

SECTION 1: INTRODUCTION

1.1 College and Program Information

Full Legal Name of Organization:	Humber College Institute of Technology and Advanced Learning
URL for Organization Homepage (if applicable): www.humber.ca	
Proposed Degree Nomenclature: Honours Bachelor of Design	
Location (specific address) where program to be delivered: Humber Lakeshore Campus 3199 Lake Shore Boulevard West, Toronto, ON M8V 1K8 & Humber North Campus 250 Humber College Blvd. Toronto, ON, M9W 5L7	
Date of Submission: February 19, 2016	
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1.3 Executive Summary

A. Introduction

Design is all around us, in the built environment we navigate, the financial and social services we access, the products we consume, the processes we use to do our jobs. Design is also driving innovative solutions to the planet's most pressing and urgent problems. There has never been a more exciting or relevant time to be a designer, or a more challenging one. While designers have more tools, materials and digital technologies at their disposal than ever, expectations have also never been higher with growing emphasis on experience design. Design is no longer focused on populist trends, aesthetic appeals or the next stylish must-have product promoted through aggressive marketing and advertising. Instead, young designers today are setting out to use the methods of design thinking to tackle the thorniest of human and planetary problems to do more with less, and asking, "now that we can do and make anything, what should we make and do? "

Humber's proposed Honours Bachelor of Design program responds to the increasing demand for designers who are prepared to meet the challenges of the 21st century. The design discipline is evolving to more actively mediate between the interests of individuals and the interests of corporations. Such terms as user-centred experience design, customer-centred service design, patient-centred healthcare design, student-centred instructional design, or human-factors product design, all point to the emerging realization across a broad range of sectors, that the success of organizations requires authentic, meaningful participation and engagement of the people being served. Accordingly, the concept of human-centeredness is the grounding and unifying principle upon which the Humber program is built.

Examples of the value generated by designers in the "experience economy"¹ abound as people increasingly expect effectiveness and ease in their daily physical and digital interactions, such as retail service, brand experience, social service interactions, healthcare provision, travel and hospitality, financial services, safety and security, entertainment and leisure. Today's designers open new avenues to find fresh answers to social, personal and business questions by delving deeply to understand the characteristics of the user and the task to be accomplished and figuring out how to reduce friction and make the act of accomplishing more enjoyable or more structured. They embrace constraints as inspiration to break away from usual patterns of thinking and they make hope visible by offering prototypes with which users may interact. They create momentum for innovations by connecting people of varying skillsets and perspectives and breaking down barriers.

¹ Pine, J. & Gilmore, J. (2011) *The Experience Economy* Boston: Harvard Business Review

B. Degree level

Humber's proposed Honours Bachelor of Design program offers students a truly innovative program of interdisciplinary, collaborative, project-based learning to prepare them to join the challenging and exciting world of design for the experience economy. The course of study is carefully designed to develop advanced capabilities in design tools and methods, communications, visual literacy, digital technology, qualitative research, creativity and innovation, interaction and service design. Students are engaged in theoretical and applied project-based learning in studios or charettes, reflecting the working world of creative professionals. Optionally, students may benefit from study-abroad options being negotiated with design schools in Sweden, Denmark, USA, and New Zealand.

C. Admission, Promotion and Graduation

This program is geared to high school graduates with keen interest in digital technologies, design and innovation. It will also be of interest to students who have completed diplomas or advanced diplomas in related fields.

Admission Requirements

- Ontario secondary school students must have completed a minimum of a secondary school diploma (OSSD) with six 12U, M (U/C) with an overall average of not less than 65%
- 12U English (ENG4U) or equivalent with a final grade of not less than 70%
- at least one of the following U or M courses or equivalent with a final grade of not less than 65%
 - a) Grade 12 U Computer Science (ICS4U)
 - b) Grade 12 U/C Visual Arts (AVI4M)
 - c) Grade 12 U/C Media Arts (ASM4M)
 - d) Grade 12 U/C Computer Engineering Technology (TEJ4M)
 - e) Grade 12 U/C Business – Leadership Management Fundamentals (BOH4M)

The program provides a degree completion pathway for diploma holders offering advanced standing for graduates of Humber's Visual and Digital Arts Diploma, Graphic Design Advanced Diploma, Multimedia Design and Development Advanced Diploma, Web Design and Interactive Media Diploma, and Advertising and Graphic Design Diploma, and may have affinity with other college diploma programs which will be considered for advanced standing.

Promotion and Graduation requirements will follow Humber's well-established policies which provide clarity for students and maintain the academic integrity of the program.

Anticipated Start Date

A September 2018 start date is planned.

Anticipated Enrolment

Intake of 60 students per year.

D. Program Content

The proposed program applies evidence-based design methods to media communication systems, service environments and changing corporate culture. The educational environment fosters curiosity, resilience, and relevance through project-based learning and the support of industry partnerships. Students investigate human experiences and contexts to analyse and describe unrecognized or conceded problems found in everyday life. They propose and build support for innovative solutions in light of mounting economic, social and environmental concerns. They synthesize their insights to create digital or materials-based prototypes, endeavouring to make interactions between people and services, systems, and corporate bodies as productive, enriching, confident, sensible and enjoyable as possible. Graduates of the program are expert communicators who embody empathic reasoning and design methodology to bring valuable ideas into reality.

