



OCAD UNIVERSITY VISION AND MISSION PROCESS REPORT

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CONTEXT

Mission statements embody an organization's purpose and primary objectives as well as its evolving goals and aspirations. Global design and innovation firm Kinetic Café was recruited by OCAD U to assist in a refresh of its institutional vision and mission statements beginning October 2015.

Utilizing strategic insight and foresight processes and a co-creative approach to community consultation, Kinetic Cafe developed a set of recommended statements that were later collaboratively refined by the OCAD University Vision and Mission Advisory Group.

METHODOLOGY

Beginning in October of 2015, Kinetic Cafe set out to identify OCAD University's position in both local and global contexts and to embed these findings within a futures analysis, resulting in vision and mission statements that recognize the university's unique personality and potential.

Two dovetailing processes were involved:

- 1) Extensive reviews of internal resources and external literature to explore OCAD U's histories and futures; and
- 2) Community consultations, which included generative workshops, with both internal and external groups.

COMPARATIVE ANALYSIS OF VISIONS AND MISSION STATEMENTS

(See [Vision Mission Project Files Folder - Vision DNA](#))

Kinetic Café researchers examined OCAD U's previous vision and mission statements, including those established in the legislature of Ontario, alongside vision and mission statements from a database of more than 70 institutions across the globe. Of those global visions, ten were selected as key comparators. Researchers further refined this database, extracting and visualizing the most salient characteristics via a Vision DNA exercise.

In the review process, both OCAD U's historical statements and those collected from the ten key comparators were coded by Kinetic Cafe researchers into six categories:

1. Organizational values and principles
2. Purpose
3. Pursuit
4. Stakeholders
5. Products and services
6. Mission

Past OCAD University Vision and Mission statements

(See [Vision Mission Project Files Folder - OCAD U Past Visions](#))

Researchers conducted a vision retrieval exercise to examine institutional vision statements dating back to the founding of the school in 1876. These provided historical context while inviting an evolutionary perspective in terms of ‘what next?’

Kinetic researchers also created a lineage of motions, acts, and statements predating each stage of institutional development in order to understand its evolutionary framing, origins and ambitions. These historical statements are included in the appendices.

Global Vision Analysis

(See https://infogr.am/mission_and_vision and [Vision Mission Project Files Folder - Global Vision Analysis](#))

OCAD U undergraduate thesis students were folded in early to help report on institutional data from 72 global art and design higher-learning institutions.

The Global Vision Analysis consisted of:

1. A keyword data analysis that identified institutional ambitions.
2. An extraction of areas of focus particular to each institution to better understand the landscape of art and design offerings regionally and globally.

Please note:

- A comparison of university mission and vision statements globally (and art and design institutional vision/mission statements specifically) yielded underlying themes, common themes and outlying themes.

- ‘Art’ and ‘design’ were the key buzzwords. While ‘art’ was more common, it often appeared in the context of traditional or ‘legacy’ art-making techniques of particular significance to the institution(s) in question.
- Other notable words that emerged may be of use when considering areas of focus: ‘emerging technologies,’ ‘entrepreneurship,’ ‘multi’ and/or ‘cross-disciplinary,’ ‘accessibility,’ and so on.

ORGANIZATIONAL DOWNLOAD: REVIEW OF INTERNAL RESOURCES

Researchers received and read a variety of strategic documents provided by the university as a way of getting better acquainted with the organizational culture and past and present institutional direction. A full list of reviewed resources is located in the appendices.

GLOBAL SCANNING & STEEP+V ANALYSIS

(See [Vision Mission Project Files Folder - Rapid Global Scan Document](#))

Early in the process, Kinetic researchers along with Ryan Murphy (a research assistant and candidate for the Master of Design in Strategic Foresight and Innovation) began a Global Scanning process. This included a Trends Analysis surfacing global drivers of change and a Rapid Global Scan identifying signals that were relevant to the post-secondary educational landscape. The scan continued throughout the engagement until synthesis of the final vision and mission statements began.

Rooted in foresight methods, the products of scanning are organized in the following typology:

- **Signals:** A signal is a particular event indicative of broader trends and drivers. Signals may be a sign of things to come, or they may be anomalous incidents.
- **Trends:** A trend is the direction elucidated by several signals. Trends indicate the way a dimension of the world might be moving.
- **Drivers:** Drivers are the undercurrents of change, highlighting deep shifts affecting many things.

The results of this scan are collected in the **OCAD University Vision and Mission Scan Cards**. These Scan Cards present examples related to the changing landscape of higher education, art, design and technology. They provide a brief overview of each example

and are used to help orient and inform research and design teams around the subject matter.

