

Micro-Credentials: Competencies at the Core

Panel 1 with Claire Sauve, Continuing Studies, Vancouver Community College;

Loc Dao, DigiBC; and Francesca Benedetti, Industrial Light and Magic

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Host: Ross McKerlich

Panelists: Claire Sauve, Loc Dao, and Francesca Benedetti

ROSS MCKERLICH:

Thank you. So I'm introducing panel number one. And in this case, in this case, the panel is from Vancouver Community College. And Claire Sauve is the associate director of Continuing Studies at Vancouver Community College, She's been active in micro-credentials for quite a while. And then also on the panel is Loc Dao. And he's the executive director of DigiBC, which is the industry association behind the creative technology world. Actually, things like gaming and things like special effects and lots of other cool things really about applying technology to the creative world. And so he's going to be talking about how the micro-credential came about in his involvement in it. And also, so it's exciting. Then we also, we're really excited to hear from Francesca as well, Francesca Benedetti. And she's a recruiter with Industrial Light and Magic, which is active in the creative technology world. And you probably have seen movies where they've done work and all that kind of stuff. So it's really exciting. So to get started though, I was going to actually, context is always really important, right? And so I was going to ask Loc to do just a bit of a work context of how his involvement as an industry leader and that interaction with post-secondary and just a little bit of a story and the context in that way. Thanks. Go ahead, Loc.

LOC DAO:

Thanks Ross. Hi everyone. It's great to be here. Can you hear me okay? Yeah. Perfect. Thank you for the next slide.

So yeah, just a quick overview of what I do. I run DigiBC, the industry association for creative technology. As Ross mentioned, we represent the animation sector, video games, visual effects, VR, AR, XR, as well as the virtual production sectors. In B.C., there's over 250 companies in this sector employing over 14,000 people spread out all over the province, with the largest concentration in Vancouver. But also, with smaller hubs in Victoria and Kelowna and studios spread out throughout the province. Next slide, please.

So last year we had the chance to work with Ross and work with the province on micro-credentials. We were one of the industry stakeholders. And a lot of you, I'm sure, were at that meeting. I think it was two summers ago now where industry is invited to present about their sectors and about being open for partnerships for this new micro-credential program, programs that the province was funding. So we presented alongside with Life Sciences B.C., and the general tech sector. We struck up partnerships with seven different institutions. We're here today to talk about the Vancouver Community College one. But we also have these other micro-

credentials that we tried in our first pilot between our sector and the public universities and colleges. Then next slide, please.

How this came about from our perspective was we created the first benchmark study ever for our sector. We compiled the data off that around what companies exist in our sector. What are the jobs, what schools, the students and students feed into those jobs? And all those connection points for both the public and private system. Next slide, please.

And as you can see here, we identified over 60 unique occupations in our sector. And next slide, please.

And I'll just... this is just a snapshot from the 160-page study. But this is, these are the competencies that we identified around one specific role, which is relevant to the discussion today with our work with Vancouver Community College. And that is the role of the producer and the role of production, in production in different sectors, and the sector that we're talking about with VCC and animation and VFX. We're looking at the more junior versions of that role as a production coordinator and production assistant. So that's kinda the industry background that led into these relationships. And I think I'll keep it short there, Ross, just for, in light of time.

ROSS:

Great, Thanks very much Loc. So it was a really, really strong example of industry working together with post-secondary institutions to meet a competency need. And I think the context is really important. And so that was, that was a great overview of how it came to be. So thank you for that, Loc. We go on to the next slide. And Claire is actually going to be just giving a brief overview of the micro-credential again for context and just a little bit more information so that we can focus together. Welcome, Claire.