The program consists of 90 core and 30 non-core academic credits, as well as 420 hours of supervised field experience. A capstone project is required in the final year of the program. Program and course learning outcomes have been developed against the honours baccalaureate standards required by PEQAB and benchmarked against the Ontario Qualifications Framework to ensure that degree-level standards are upheld. The rigorous curriculum develops students' depth and breadth of knowledge both within and outside the design field, knowledge of methodologies, research and scholarship, application of knowledge, communication skills, awareness of the limits of knowledge and professional capacity and autonomy.

Pathways with advanced standing have been created for diploma and advanced diploma holders in related areas of study. Gap analyses have been conducted in order to plan for optimal learning experiences for transfer students.

Throughout the four-year program industry experts will act as project partners, mentors, guests, advisors and sponsors for field placements. Many of these industry partners have been identified through the ad-hoc program advisory committee struck to guide the development of the curriculum.

Program Advisory Committee

The program is closely aligned with the local and international design community, being guided by a robust and active program advisory committee (PAC) whose members are committed to supporting the program and its students through guest lectures and involvement in projects, mentoring opportunities, internships and advice from the field. Once the program launches, faculty will continue to engage with members of the program advisory committee in meaningful and active ways. For example, PAC members will act as sponsors for work placements that are integral to the program throughout second and third year, and provide inspiration for fourth year capstone projects. These projects will allow senior students to collaborate with each other and industry partners to define worthy problems to solve and to propose and implement solutions through the design process. A design exhibition and portfolio

showcase will give opportunities for graduating students to launch interesting design careers. Graduates may also apply for graduate studies in design.

Program Learning Outcomes

The graduates of the program will reliably demonstrate abilities to apply empathic approaches to research, find, and propose solutions for worthy problems to help develop innovations in communication systems, service environments and sustainable innovations that allow corporate bodies to grow or become more competitive. They recognize the inter-related capabilities and limitations of the host of touch-points that a person experiences in her or his interactions with corporate bodies of all kinds. They uncover and describe the core competencies of organizations and facilitate collaborative decision-making towards a coherent and structured approach to planning, developing, promoting and delivering their offerings. They harness the power of digital tools to shape and be shaped by human activity, creativity and responses. They use disciplined empathic research to make sense of the deluge of quantitative and informational data generated in the digital environment to provide enduring insights that lead to meaningful and sustainable innovation. They are sought after by forward-looking organizations to facilitate, enhance and deepen conversations between them and their users by crafting design solutions that tell a compelling and coherent story.

Courses of Study

The following table shows the sequence of courses and their hours and credit value.

Honours Bachelor of Design Program of Study:

Semester	Core Courses	Core Credits	Core Total Hours	Core Classroom Hours	Core Lab Hours	Industry Connections	Breadth Electives	Non-Core Credits	Classroom hours			
1	Technology Immersion	3	56		56	Guest Practitioners / Field Observations	Breadth Elective 1	3	42			
	Creative Non-Fiction Storytelling	3	56	56								
	Language of Design	3	42	14	28							
	Multi-Media Design 1	3	42		42							
2	Visual Literacy	3	42	42		Guest Practitioners / Field Observations	Breadth Elective 2	3	42			
	Content that Matters	3	56	56								
	Street Photography	3	56	56								
	Multi-Media Design 2	3	42	21	21							
3	The Journey from Invention to Innovation	6	84	36	48	Guest Practitioners / Field Observations	Breadth Elective 3	3	42			
	Human-Centred Design Research Methods	3	56	56		105 hours Supervised field placement						
	Portfolio Development	3	42	14	28							
4	The Diffusion of Innovation	3	42	42		Guest Practitioners / Field Observations	Breadth Elective 4	3	42			
	The Art of Questioning	3	42	42		105 hours Supervised field placement						
	Storyscaping	3	56	14	42							
	Visual Storytelling	3	42	42								
5	Creativity and Possibility	3	42	21	21	Guest Practitioners / Field Observations	Breadth Elective 5	3	42			
	Communication Lab	3	42	42		105 hours Supervised field placement						
	Designing for Interaction	6	84	42	42							
6	Near- Future Forecasting	3	42	42		Guest Practitioners / Field Observations	Breadth Elective 6	3	42			
	Service Design	6	84	42	42	105 hours Supervised field placement						
7	Capstone Project Definition	6	84	42	42	applied research	Breadth Elective 8	3	42			
	Practical Rhetoric	3	42	42								
8	Capstone Project Implementation	6	84	42	42	applied research and implementation	Breadth Elective 10	3	42			
	Special Topics in Design and Innovation	3	42	42								
	Brand Re-Positioning	3	42	42								
Total	26 Core Courses	90	1344	890	454	420 supervised work placement hours	10 Non-core Courses	30	420			
Total program credits 120 Total program hours 1764												

Breadth (Non-Core) Learning

The program is enhanced by Humber's commitment to breadth learning. Over the four years of study, in addition to core design courses, students choose 10 non-core breadth courses from Humber's array of offerings in the three domains of Society, Culture and Commerce, Science and Technology, and Arts and Humanities. In these elective courses they study alongside degree students from a variety of disciplines, such as Media Studies, Applied Technology, Health Sciences, Social and Community Services and Business, cross-pollinating ideas and stretching their imaginations to discover interesting and worthwhile human-centred issues to spark their design projects. Included in this submission is an update to Humber's breadth course offerings.