Additionally, Scan Cards are meant to be used as raw material and provocative stimuli to help inspire initial ideation and brainstorming processes at the front end of concept development. Scan Cards also provide a valuable resource as inputs to frame discussions, and to help internal teams understand gaps and opportunity areas for intervention and innovation. Three specific categories of cards are included:

Drivers generated from the Board of Governors

At the start of Kinetic Cafe's generative process in early November of 2015, OCAD University Board of Governors members were asked the following question: What is driving change in your business environment and how do you anticipate those shifts and forces will affect OCAD U?

The 18 resulting drivers fall into three themes:

- Technology-Driven Disruption
- Pedagogical Changes/Nurturing New Cultures of Learning
- Societal Shifts/Cultural Phenomena

STEEP+V Analysis of higher education in Canada

Researchers used STEEP+V analysis to examine trends affecting post-secondary education in Canada. STEEP+V stands for:

- Social
- Technological
- Economic
- Ecological
- Political
- Values

Together, these represent six key dimensions of society, providing a useful framework with which to parse the change that's happening in the world. Twenty-seven trends were defined by this analysis and are included in the collection of Scan Cards.

Signals Scanning

The final component of the scan cards comprises 100 signals identified by Kinetic researchers throughout the consultative process. These signals come from local and global sources and have been sorted into several themes:

- **Extra-Curriculum:** New industries are emerging for which there are no formal educational offerings. In response, industry leaders are developing their own learning curriculum (from early to higher education) to meet their current and future needs.
- **Reimagining the School:** Formal educational institutions are slow to meet the rates of change and pressures of our current world. A new wave of startups and design-led change agents are engaging the public, educators, families and municipalities alike to co-create the next generation of education **through agile alternative approaches to ‘the school.’**
- **Ventures in Education:** A new class of successful entrepreneurs dedicated to solving systemic issues in education is using its wealth to disrupt and **renovate the existing model.**
- **Educational Analytics:** The full spectrum of data collected and insights gleaned from **educational analytics creates a new layer of awareness and intelligence** that helps improve learning outcomes and better career decisions. Additionally, educational analytics help to better engage students as well as optimize internal processes.
- **Personalized Learning:** An emerging set of tools are in development to respond to the changing nature of learning. These tools and platforms are **empowering students to pace their self-study**, direct their own learning paths, and customize the classroom experience.
- **Shifting Landscape of Design:** Design is undergoing a massive transition as industry acknowledges firsthand the power of art and design thinking. Acquisitions by corporate and consulting giants at an unprecedented rate demonstrate the value of creative capability. In response, design giants are rising to the challenge by creating **new global design coalitions** to retain autonomy and define a new scale of possibility.
- **New Art & Design Educational Themes:** There exists a new series of art and design categories, movements and subcultures enabled by socioeconomic, political and technological change that offers **rich and unconventional areas of exploration and expression** for tomorrow’s creative populations.
- **Toward Equality:** Philanthropic organizations and individuals are responding to a societal **shift towards social justice**, challenging narratives that perpetuate inequality. This movement promotes and nurtures a collective agenda to create a more inclusive social order.

- **Maturing Innovation Agenda:** Cities and nations are recognizing the critical timelines and societal need to address the **world's most pressing challenges**. By leveraging the human capital in higher education through **policy and funding**, cities and nations aim to drive an innovation agenda and develop a new spectrum of creative solutions **to address the needs of the 21st century**.
- **Global Arts Futures:** Art as both a reflection of society and a speculative dialogue has never been so accessible. The phenomenon of the art biennial as seen through the World Wide Web has **increased the connectedness and visibility between regions that make up the global arts**. Showcasing creative cultures and clusters — their evolution, co-dependencies and influences — is helping to shape a new agenda for the global arts, which must also address the push and pull of 'market' thinking versus activism. Artists themselves face increasingly volatile prospects and fierce competition, particularly in the context of constant market appropriation.

IMMERSIONS & STAKEHOLDER SESSIONS

With guidance from the Vision and Mission Advisory Committee, Kinetic researchers held key sessions up, down and across OCAD University, engaging groups, committees, individuals and OCAD U interlinked communities. This yielded a cross-departmental and cross-disciplinary vantage of aspirations and ambitions.

SYNTHESIZING THE VISION & MISSION STATEMENTS: CRAFTING THE SUPERCLUSTERS

Throughout consultation, all results generated were indexed and coded by Kinetic researchers. This index comprised thousands of data points from external and internal sources, and ultimately seeded the vision and mission statements through a visualization process. What began in analog form (at Kinetic Cafe's OCAD U Vision Lab hosted by East Room) was later digitized.