CLAIRE SAUVE:

Thanks Ross and thanks, Loc for the overview. So as Loc mentioned and illustrated, this was one of the seven post-secondary micro-credentials developed in partnership with DigiBC and the creative tech sector. And this one in particular is production in animation and VFX. So it's a 14-week program, that's how it's currently scheduled. It can be scheduled differently to be a little bit shorter, but 14 weeks, once a week with online asynchronous and face-to-face, in-person components. And we're looking at ways to make this into a HyFlex or hybrid learning in order to reach broader audiences. But right now face-to-face and online asynchronous. There's four courses that speak to the competency focuses. One is really about the landscape, about understanding what the landscape of production is. Then there's project management, communication and leadership skills, and then a synthesis of learning course in which learners really navigate the organizational interdependencies of the people and processes and that became really an integral part of both the design and the program. So I'll talk about that a little bit more. So the main competencies, team management and project management, interpersonal relationships, communication, prioritization and task prioritization, and then

reporting and communication. And it's all unique within the production pipeline that's inherent to the animation and VFX sector or the industry of the tech sector, the creative tech sector. And that's an overview of the program.

ROSS:

Great, Thanks very much, Claire. And so the... there's almost like applying things like project management and, and other things and effective communication and scheduling all to the industry of VFX, correct? Yeah, Great. Excellent. Our next question or next slide, please.

Okay, so we're actually now getting into the panel questions. There are actually three panel questions. And in this case, we've got different folks that are planning on answering. And they'll also be able to add other things to the mix here. But one thing that I've heard a lot about in the sector is about micro-credentials. How is this competency need identified? And particularly in this, in how the industry and the post-secondary world came together to work on things. There was one person speaking this morning. Or actually I think it was in the chat about how people are really busy to get together to actually talk about these things. Because it does take some effort. But in your case, how is the competency need identified and what was the role for industry? So Loc, you can go first if you like, and then we'll maybe ask Claire.

LOC:

The creative tech benchmark study that I shared, we ran that in 2020. And we identified over that time period that our sector, even through the pandemic, has hired close to 2,000 people or posted jobs for close to 2,000 people, I should say. That there is a... Who paid for the benchmark study? It was the province that paid for it. It was part of the SLMP programs at a Sector of Labor Market Partnerships program with the Ministry of Post-Secondary and Future Skills. Hope I got that right. And it was the first of several projects that we did. What we then followed it up with a data refresh. We asked all of our membership the year that the micro-credential call happened to identify the jobs that they most would need in the next two years. And then tying back to the benchmark study the skills and competencies required. We mapped that out and chartered that out. Share that data with all the school partners that wanted to work with us as well as the province. And that was the basis for coming up with these micro-credentials.

ROSS:

Great. Thank you, Loc. So basically a competency framework was developed with the help of this benchmark study. And was that helpful from your perspective, Claire, as the post-secondary, one of the post-secondary partners?

CLAIRE:

Yeah. I mean, it really gave us a jumping off point so that we kind of knew where we were starting and could, could focus in on developing those competencies into training suited for these, this specific micro-credential for this specific audience. The partnership was really a key component to the project.

ROSS:

That's excellent. So yeah, so really it's about relationships, correct? And reaching out. And but it sounds like this was a great opportunity for the two entities to come together. And so that's excellent. Thank you. And by the way, when we're having these panels, then we'll worry about the questions afterwards. Just so you know, we've got someone monitoring that, which is great. My colleague Declan, so we'll get to the questions when we can. And we will. We won't miss them.

Okay. Go on to the next one, please. Great. So how did the competency- based nature of the micro-credential affect the design? That was one thing that we talked about this morning and it was actually kind of a discussion in between the two sessions this morning about, Okay, so competencies are core to micro-credentials. How does that really impact the design of the micro-credential? And so I was going to ask that question of you, Claire, being in the post-secondary world. And it's a really important question to ask.

CLAIRE:

Yeah, great. So we just mentioned it, but I think bears mentioning again that the importance of the collaboration and how that kind of even affected the design. So the partnership with DigiBC, crucially, we met early and we met regularly. And so we had monthly or more meetings with colleagues to help us to build up a relationship of trust so that when things were going a little bit sideways or when we needed a little bit more or we needed to adjust, we already had that kind of trust and accountability to one another set and practised. So DigiBC also helped us to identify subject matter experts from at least five different studios. And they were both in the animation and VFX side. And some of those participating SMEs are now teaching in the program. And so that's, that's also been an important part of the partnership and how it informed the design. Second thing I want to mention is the kind of rapid development cycle that we were all committed to. So we received the funding in April and we launched successfully in September. So in a public post-secondary context, that's really quite quick. That's quite remarkable, actually that we were able to do that. And it really took a kind of all hands on deck approach with our learning designer, Andrea Koreans taking the lead. I'll talk about her a little bit more. We also had a project manager and a program coordinator, as well as the leadership team of Continuing Studies at VCC, of which I'm a part of really being part of those regular meetings with DigiBC and sort of kind of all supporting the project from a longitudinal kind of way within the organization. So that ended up being really important. And it's more of a project management component, but it did affect the design. So I think it's really worth mentioning. So how did we do it? Andrea Koreans, who I mentioned she was a learning designer. And she really, I think deserves the lion's share of the credit for what we were able to build. Working with the SMEs from the studio, representing both sides, she facilitated a process of competency mapping. So first at a very high level and then kind of zooming in to develop the outcomes and ultimately providing quite detailed curriculum and learning resources. But always kinda staying true to those higher-level competencies that were developed at the earlier stages. So what she found that, what we found was that doing those mapping exercises with subject

matter experts that were not that did not come from an educational background, really served as a confidence-building function within a design and educational design team. And so one of the challenges that we faced with the SMEs sort of early on. And I think it's partly due to the fact that production in animation and VFX, in particular, a lot of the competencies that we're talking about are kind of in that affective domain. So maybe may not have been the exact same experiences as if we were doing something more on the technical side. But on the production side, in that affective domain, there was really a sense from the subject matter experts that this isn't really something you can teach. It's about being the right person. It's about finding the right person. And so there's a certain amount of dismantling the perceptions of what education and training is and what it can be and what can be achieved through training. And then spending a lot of time in stories and in working through stories and illustrations to support the identification of the competencies and then the validation of those. So a kind of zooming in and zooming out and zooming in and zooming out. I'm going to reference that again in a few minutes. So that element of stories is really worth underscoring because it was a very important part of not only competency mapping and the building of the program, but also became a very important curricular element. So within the curriculum shows up in the form of case studies, role-plays, simulation, and really engaging in the world that the subject matter experts and the instructors and then ultimately hopefully the students are a part of. So we started with existing job descriptions and then identified draft competencies through those job descriptions. And then Andrea conducted interviews with the subject matter experts asking questions such as, does this, does this represent the skills and knowledge and attitudes or attributes, the competencies that are needed. Is there anything missing? And then looking in the categories that came to be identified early on, landscape, project management, and communication and leadership. Considering this role, how much is the right person and how much is the right experience? What does the right person look like and what does the right experience look like? And how can we help anyone to develop that right experience? So asking questions like if you were seeking to train someone into this role, how would you know that they were somebody that you wanted to invest in? And then how can we build those kinds of things into the, into the learning. So there was also quite a lot, I think, of translation through that, through those stories. So this is the case in a lot of fields and I think in this field as well, there's sort of sector-specific lingo. So what's meant by this certain term in your context? What does high pressure look like? What does the term conduit mean and what translation is required for students in order to become familiar with that lingo and what stories or cases can you describe that provide a good illustration? So in asking the subject matter experts these questions through interviews, starting with the competencies, the job descriptions, we found that they were really excited to hear back to them what skills they knew were required in the field. And then to see them to be mapped back in kind of a competency framework that was being built. Now might be a good time to go on to the next slide, and then the next one in a few seconds after that.

So here's an example. We used Miro to just... It's a kind of a competency mapping and then categorization. I've heard it's kind of a chunking exercise. So then maybe we could go to the next one. So here's some of the high-level skills that were required. And how they started to