Field Placement Work Experience

Students participate in 420 hours of supervised work placement, spread over 4 semesters. They complete an on-line preparatory program prior to their first placements. Students will be able to select from a wide variety of opportunities in a range of organizations, such as design agencies, financial services, healthcare settings, or service environments. They acquire hands-on experience in defining and implementing design projects and developing client relationships. Students' work placement experiences are enhanced through structured on-line activities and communications with their peers and their Humber supervisors via the Blackboard on-line learning management system.

Students are supported by the School of Media Studies and Information Technology Placement Advisor who provides tools and resources for assisting students in securing placements. Each year, the Placement Advisor establishes new contacts, enabling students to become informed about the functions of different organizations and the needs and career opportunities within them.

Every effort will be made to find paid work placements; however, there will be unpaid work opportunities which will be more appealing to some students depending on their career interests and the placements available. Humber has a history of successfully finding quality professional placements for students in its Media Studies programs.

Degree Transfer Credit and Advanced Standing

The Honours Bachelor of Design program has been carefully sequenced in order to allow graduates of several related Humber diploma and advanced diploma programs to enter in either Year 2 or 3 of the program with a minimum of disruption to the flow of courses. Graduates of comparable diploma and advanced diploma from other institutions will be favourably considered for advanced standing as well. In most cases, advanced diploma and diploma graduates receiving advanced standing will normally have completed up to 160 hours of supervised field placement within their diploma studies. Where this is documented, students may be able to reduce the normal requirement of 420 hours by the number of documented hours completed.

The following table summarizes the credit transfer arrangements for 5 programs where gap analyses have been conducted.

Credential for Block Transfer Credit ²	Required GPA	Year and Semester to enter degree program	Core Credits Required to complete degree program	Non-core Credits required to complete degree program	Work Placement Hours Required to complete degree program ³
<i>Multi-Media Design and Development Diploma (MTCU Code 59403)</i>	70%	Year 2 Sem 3	66	24	260
<i>Web Design and Interactive Media Advanced Diploma (MTCU Code 60513)</i>	70%	Year 3 Sem 5	42	18	260
<i>Advertising and Graphic Design Diploma(MTCU Code 51820)</i>	70%	Year 2 Sem 3	66	24	260
<i>Graphic Design Advanced Diploma (MTCU Code 61820)</i>	70%	Year 3 Sem 5	42	18	260
<i>Visual and Digital Arts Diploma (MTCU Code 51814)</i>	70%	Year 2 Sem 3	66	24	420

E. Program Delivery

Students engage in learning experiences that include:

- Project-based learning in studios or charettes reflective of industry practices
- Lectures, design labs and seminars that foster problem-solving, creativity, critical thinking and literacy
- Discovery and application in digital and physical environments
- Qualitative research opportunities in real environments
- Relevant linkages between theory and practice tied to social, economic and cultural changes in Canada and around the world
- Supervised work placements
- Optional opportunities for study-abroad with international partner institutions

² Other diploma and advanced diploma program graduates will be assessed for transfer credit on a case by case basis.

³ Where the number of work placement hours in the diploma or advanced diploma program does not constitute 160 hours, this number will be adjusted accordingly.

F. Capacity to Deliver

Humber has 12 years of experience in offering degree-level education, both through its own degrees, the first 3 of which were launched in 2003, and through collaborative programs with the University of New Brunswick and University of Guelph. Humber's graduates have been successful both in finding employment and in continuing their education at the Master's level or in professional degrees such as law.

Since 2001, Humber has taken many steps to enhance its capacity to offer degree-level programming. Humber has increased the number of faculty with terminal credentials. Since 2003, 80 new faculty members with Ph.D.'s have been hired. Current faculty members in the School of Media Studies and Applied Technology have been encouraged to pursue further education towards terminal credentials in their field, which for many design and studio-based disciplines is the Master of Fine Arts (MFA) or Master of Design (MDes) credential. A detailed faculty plan is prepared for each new degree.

For the Honours Bachelor of Design program, Humber currently employs several key faculty members who will form the core of the instructional team in the first two years of operation, holding either Ph.D. or Master's level credentials. When hiring is required, Humber will seek out qualified faculty holding terminal credentials as appropriate for the area of study, typically an MFA, MDes or Ph.D. qualification in design, innovation and/or applied technology or related discipline. For writing-intensive courses, the appropriate credentials are expected to be in Professional Communication, Advertising, English or Rhetoric.

After undergoing an independent review of the breadth curriculum offered by the School of Liberal Arts and Sciences, PEQAB concluded that Humber's capacity to offer this curriculum within its degree programs to be satisfactory.