In the synthesis process, Kinetic researchers printed indexed data points and posted them to a wall, identifying conceptual links. These coded concepts led to the defining of larger categories, and researchers examined them for theses about OCAD U. Ultimately researchers uncovered some 30 sub-themes: action-oriented items identified as 'mission components' for their capacity to be addressed through cultural, strategic, operational or academic processes.

This bricolage process resulted in the creation of four thematically cohesive 'superclusters,' and they became the foundation for the creation of the mission statements.

The set of recommended statements was then presented to the Vision and Mission Advisory Committee, who collaboratively edited and authored them.

Interactive visual database

The data sets described above were visualized using Kumu.io: <https://kumu.io/systemicdesign/ocad-u> in order to enable OCAD University community members to explore and interact with them. The resulting map represents a visual database of context and culture at OCAD University in 2016, and may be used in future planning.

Please note that:

- 1) Much of the data, comprising 300 elements and 400 connections, were transcribed verbatim, and may contain typos.
- 2) The drivers, trends and signals are sourced in the Trends decks presented by Kinetic Café.
- 3) A few data points are not connected to the superclusters as clustering was halted when superclusters were saturated (producing sufficient insight to develop draft statements). These outliers are not excluded for any particular reason.

APPENDIX A: PAST OCAD UNIVERSITY VISION AND MISSION STATEMENTS

1867 Ontario School of Art

The Ontario Society of Artists passed the motion to "draw up a scheme" for a school of art on 4 April 1876, and the first School of Art opened on 30 October 1876, funded by a government grant of \$1,000. [1,2]

1912 Ontario School of Art (Act)

1. There shall be established at the City of Toronto a College of Art to be known as the Ontario College of Art.
2. The purpose of the College shall be:
 - (a) The training of students in the fine arts, including drawing, painting, design, modelling, and sculpture and in all branches of the applied arts in the more artistic trades and manufactures; and,
 - (b) The training of teachers in the fine and applied arts. [3]

1968–1969 Ontario College of Art

- (1) The College of Art is continued.
- (2) The objects of the college are to provide the opportunity and environment for advanced, studio-based education in art and design, at the undergraduate and graduate levels, and to support teaching, research and professional practice in these fields.

2001–2005 Ontario College of Art & Design Act

From the Act:

The objects of the College are to provide the opportunity and environment for advanced, studio-based education in art and design, at the undergraduate and graduate levels, and to support teaching, research and professional practice in these fields. [4]

Mission Statement:

Ontario College of Art & Design challenges each student to find a unique voice within a vibrant and creative environment; prepares graduates to excel as cultural contributors in Canada and beyond; and champions the vital role of art and design in society. (cf. *Sketch 2004*[5])

2006–2012 Ontario College of Art & Design University

VISION

Imagination is everything.

The Ontario College of Art & Design (OCAD) is Canada’s “university of the imagination,” engaging in education and research and contributing to the fields of art and design, local and global cultural initiatives, and knowledge and invention across a wide range of disciplines.

MISSION

OCAD helps shape imagination through the delivery of art and design education at the undergraduate and graduate levels in a learning environment that integrates studio based education with historical, critical and scientific inquiry. OCAD values accessibility, cultural diversity, equitable global citizenship, art and design advocacy, aesthetic and formal excellence, sustainability and entrepreneurship.

OCAD’s unique learning environment draws from its high-quality, diverse research practice, undertaken with extensive outreach and partnerships.

OCAD students, faculty and alumni make significant contributions as cultural leaders, educators, innovators, creative thinkers and strategists to the field of emerging technology and the art and design professions.

OCAD offers disciplinary and integrated cross-disciplinary opportunities for cultural and lifelong learning in concert with local, national and international communities. [6]

2005–2015 Ontario College of Art & Design University

OCAD University is Canada’s “university of the imagination,” engaged in transformative education, scholarship, research and innovation. OCAD University makes vital contributions to the fields of art design and media through local and global cultural initiatives, while providing knowledge and invention across a wide range of disciplines.