come into, into categories that could be translated into the classroom, again, with a really big emphasis on this importance of stories in this program area. So within the curriculum, and within the field, I think there's a lot of learning about... this kind of became important in the competencies. There's a lot, it's really important to learn what is the standard. And then to acknowledge and be able to exercise humility and flexibility of what it actually takes to get the job done. So in building the competencies, it was necessary to both address the standard competencies and then that actual kind of flexibility, humility, and sort of just the acknowledgment of the flexibility and humility to be able to know the standards, then to work beyond them. So I kind of already described as zooming out and zooming in. And that was a really important piece of the design of the program. And it's also an important piece of the program so that in itself becomes one of the important kind of competencies. So there's a lot of focus that needs to happen on coming to understand the subtleties and the interconnectedness within, within productions and the learning of all the why's and the reasons behind. And in talking with Andrea and preparing for this, she really emphasized in her work with the subject matter experts and in the program. An important of humility. That humility is kinda key and underscored all the way through because there's curve balls everywhere. In going through a project like this, there's curve balls everywhere. And we need to prepare the students in a program like this to deal with the curve balls that are everywhere. So it was a little bit of a meta situation where what we were going through was similar to what we are trying to support students in going through. So teaching the systems and then bringing the story into it through the competencies became the most important piece of this. I'll just wrap up by re-emphasizing that maintaining that strong connection to industry throughout was really quite important. And we wouldn't have been able to.... Yes, we wouldn't have been able to go through the project without... But actually, what I wanted to emphasize was that it... while it seems like a project management aspect, the connection with industry, it really also informed the design, the design of the micro-credential and sort of how we were modelling the competencies as a project team that we were, that we were imparting into the program and course learning outcomes.

ROSS:

Great, Thanks very much, Claire. So what I heard there is that it takes a lot of people. I mentioned earlier, particularly in the beginning, I heard that there was lots of people involved and that was really a necessary part, lots of relationships. And so it takes a team in order to do a micro-credential, or to design one. And that's people from the post-secondary world, but also people from industry and also people that are the subject matter experts doing the work every day. And also I heard about stories. So a lot of stories were used in the design of a micro-credential. Is that correct? And that became kind of a building block to the micro-credential. So and then relating that back to the competencies that were needed and targeted. So for this. For this particular, there was like two images with the Miro exercise. And so in this case, would this be, I know it looks like a Venn diagram and then the sticky notes. Was the Venn diagram created just as a starting point? And then the sticky notes were added from the subject matter experts, for example, for people that are working in there? But go ahead.

CLAIRE:

Yeah, I think that if you can imagine this and the previous one were two small zoomed in sections of a giant, of a giant Miro page that was. So it was like a city of Venn diagrams almost. There was a lot of kind of finding the right categories and adjusting and adjusting the categories. As Andrea and the subject matters dove deeper into the specificities of those competencies.

ROSS:

Great. Okay, So that was really neat. Look at the actual process that you did and then that was needed to create this. And then also, I guess your best practice is to go do the competencies, but also flexibility is needed as well, right? Because sometimes it may not be as black and white as it might seem. Would you agree with that particular best practice? Or was that what you were kind of saying, correct?

CLAIRE:

Yeah. I think flexibility was definitely key and maintaining regular checkpoints with the industry groups that we're working with.

ROSS:

Okay. Excellent. Thanks so much. And it looks like we've got some questions in there, but we'll deal with that afterwards. So that'll be good. If you can have the next slide, Kelsey.

Alright. So we're going through our questions pretty quickly, but we have lots of room for questions afterwards from our participants. So in this case, I'm really thrilled to actually have Francesca on the panel here because she is a recruiter. She is kind of dealing with... not dealing or interacting with the person who has learned a micro-credential and is able to apply it right away. So I guess my first question is, how is this micro-credential received by your employer, by an employer such as Industrial Light and Magic, Francesca?

FRANCESCA BENEDETTI:

Yeah. It's been a great experience. I've actually had the pleasure of meeting several students at a career fair back in October. I've hired one into a PA role who started three weeks ago. And I am speaking with three other current students, one who I had to cancel her interview because she got hired as a PA at a studio. So I would say that we've been, we've received it very well. It's been a great place for us to look for talent.

ROSS:

Great. So it did meet the need then?

FRANCESCA:

Definitely, yeah, definitely. I think that one thing that I was going to mention, often in my role, I see a lot of professionals, experienced professionals who've done project management. And often it can be a challenge for us to either ask them to backtrack in their career into a PA position because there is just so much that people need to learn about visual effects. There are

so many departments, how they all interrelate, what each department does in the process. And so I feel like a program like this kind of comes and meets that need. Of course, for folks who are starting out, but also for those, I think you call it reskilling. And then also for upskilling. Because I had one I posted on social media. Here's a connection with your industry connections and your program. I posted on the program on social media probably about a month ago. And then I received a message in my LinkedIn inbox from someone who was a talent acquisition recruit, a recruiter at an animation company. And he said, Thank you so much for posting that. I've been wanting to move into production. This is the exact program that I've been looking for to do this and I've enrolled, and it's amazing. So I want you to know that I saw your post and it really helped me out. So I think that again, meeting a need for us, but also meeting the need for folks out there looking for this type of program.