Humber is committed to ensuring faculty engage in a level of scholarship and research or creative activity to ensure their currency in the field. Opportunities are provided for faculty members to attend conferences, present papers and produce scholarly work, and faculty are encouraged to identify and pursue such activities. In 2009, Humber hired a Dean of Research to advance the research agenda at the college. Humber Research supports and enriches research opportunities for faculty and students. In 2015, Humber hired a Director, Scholarship of Teaching & Learning as a leader in the emerging movement of scholarly inquiry into teaching and learning processes. Under the direction of the Associate Vice-President, Teaching and Learning, the Director will provide cross-college leadership in advancing and advocating for activities such as identification of questions related to student learning; rigorous, systematic and evidence-based study of student learning; research and peer-review of the results; and communication of the findings, broadly, to provide insights to other educators across the system. The Director will also be responsible for managing a peer-reviewed academic journal at Humber for the Scholarship of Teaching and Learning.

Library collections have been enhanced, with Humber investing \$11,262,715 in expanding library collections over the past 15 years.

Facilities have been improved through the acquisition, renovation and building of new space. The Humber Lakeshore campus which houses most of Humber's degrees has undergone significant expansion and classroom facilities have been enhanced. In the period between 2008 and 2015, there was over \$100 million spent in construction projects at the Lakeshore Campus. Another \$25 million worth of projects is currently underway at the Lakeshore to create a new athletic centre, welcome centre and entrepreneurship centre. In the 2008-2015 period, \$175 million was spent on new and renovated facilities at the North Campus with another \$38 million worth of building renovations currently underway for a variety of backfill spaces including classrooms, labs and offices.

Support services for students are delivered through the Student Success and Engagement Department (SSE). The functions in SSE include: Accessible Learning Services, Counselling Services, Academic Counselling, Career Counselling, Personal Counselling, Testing Services , Career Services, First Year Experience (FYE) Program, Peer Assisted Learning Support, Student Events, Athletics, Aboriginal Resource Centre, Interfaith Services, Health Services, Residence and Residence Life, Living Learning Communities (Residence Life), Community Judicial Affairs, Transition and Leadership Programs and Student Government.

The locations for the Honours Bachelor of Design program will be both the North and Lakeshore campuses giving students access to excellent facilities in addition to a designated design studio.

G. Credential Recognition

The design of this program is expected to facilitate credit transfer to and credential recognition by other postsecondary institutions. Issues of transferability and equivalence of credit have been a focus of Humber's attention in order to facilitate the mobility needs of its graduates. Efforts have been made to ensure that courses are commensurate with undergraduate instruction at other postsecondary institutions. University professors from related programs at Ryerson and Waterloo Universities served as advisory committee members and provided advice and feedback as the program was developed. In addition to the Council of Ontario Universities Statement on Advanced Study at Provincially Assisted Universities of 2006, Humber has received (or is awaiting receipt of) letters indicating recognition of the proposed degree from Ryerson University, Emily Carr University, Nova Scotia School of Art and Design, and Ontario College of Art & Design University.

The program has also been recognized by many employers as needed and beneficial. These include such companies as Shopify, Mastercard, Crescent Communications, and Usability Matters.

In most cases, the breadth elective courses are transferable. Many of Humber's existing courses (for example, courses offered through the Liberal Arts and Science Division) have already been recognized as

equivalent by universities such as the University of Guelph, the University of New Brunswick, York University and Thompson Rivers University, as well as various universities in the United States and Australia.

Rigorous assessments have been built into each course in the Honours Bachelor of Design including individual and collaborative projects, written reflections, essays, tests and examinations. These assessment strategies parallel degree course requirements in other jurisdictions and will provide graduates with samples of degree-level work to include in their applications to other postsecondary institutions.

H. Nomenclature

The suggested nomenclature for the proposed Humber degree is *Honours Bachelor of Design* following the PEQAB benchmark for naming the bachelors credential to denote the subject of study, and the June 2015 decision by the Minister of Training, Colleges and Universities to allow the use of the term “honours” to title 4-year college degrees. This nomenclature is recognizable in North America, Australia and Europe with precedents in many post-secondary institutions. The nomenclature *Honours Bachelor of Design* accurately reflects the program’s level of study for students, employers, and other postsecondary institutions. The program was developed in accordance with the Ontario Qualifications Framework’s Level 11 - Baccalaureate/ Bachelor’s Degree: Honours.

Humber appreciates the importance of awarding credentials which delineate clearly the field of study in a format well-understood by prospective students, graduate schools and employers.

In alignment with PEQAB’s requirements for degree nomenclature Humber considered:

- whether the name clearly conveys the focus of the degree;
- whether the degree meets the degree-level standards expected of a program in communications;
- the orientation of the degree in terms of approach and preparation of students.

A similar nomenclature convention is used in some colleges and universities in Ontario (such as Ontario College of Art and Design University (OCADU), Conestoga College and York University/Sheridan College), other Canadian provinces (such as Emily Carr University and NSCAD) and internationally (such as University of the Arts, London and University of Washington). Similarly to Humber’s proposal, the nomenclature designates a broad critical understanding of design while developing practical workplace skills in areas such as multi-media design, human-centred research methods, written communications, presentation skills and business-related skills.

