manage difficult situations with diplomacy and tact
- Ability to identify, address and resolve problems or conflicts in an efficient and diplomatic manner
- Experience developing, managing and monitoring budgets
- Demonstrated community connections and networking experience
- Demonstrated ability to work collegially in a unionized environment
- Ability to lead effectively in organizational change management

This position will be open until filled. While we thank all applicants, only those contacted for an interview will be acknowledged.

## Appendix D – Creative Industries: Florida’s CCIs mapped to Programs

Richard Florida’s cultural/creative occupation list (Martin and Florida, 2009) compared to sample list of Ontario college creative programs offered through OCAS – Ontario College Application Service (2017)

<b>Richard Florida</b>	<b>Representative Community College Program Titles – a sample</b>
Creative industries	<b>College Programs (* programs independent of Florida’s list)</b>
Advertising Architecture	Bachelor of Graphic Design Architectural Technology Interior Design Degree Landscape Design Urban Planning GIS Environmental Design
Business Consultant	Business Marketing Business Marketing post grad cert
Design	Landscape Design Fashion Design Costume Production Design Foundation Graphic Design
Engineers	Civil Engineering Sound Engineering Music Engineering
Film	TV and Film two year – application Film post grad cert TV and film - two year – theory
Heritage	Restoration Construction Arts Management Museum and Trade Show Display
Marketing	Business Marketing Fashion Marketing and Management
Music	Music Industry Arts Music Management
Performing arts	Acting Technical Production Costume Production
Publishing	Interactive Media Design (interactive web) Graphic design – print and online magazines
Web and software	Web design Interactive Media Game design Video game
Creative Cultural Industries	<b>Cultural Programs</b>

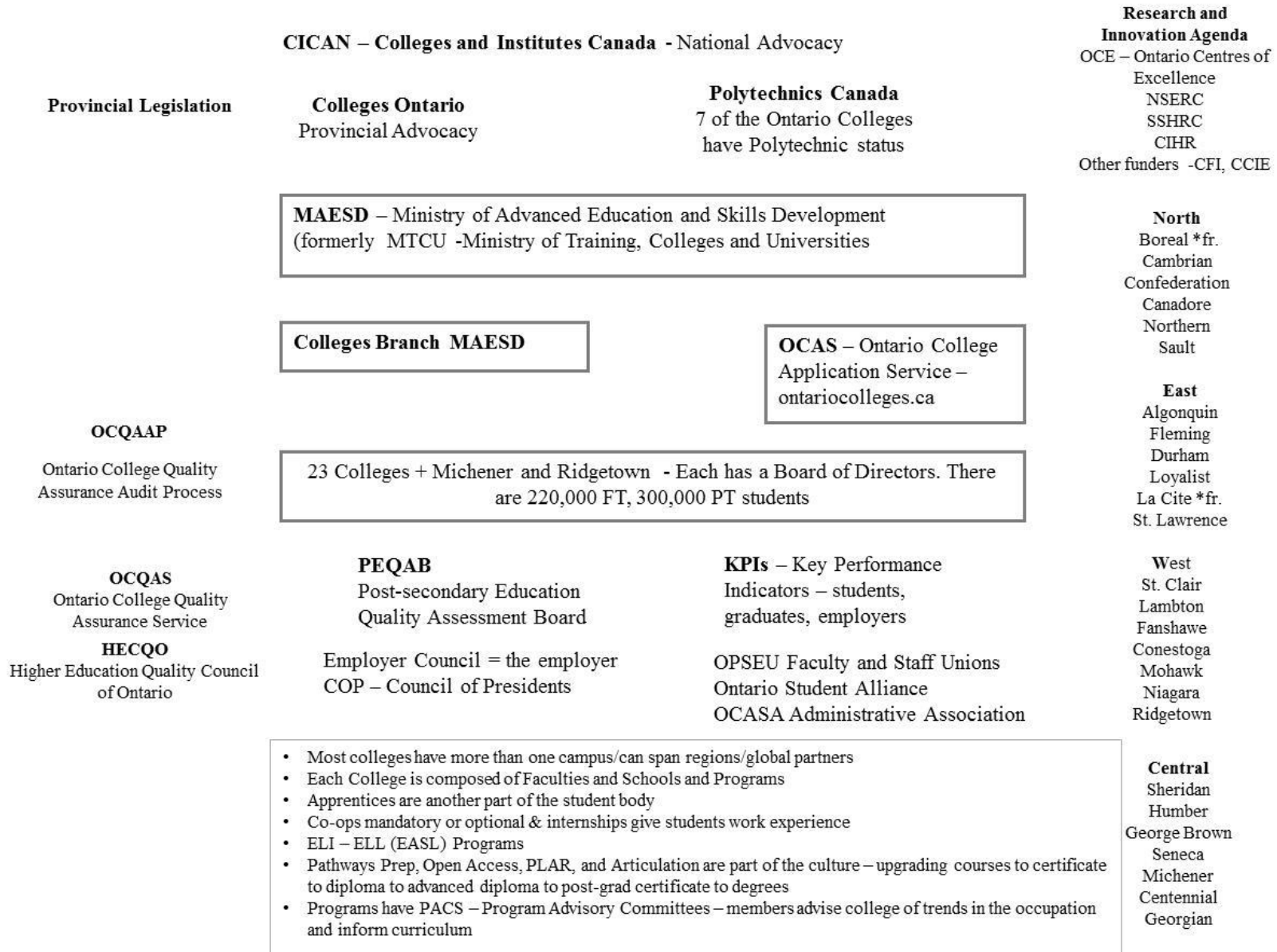
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Advertising and related services	Graphic Design
Agents and promoters of performing arts	Arts Management
Architecture and related services	Architectural Technology Interior Design Degree Landscape Design Urban Planning GIS Environmental Design
Independent artist, writer, performer	Acting – theatre and film Music performance
Motion picture and video	Film Film theory
Newspaper, periodical, book, database publishing	Graphic Design – magazine publishing Print journalism Public Relations
Performing arts	Acting Music performance Post Production – audio Post production – effects Technical theatre Costume production
Radio and TV	Radio marketing Radio journalism TV news TV studio
Software and new media	Special effects and editing Animation Interaction Media Video Game Design
Specialized design services: graphic, industrial, fashion interior decorating	Fashion Design Interior Decorating Fashion Marketing and Management Horticulture Landscape Design Urban Design Photography Public Relations