APPENDIX B: REVIEWED RESOURCES

(Documents included are listed in no particular order)

- Academic Plan 2011-2016 (n.d.)
- OCAD U Strategic Planning Project Economic and Competitive Scan (sLab; September 12, 2011)
- OCAD U Horizon Scan Report (sLab; September 12, 2011)
- Strategic Research Plan 2012-2017 (January 30, 2012)
- Advancing Excellence at OCAD University for the Age of Imagination, 2012-2017 (n.d.)
- Leading in the Age of Imagination: A Strategic Plan for The Ontario College of Art & Design (OCAD) 2006-2012 (December 4, 2006)
- Alternative metrics for documenting scholarly creative production by art and design faculty at OCAD U (Abby Goodrum, PhD; July 13, 2015)
- Template campaign letter to the Honourable Minister Moridi re: OCAD U BIU weight change (n.d.)
- OCAD University Funding - Information to inform the development of OCAD University's submission to government regarding formula review (Snowdon & Associates Inc.; June 2015)
- Marketing/Recruitment Strategy Intake Targets 2016-2017 (n.d.)
- 2015 OCAD U Student Segmentation Profiles (OCAD U Institutional Analysis; n.d.)
- OCAD University's Submission on University Funding Model Reform Consultation Paper (n.d.)
- Report on Institutional Impact and Market Research: Digital Futures - Target Market Probe (Higher Education Strategy Associates; July 25, 2014)
- Strategic Plan - Student Workshop (November 25, 2011)
- OCAD University Institutional Quality Assurance Process (The Quality Council; July 27, 2012)
- OCAD University SAHCAAS SOAR Workshops Academic Administration Assessment (November - December 2013)
- Insights & Guidelines: OCAD University Visual Identity (Bruce Mau Design; November 2010)
- Building the OCAD U Brand (LEVEL5 Strategy Group; October 29, 2013)
- OCAD U's Enrolment History by Program (2010-2015)
- Strategic National Arts Alumni Project 2013 Institutional Report - OCAD University (May 6, 2014)
- Ontario College of Art & Design Strategic Plan Framework Document 2004-2009 (February 10, 2004)

- Synthesis, OCAD Strategic Plan 2007 (April 2007)
- Realizing OCAD University's Potential (Dr. Sara Diamond; August 18, 2014)
- OCAD U Pillars of Trust (n.d.)
- Ontario College of Art & Design to OCAD University: Institutional Name Change Background Information (n.d.)
- OCAD U Board Composition (n.d.)
- Highlights: OCAD U National Survey of Student Engagement 2014 (November 5, 2014)
- Selected Insights from Competitive Scan (n.d.)

APPENDIX C: CONSULTATIVE SESSIONS

Altitude sessions

(See Vision and Mission Project Files Folder -Stakeholder Sessions Canvases)

To best engage and record the future goals of leadership, faculty, administration and students, Kinetic developed a flexible tool called Altitude. In each consultation session, groups used capture devices that facilitated the imagining of the spheres of influence on OCAD U culture, campus, and practices that would shape the world in 2025.

The Altitude exercise was grounded in the hypothesis that an educational institution's role is expressed by the contributions of its faculty, alumni and students, as well as the new knowledge it makes available to humanity. These actions are manifestation of its vision and mission.

Kinetic facilitated Altitude sessions with the following groups:

- The Academic Planning Committee
- Inclusive Design Research Centre
- Liberal Studies
- Indigenous Visual Culture
- International Students
- Centre for Students with Disabilities
- Diversity & Inclusion Working Group
- Faculty of Art
- Faculty of Design
- Marketing & Communications
- Office of Continuing Studies
- Strategic Leadership Committee
- Faculty of Graduate Studies
- OCAD Students' Union
- Senate
- Undergraduate students in design

Generative workshops

In addition to Altitude sessions, Kinetic interfaced with several groups in the university for specific generative sessions. These included:

- The aforementioned Board of Governors, whose generative session resulted in the Driver scan cards
- A theme prioritization exercise (also with the Board of Governors) mid-way through the process, which was used to gain feedback into Kinetic's lessons thus far
- Strategic Foresight and Innovation and Inclusive Design students, who were brought together for a special futures design fiction charrette in which artifacts of higher education futures were developed, inspired by Stuart Candy's game "Thing from the Future."

Intercepts

In order to gain access to off-the-cuff student impressions of OCAD University, Kinetic researchers ran an in-person intercept exercise in December 2015. The exercise involved visiting ~50 students in the hallways of 100 McCaul St. with intercept cards asking one of the following questions:

- "What does OCAD U mean for you?"
- "What should OCAD U be for you?"

Students either completed the cards independently and anonymously, returning them to the researchers; or talked to the researchers about their answers.

Informal chats

People engaged in this process included:

- Ryan Rice, Chair, Indigenous Visual Culture program, OCAD U
- Dion Walcott, Founder, iDEEa Consultancy Group
- Beth Coleman, Director, City as Platform lab