Humber considers the nomenclature *Honours Bachelor of Design* to be the most representative of the intent and content of the proposed degree program. The nomenclature has been endorsed by the Program Advisory Committee and the Humber Board of Governors.

I. Economic Need for Program

Graduates of the proposed program will be prepared to make meaningful contributions in a range of organizations towards the prosperity, sustainability and resiliency of Ontario's socio-economic future. Through extensive research the Honours Bachelor of Design program has been determined to represent a valuable addition to its postsecondary offerings in alignment with Humber's strategic goals.

Strategic Fit

In considering economic need, The Honours Bachelor of Design was designed to build on the strong foundation established by Humber's existing diploma, graduate certificate and degree programs. It aligns with Humber's Strategic Mandate Agreement with Ministry of Training, Colleges and Universities 2014-2017 recognizing Humber's area of strength in Design and its proposed areas of growth in Transmedia Art and Design. The degree also supports initiatives and responds specifically to three of the priorities within Humber's 2013-2018 Strategic Plan.

Goal 1 – Strengthen the Polytechnic Identity:

This new degree fits Humber's plan to recognize for dynamic, interdisciplinary programs which capitalize on opportunities for applied research and anticipate the needs of an ever-changing labour market. The proposed degree will offer an attractive pathway for incoming high school graduates as well as diploma holders in related subject and skill areas.

Goal 2 – Sustained Focus on Teaching and Learning

The proposed degree employs teaching and learning practices that integrate theory and practice in authentic ways mirroring the agile methods and collaborative project-based learning that defines the industry. The proposed program immerses students in applied research opportunities both in-class and during their work placement sessions.

Goal 3 – Maximizing the Impact of Partnerships

Humber's new Honours Bachelor of Design proposal is supported by industry partners and will continue to build an even broader range of partnerships in the future to support its aspirations for industry-linked applied research opportunities and cutting edge development of the most demanded knowledge and skills being sought by employers.

Evidence of Need

The need to develop a Bachelor of Design was based on an analysis of the emerging field as a contributor to the employment prospects for graduates, employer support, and student interest. Evidence shows that employment prospects for graduates are strong, the program is attractive to potential students, and the program provides multiple educational pathways. Research was conducted by the Humber Program Planning, Development and Renewal Unit augmented by data collected through a contract with Academica Group Inc. This result of this research provides:

1. an overview of industry and labour market trends, opportunities, and employment prospects for potential graduates of a user experience design program
2. an assessment of employer interest in and support for the proposed degree
3. measurement of interest in pursuing Humber's proposed program among prospective students

The results of this research are summarized below:

1. Overview of Industry and Labour Market Trends

While the concept of human-centred design is not new, the growth of its use in response to a more engaged consumer market is creating a need for new talent, skillsets, and ways of thinking. The conceptual framework of user experience (UX) design has transitioned along with new technologies and digital platforms into broad fields of human endeavour. Customer experience and user experience design (which together may be referred to as experience design) have become more aligned with business strategy, marketing, and branding, and a range of sectors have recognized the need to adapt, either bringing in experience consultants or shifting their own human resource infrastructure to incorporate this activity. Companies have recognized that designing a product or service must balance what is right for business with peoples' needs, and that human-centred design methods are integral to successful and sustainable business.

Experience design is increasingly moving to the forefront of business strategy. Research conducted by the Design Management Institute has shown that organizations that put design first have been proven to be more successful than those that have not yet adapted. An analysis conducted by the Design Management Institute (DMI) showed that companies like Apple, Coca Cola, Ford, IBM, Inuit, Nike, Starbucks, and Target who all apply experience design frameworks and methods to the development of their offerings outperformed the S&P index by 228% over ten years.⁴

The key finding was that user experience design is a dynamic, emerging field with an array of growth opportunities. The growth of user experience design is changing the way companies think about their product or service delivery. Some trends that emerged related to this key finding include:

- The link between business strategy and experience design has caused more companies to employ human-centred design methodologies, increasing the demand for skilled workers in the field.

⁴ <http://www.dmi.org/blogpost/1093220/182956/Design-Driven-Companies-Outperform-S-P-by-228-Over-Ten-Years--The-DMI-Design-Value-Index>

- Acquisition of smaller companies by large corporations in order to develop UX teams, or restructuring to create teams or portfolios.
- Overall growth in demand for experience designers, but difficulty finding properly trained professionals.

Positive consumer experiences continue to rise as more businesses identify this essential component as part of their overall strategy. User experience is important in the digital world and in the physical world.⁵ Research conducted by UX Magazine shows that customer experience is becoming even more essential to successful business and that designing for experience requires insight into consumer emotions, needs, and desires.⁶ Companies that do not have a user or customer experience strategy risk falling behind and losing their competitiveness.⁷ It was stated consistently in the interviews that experience design is increasingly related to the overall business and strategy development of a company.