ROSS:

Great, excellent. And what kind of... You've met a couple of folks that have gone through the program right now. And what other aspects from the learner have you seen? And are the, is it actually an upskilling, reskilling situation in some cases, where they've earned the, or they've learned the skills in a slightly different industry, but after taking this, they can apply it to your company?

FRANCESCA:

Yes, So one. We have one person currently employed with us who was in the first cohort. Their background was in immigration services as a coordinator. So you've got that coordination aspect of things and also event planning. So I did speak with her last week and she shared with me that in her training session, in her pipeline training session with our studio trainer, that 80% of the material that was presented to her she was familiar with. And so it gave her an opportunity to ask questions rather than try to absorb all of these, all of this information as we speak about a visual effects pipeline and all of those processes and people and all of that sort of thing that's involved. So she provided this information to me. I didn't ask her about that specifically. I think it provided her with some confidence, but also what I spoke with the trainer afterwards, after she mentioned this, he said it also was great because her questions contributed a lot to the conversation for the group of people that were being in that training session. So I think that's pretty significant. She also had mentioned that the guest speakers were really valuable because they helped her to understand what everyone's role is and that's something that you touched upon, Claire, is that one of the biggest challenges, I think, when you're starting out is understanding where your role in this huge team, in this hierarchy of the huge team. And so hearing directly from people who were doing the job that the students might be doing. And then the other levels as people progress, I think allows them to say, Oh yeah, I could see myself doing that. I think that's another really useful thing from the learner's perspective. But as a recruiter for me, you know, it helps if someone's coming into the job, I can only explain so much in a job interview of what's involved. So for someone to come into an interview situation already understanding what might be expected of them means that my fit is going to be better. It also, it's better for me too.

ROSS:

That's great, Francesca. Actually, that's something that, it was something that Lena referred to this morning in her keynote about being able to express the knowledge and skills and the abilities that you have and the common language. And so that's really exciting. Any other contributions to this particular panel question from Loc or Claire? Or we can move on to the questions as well. Alright. Okay. Well, thank you, everyone. And I'm just going to actually look to the chat to see some questions here. And let's see. Claire actually has a question for Claire. Are these housed in CE and are there any collective agreement issues? So I know collective, you know, that varies from institution to institution, but feel free to elaborate on that Claire, because I know that does come up occasionally.

CLAIRE:

Yeah, at Vancouver Community College, this program in particular is housed within continuing studies. But there are also some micro-credentials such as the, was also funded the micro-credential in the future of hospitality, I think is what it was called, that's housed within its to deliver in partnership between the base funded School of Hospitality and Continuing Studies. So I mean, I think the question about collective agreements is really, there's a lot of institutional context and the answer would be different from any post-secondary institution. But, no for us. We didn't have any collective agreement issues with the Continuing Education, housing this particular program. And we here at VCC, I think we really work very collaboratively across the institution.

ROSS:

Great. Thank you so much. Thanks, Claire. And let's see. And then I, there is Victor or probably it's probably the W's pronounce. Probably a V. Were all the staff involved full-time, part-time release or volunteer working groups? If you had to do it all again, would you change or suggest a different approach?

CLAIRE:

Yeah. All part-time, mostly full-time staff, but there were part-time releases. And it was a very, it was a really big project and we did it very quickly. So that was... You know there was a little bit of challenging times over the summer months as we were getting ready to launch. I think. I'll just keep talking. There were some challenges because of the part-time nature of our release for the certain folks that were working on this project. And what I would say is that, I mean, what I would recommend and what we're trying to move towards is having some full-time members of our learning, of our organizational unit of our department, that can work full time on these kinds of developments and manage multiple projects. So that we can kind of really emphasize that kind of rapid development cycle. But explore, explore multiple projects at once.