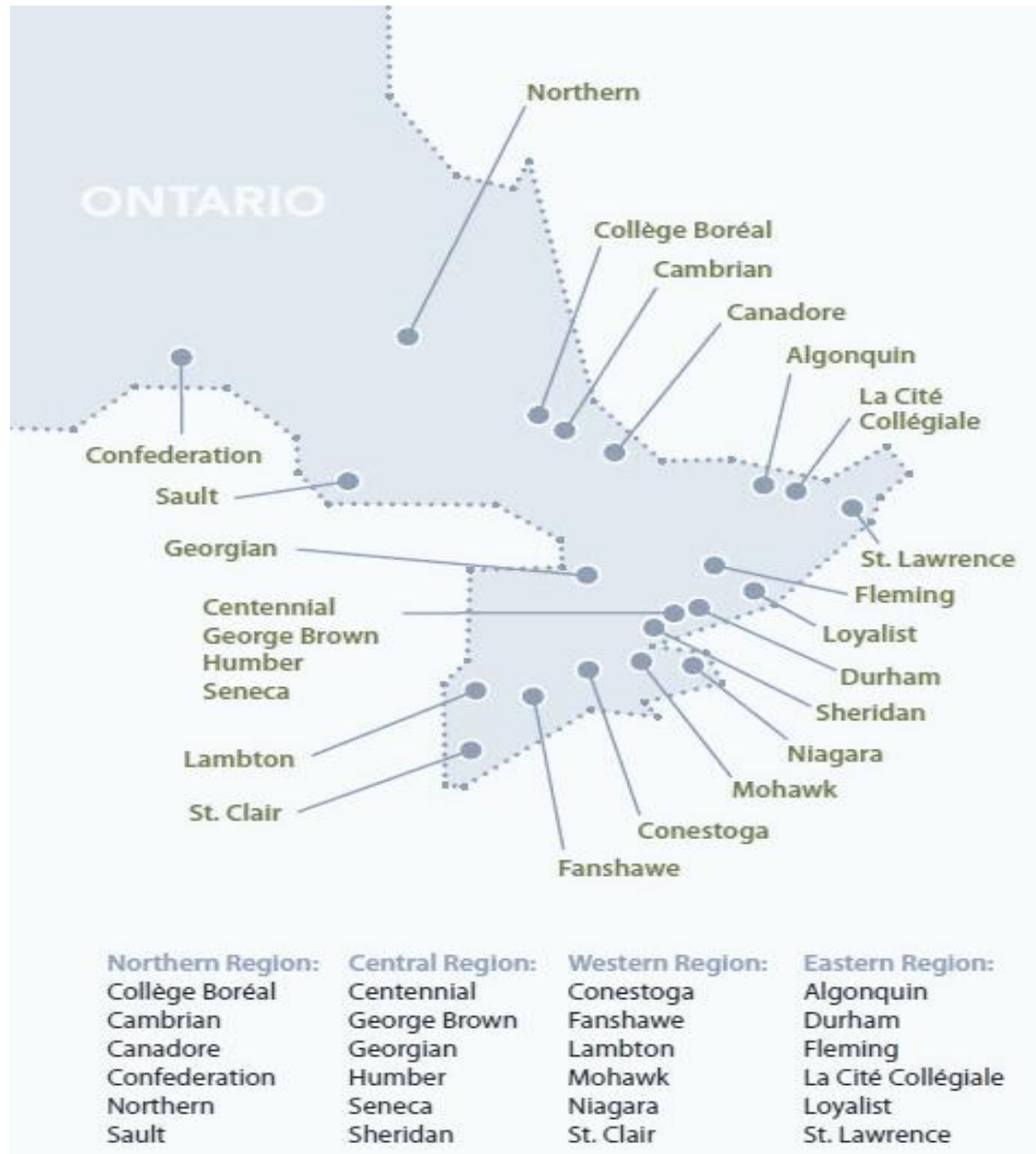
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(Florida, R. & Stolarick, K., 2008; OCAS, 2017).

**Appendix E - Ontario College System Diagram 2017**



**Appendix F – Map of Ontario Colleges**



(Colleges Ontario, Map, 2017)