Interviewees recognized the importance of experience design in the overall success of a company, in any sector, and spoke to larger organizations recognizing this as well.

Large corporations have not traditionally had design teams dedicated to customer and user experience. In the new knowledge economy, however, they have started to recognize the importance of human-centred design and have begun purchasing smaller design firms in order to establish their own internal teams.⁸ Further to this, companies are investing more resources into consumer experience design, and in recent years have restructured their human resources in order to address the increase in demand for experience design services.⁹ Recent acquisitions by large companies point to these trends: Deloitte purchased Doblin, an innovation consultant; Accenture purchased Fjord, a design and innovation firm; and Capital One purchased Adaptive Path.

The overall demand for experience designers is growing.¹⁰ Bloc writes that this position is the top out of seven in-demand careers for design and planning and that it has experienced job growth of 30%.¹¹ User experience designer was listed as a top growing job by Business Insider, General Assembly (online course provider), Bloc (software development course provider), and CNN in 2014 and 2015.¹² In 2014, the Globe and Mail published an article about the difficulty young job seekers are having in finding employment. This article, though, stated that the most in-demand skills are in the technology sector,

⁵ <http://customerthink.com/where-customer-experience-is-going-in-2015-10-trends-to-watch/>

⁶ <http://uxmag.com/articles/the-top-ux-predictions-for-2015>

⁷ <http://www.wds.co/10-trends-2015/>

⁸ <http://uxmag.com/articles/the-top-ux-predictions-for-2015>

⁹ <http://customerthink.com/where-customer-experience-is-going-in-2015-10-trends-to-watch/>

¹⁰ <https://blog.bloc.io/job-market-for-ux-ui-designers/>

¹¹ <https://blog.bloc.io/job-market-for-ux-ui-designers/>

¹² <https://blog.bloc.io/job-market-for-ux-ui-designers/> ; <http://money.cnn.com/gallery/pf/2015/01/27/best-jobs-2015/14.html> ; <https://blog.generalassembly.com/the-3-most-promising-careers-of-2020/> ; <http://www.businessinsider.com/best-jobs-of-the-future-2014-1?op=1>

and specifically in quality assurance and user experience design.¹³ Drive for this overall growth comes partly from consumers' increased reliance upon or use of technology in many aspects of their daily lives. Growth of technology across all sectors, specifically the growth of smart or connected technologies, as well as all things mobile- and cloud-related, has contributed to the growth in demand of user experience design. The Internet of Things (IoT) and the realm of SMAAC (social, mobile, analytics, app, and cloud) technologies are two driving forces behind extreme growth in the ICT sector and beyond.¹⁴ Growth in these two areas will continue to increase the demand for ICT skills (include UX design) across all sectors of the economy. A publication released by Xerox indicated that by the end of 2015, 42% of the population will own a smartphone and in turn, these people will be increasingly reliant on mobile technology and interfaces to communicate and engage with companies.¹⁵

Employment Outlook and Skills Needs

The Information and Communications Technology Council releases labour market projection reports every two years. The most recent report indicates the drastic changes that the "smart economy" is bringing on the country's workforce. Increasingly, employers are searching for candidates with a combination of business savvy, design talent, and technological skills to support the integration of UX design into the overall business strategy.¹⁶ It is clear that customer and user experience design is part of the entire experience ecosystem and highly integral to a business' success, thus driving demand for workers in the occupation.

Academica Group interviewed representatives of the following employers regarding their employment forecasting in this field: Rogers Communications, Macadamian, Klick Health, Usability Matters, Google, TD Bank, Akendi, Nurun, Toronto (Publicis Worldwide), and Omnidig. All employers interviewed were either currently hiring or had recently hired for the role of customer and/or user experience designer, and several noted they expected this demand to continue. The increase in demand for members of a UX team was noted by both agencies and corporations.

When asked about the educational background of those they interview or hire, feedback was quite consistent. Most employers hire from programs such as a Bachelor of Design, Bachelor of Industrial Design, digital media programs, visual designer programs, psychology, graphic design, and sometimes software development programs. Skills needs were also very consistent among interviewees. There were two key areas of need highlighted: design skills and research skills. Interviewees also commonly cited other important skill areas including: interpersonal soft skills, creativity, information technology skills and presentation skills.

Skills needs that emerged in the interviews matched what was currently being advertised in job postings across the city of Toronto and surrounding area. Education requirements for these positions varied, but

¹³ <http://www.theglobeandmail.com/report-on-business/careers/career-advice/for-young-job-seekers-its-still-a-tough-market/article21510438/>

¹⁴ <http://www.digcompass.ca/wp-content/uploads/2015/07/Labour-Market-Outlook-2015-2019-FINAL.pdf>

¹⁵ <http://www.wds.co/10-trends-2015/>

¹⁶ <http://www.digcompass.ca/wp-content/uploads/2015/07/Labour-Market-Outlook-2015-2019-FINAL.pdf>

usually a bachelor's degree was required. For senior or management level positions, a graduate degree may have been listed. Program areas of interest for employers included: industrial design/engineering; computer science; interaction design; ergonomics; human-computer interaction; human factors; psychology; business; graphic or interactive design; information technology; design engineering; marketing; product design; communications. Employers have not yet listed "experience design" in their favoured credentials, attributed to the fact that the field is not currently emphasized in an Ontario postsecondary design credential. Hence employers are likely to list other degree types that are currently held by workers in design.