ROSS:

Great, Thank you very much, Claire. It's a really useful answer because it does, you know, as we were saying, it does take a team and that's one thing that was really clear. We're going through a different style now of question asking. And that's the raise your hand question style, which is

always a bit more interesting for the panelists, but if you can try that actually, so in this case to start at the bottom, under Reactions, there is a raise hand option. And so if we can have...someone asked a question, if they can actually raise their hand and then we'll address it. Declan, if you can identify that one, that'd be great. It looks like Emilia has her hand up. Go ahead, Emilia.

EMILIA:

Hi there. This has been so helpful. It just... to be able to understand the mechanics of how it might be possible to create a micro-credential. I'm wondering, Claire, you spoke about your funding. Could you tell us a little bit more about how much was the funding and was this reasonable? And you'd said it would be great to have your staff working full-time on something like this. What would it take for institutions to make this a general part of our program if we're not getting base funding for it. Do you have any thoughts about if this is important to our labour market and into our industries, how do we make it a reality?

CLAIRE:

Yeah, I would say that, you know that. Let's talk later if we want to talk about the exact amount of funding, but that we did have enough to kind of pull off a project like this. And including, we were able to include some video production into the, into the learning. So having a, having enough funding is really an important part of a project like this. So we were able to fund members from our team. We were able to support our partnership with DigiBC. We were able to do some, some video production. And it's a really, really good question about how to fund full-time people to participate in projects like this because we're not base funded at all and we don't really have the liberty to just to fund people to do development projects if we don't know what kind of, if we don't know what the revenue returns are going to be like because we are kind of a revenue-generating or cost-recovery arm of the institution. So what we're trying to do going forward is again, wanting to build in... What we want. I think what we need to do is to pursue multiple projects at once and to build in support for the projects into all the projects. And so it takes a special kind of person to be able to manage multiple projects at once. And so then we get into the educational management practitioner and sort of say, they're a project manager, they're an instructional designer, they're a learning designer. They're a person manager. And so it's a kind of, but what we are hoping over the next couple of years at least is that the various funding sources that we have can fund... can fund enough people to support across projects. I mean, ultimately it would be wonderful if we could, if we can have that kind of labour budget built into our core operating budgets and we're not really there yet. I hope that answers the question.

ROSS:

Thanks. Thank you very much, Claire. I know you've been on the hot seat for a little bit here. So are there some questions for Loc from the industry side of things or from Francesco for the, you know, the, the employer side of things? And then we'll give Claire a little bit of a break. So Terry has, actually two people have their hands raised. So who is first, Declan?

DECLAN:

Terry was, it pops up in order.

ROSS:

Okay, great. Go ahead.

TERRY:

Hi, Francesca. I'm just wondering from an employer perspective when we're talking about some of these things like funding. As an employer in the industry who is technically going to say benefit from having more skilled applicants to your jobs, would you from industry be willing to help support or fund these kinds of opportunities from your side, and maybe Loc as well, to answer that.

FRANCESCA:

I don't know if as a recruiter I'm in a position to suggest whether Industrial Light and Magic would fund this. But what I could potentially see as something that could really be a partnership is when you have companies looking for, often in larger companies there's, there might be an educational allowance. I've worked somewhere before where I received an educational allowance because I want it to do some HR course at BCIT. I think that that might be, that might be an option. I don't know, perhaps if Loc might have a better understanding industry wide of how something like that might work.

LOC:

We had scholarships for some of the positions in this program and in other programs as well, including some scholarships provided by Industrial Light and Magic. We have been talking with our board and with the sector leadership about a more unified scholarship program. But there's also a larger strategy that has just been completed. We just completed the creative technology talent growth strategy, and micro-credentials are a part of that moving forward. And that's going to be looking at work integrated learning and micro-credentials together and mentorship, as well as supports coming from both different levels of government and from industry. To place students to use micro-credentials in new ways that we haven't even used them yet as part of the onboarding, for example, process.

ROSS:

So that's great. Thank you so much, Loc. And that was a really good question as well. Thank you for both answering, Francesca and Loc. We have a question from Don as well. Go ahead Dawn.