2. Employer Interest in Humber's Proposed Program

Key informants interviewed confirmed significant growth in demand for human-centred design professionals in their organizations, but noted that it has come with challenges. The two key challenges include: larger companies recruiting the best talent and difficulty finding qualified and properly trained candidates. One employer commented about the difficulty in recruiting talent saying:

"We missed the boat with some of our top candidates at York/Sheridan program because they were already extended offers by Google, LinkedIn, Facebook, and others."

Interviewees confirmed that most people currently practicing in the role of experience designer come from loosely or unrelated educational backgrounds and are largely self-taught. Many employers mentioned that job-seekers, recognizing the vacuum are taking short weekend or on-line courses and calling themselves UX designers without thorough educational background in the field.

"For many, many years, it was very, very difficult to find anyone. Now, the market is flooded with folks who are calling themselves UX designers with less than a year's worth of experience. There's a lot of smoke and mirrors right now. Again, a lot of these college programs are producing people who have done one UX course as part of a whole program, and have decided that's where they want to be, and that's how they're marketing themselves. There are quite a few people on the market now, I would say. Whether they're fully qualified and ready to go is sort of another story."

Industry representatives had generally positive reactions to the proposed program. Employers were excited to see a program that specifically trained graduates for the role of experience designer and were encouraging, positive, and enthusiastic to collaborating with Humber. One commented:

"I think it's a great program. I think it's great that you guys are offering this. I think it's absolutely needed in the industry. It's nice to see an undergrad in (human-centred) design."

Another said:

"There's a major lack in schools that are offering programs that really tie to user experience. I know Sheridan Is doing one now, and University of Toronto also has something relatively similar but not user experience. I don't see schools that are (educating students) for the current industry and the way the trends are moving, where it's not just (digital) user experience but also relates to the strategic side as well as the art direction design side."

Every organization interviewed indicated a desire for some sort of follow-up, contribution or partnership with Humber should the program is approved. One interviewee said:

"I certainly think that internships are a possibility. For us, that gives us that try before we buy. It would give us the confidence. The other side of it.... Certainly, I, personally, do guest lecturing at different places, and I know that my team members would be happy to give back in that way... The community, in and of itself, is pretty tight. We all know each other, and, in general, we're very supportive of one another, because we believe in what we do and just want to see more of it, because it makes everyone's lives better."

The Humber team also conducted lengthy interviews and engaged in ethnographic research with a number of Toronto-based freelancers and design agencies including: Shopify, Autodesk, Grey Canada, One Method, Bensimon Byrne, Jackknife, Usability Matters and Jam3; organizations including: Creative Niche, Mastercard, Shaw Media, The Change Foundation, and University Health Network; and postsecondary institutions including: Ryerson University, University of Waterloo, Centennial College and University of Washington. Insights generated from this research concluded that:

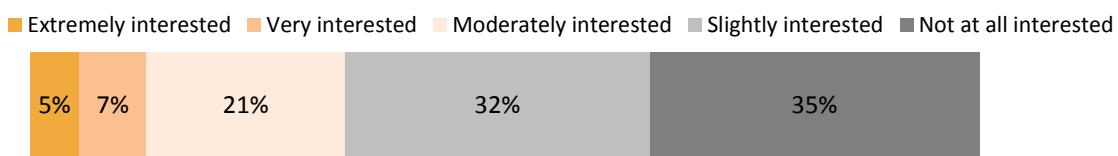
- Design education should be infused with the realities of the working world.
- Design education needs clarity of focus to allow for deep exploration of a limited skillset, while fostering broad curiosities.
- Design education should pay intentional and sustained attention to the development of communication skills that are keys to success in the design realm.
- Design education needs to involve industry partners in meaningful, practical, and sustained ways in order to stay relevant and connected.

Every interviewee expressed enthusiastic agreement that Humber's proposed curriculum addresses all of these priorities. The majority of those interviewed volunteered to serve on the ad-hoc advisory committee, which unanimously endorsed the program. Many offered their committed interest in remaining involved with Humber's program through continuing in an advisory capacity, student mentorships, faculty liaison, guest lecturing, student project sponsorships and student field placements.

3. Student Interest in the Program

To gauge interest in the proposed program, respondents were asked how interested they would be in applying to the program, had it been available when they were applying to postsecondary education. 65% of respondents expressed some sort of interest in the program, from slightly to extremely interested, indicating the degree to which the program would be in-demand among prospective students.

FIGURE 1 – Interest in proposed program when applying to PSE, All respondents (n=392)



The most appealing aspects of the program that emerged from the survey were the human-centred concept of the program (19%), followed by its practical and real-world applications (13%), and working with the latest technologies (11%). Slightly smaller proportions found the breadth of the topics to be covered in the program, the positive job prospects, and the uniqueness of the program to be most appealing.