DON:

Great. Thanks. Great. presentation. I have a question about the content of the micro-credential versus the fact of the micro-credential and it's directed at both Loc and Francesca. Is it the fact that VCC has this micro-credential that is sort of an employment -ready type of micro-credential or is there... Are there ways in which the content of the micro-credential tells you something

that you would expect to see in the micro- credential or do you just say, Well, it's from VCC. It must be good.

LOC:

I'd have to first of all, echo what Claire said earlier in her answer to question two. We've developed a really good relationship with VCC and a lot of the other schools we work with as well. But it's been a really across- the-board relationship from the president all the way through to everyone working on this micro-credential. And I think that relationship led to that humility, the trust to be able to collaborate and come up with what we feel is something new that we all have joint ownership in. And so I'd say that it wasn't because of either partner stand-alone. I think it's what we made from the partnership that has made it something that we want to highlight and want to continue and find ways to even grow and to take the content and grow the content and be able to figure out how to share the content in a more wider capacity.

ROSS:

Great, thanks a lot. Okay. And there was another good question just about in the chat. It was regarding technology, I believe. Where was that? Oh, yeah. Emilia was It takes a team to create a micro-credential and you had the skills to use collaborative technologies like Miro. Were there other tools that helped you partner well with other collaborators outside of post-secondary education? Which I thought that was a really good, interesting question. So Claire, you want to answer that one? You've unmuted. So that's an indication. Yeah.

CLAIRE:

Yeah. And thanks to Dennis for answering in the chat. We did. I mean, I think that most of the SME kind of collaboration, Miro was the tool that we, that we jumped on. We'd have meetings over Zoom rather than face-to-face. The kind of all the sort of cloud-sharing technologies that we used. But nothing else really jumps to mind other than what's already been mentioned. I don't know if they used Google Docs or if they use SharePoint, but just collaborative tools like that become really important when multiple people are working on a project.

ROSS:

Great, Thank you. And then we're just going to have another one more question unless other folks would like to put up their hand. And that was the question about the connection, if any, between departments offering the larger diploma slash degree programs. And so what is the connection, if any, between the departments offering the larger diploma slash degree programs. So micro being smaller than the larger programs that might explore further, is there any kind of connection between those areas or relationships? Probably relationships, but go ahead, Claire.

CLAIRE:

Yeah. Thanks to Tanis, my colleague Tanis, for mentioning that we did use Thinkific for our learning platform rather than Moodle, which VCC usually uses. But that's kinda being

reassessed. So that was an important piece of technology that we used for this particular program. In terms of connections between the broader institution, we don't offer programming in this subject area within the broader institution in the base-funded side of the institution. So that wasn't something that we really had to navigate. And yeah. I guess the answer is, short answer is. No, we haven't really had any kinda close connections with the other micro-credentials that were built in partnership with DigiBC, such as the ones at CapU and Emily Carr and so forth. So it's kind of stand-alone, I would say. Also. Yeah, so I just wanted to address the question of PLAR because that's come up a few times in the chat too. And I'm just going to say again, my short answer is no, we have not incorporated prior learning recognition to this particular program. But I think in general, there's decisions about where we... what we do with the limited resources that we have. And so, you know, building it, launching it, recruiting for it has been where our resources are and we haven't yet explored prior learning recognition within this program, but are certainly open to it.

ROSS:

Great. Thanks. Yeah, I heard a little bit of language in the story that Francesca was telling us about how a person came from outside the industry and she knew like 80% of the, of the material. And then she contributed a lot to her fellow learners. But, you know, what could happen if she could be recognized for that. It'd be really interesting. And, yeah, and actually it was interesting about Chad mentioning about Thinkific, which is a more professional looking product than Moodle, although I'm a big Moodle fan. But I think that's something that is a factor sometimes and when post-secondary are working with industry, they have a different sort of expectation of what things look like. I mean, all of it would be good design, but just the interface is important. So that'll be interesting to see how that goes. I'd like to really thank Loc and Claire and Francesca for their contributions to the panel. I do think it's actually a really important discussion to have and a lot of things came up. And one thing is it takes a team, or it takes a village or it takes lots of relationships, lots of people with different skill sets. And then also use of stories seems to be pretty common or case studies, which probably goes right into the part about applying the skills that we have, right? So that was really important too.