As further evidence of student demand, an analysis of OCAS data was conducted for programs that were deemed somewhat comparable to Humber's proposed program. These included Sheridan's Bachelor of Interaction Design; Sheridan/York's Bachelor of Design; and Conestoga's Bachelor of Design. These programs have all experienced increasing application, registration and enrolment numbers since their inception.

Among students who are attending Humber currently or have knowledge of Humber, there was keen interest in the potential pathways into the program from related diploma and advanced diploma programs. In considering student demand as an important driver of student demand, Humber has taken steps to ensure attractive pathways both into and beyond the proposed program.

Pathways In

Humber College has noted a number of pathways with advanced standing into the program from within the institution, including: Advanced Diplomas in: Web Design & Interactive Media and Diploma and Graphic Design and diplomas in: Multimedia Design and Development, Visual and Digital Arts and Advertising and Graphic Design. Other colleges in Ontario offer design-related diplomas and advanced diplomas that could also feed into the proposed program with advanced standing. In addition students who have graduated from one-year certificate programs in Art, Design or Media may be ideally suited for admission to the degree program.

Pathways Out

Graduates of the proposed program may opt to pursue graduate studies in a related field. Several options exist for these individuals, the most relevant of which include: Master of Design (MDes), Master of Fine Arts (MFA), and Master of Human Factors at Ontario institutions and well as international opportunities in Europe, Scandinavia, New Zealand and the United States. The curriculum is designed with the academic rigour expected when awarding the honours baccalaureate credential, in order that students may find success in their applications to graduate schools.

In Conclusion

Humber has the proven capacity to provide quality programming in design-related fields, on which to draw and build. Based on the strong positive findings of extensive primary and secondary research, the expert opinion of design professionals and academics, and the overwhelming support of the design community for a program of this type, Humber has determined that its proposed Honours Bachelor of Design will meet a demonstrated economic need in Ontario.

J. Duplication

Canadian postsecondary institutions have responded to the educational needs of people interested in or currently employed in the design field by developing and offering a range of diplomas, certificates, and degrees. Some of the programs provide a broad approach to design studies, and some programs offer students the opportunity to develop specialized skills in specific areas of practice. There are obvious similarities amongst the programs since they all deal with design in some fashion.

Comparative Analysis

The comparator review shows current related or similar program offerings to draw key differentiators for the proposed program.

There are currently four degree programs offered in the GTA and environs that may be comparable to the proposed Bachelor of Design:

- Sheridan College, Bachelor of Interaction Design
- Conestoga College, Bachelor of Design
- York University/Sheridan College, Bachelor of Design
- OCAD University, Bachelor of Design (Digital Futures)

Common educational requirements for the four programs include an Ontario Secondary School Diploma with six 4U or 4M level courses including English. Sheridan College's Interaction Design program requires a high school senior level visual art course; Carleton University's Bachelor of IT requires one of the 4U or 4M courses be a math credit; and Conestoga College recommends one of the six courses be in mathematics.

There are several different models of work-integrated learning in the reviewed programs. These range from no work-integrated learning opportunities to optional internships, three-week placements, fourteen-week placements, and an eight-month placement.

Each of these programs differs from the proposed program in their focus and objectives. Humber's proposed program aims to immerse students in a broad definition of design rooted in human-centeredness. Humber's program will be the innovator in the user experience design space at the undergraduate level. The key differentiator for Humber's proposed program is that it will be a true user experience design program: other programs offer one or two courses in UX design as elements of other design fields. Humber's program embraces user experience design as a unifying concept, and traces out courses of study that support the imperative for innovations that serve people and society in profoundly human ways.

The proposed Honours Bachelor of Design program has been contrasted with the following college and university degree programs:

Sheridan College ITAL: Bachelor of Interaction Design

Similarities and Differences: While there are parallels to be drawn between Sheridan's program and the proposed honours degree in design, it can be seen that Humber's purposes are broader, developing generalist designers (sometimes called T-shaped designers) with the ability to apply design thinking across a broad range of organizations, such as health care, retail, manufacturing, education, food service, financial services, and many others in the for-profit and not-for-profit sectors. Humber's program fosters awareness and capabilities which reach beyond the digital realm to encompass real products, services and environments. Humber's inclusion of Service Design, for example, is an important differentiator, which addresses the reality that at least 70% of Ontarians are employed in service industries, which are ripe for the quality-enhancing strategies, offered by design professionals to improve and modernize their business practices.

Conestoga College: Bachelor of Design

Similarities and Differences: Both Humber's proposed program and Conestoga's offer honours baccalaureate study geared to professional design practice. While Conestoga emphasizes graphic design, as a marketable and foundational skillset, Humber's proposed program emphasizes design for media communications, design for change in organizations and design for service.

York University /Sheridan College: Bachelor of Design

Similarities and Differences: The York/Sheridan program has some parallels with the proposed program with its orientation towards creative and strategic thinking, but with a greater emphasis on visual design than present in the Humber program. By contrast, Humber's program is oriented towards design for experience including service design not emphasized in the York/Sheridan program. Humber's program will be attractive to students wishing a more cohesive experience within one location and institution.

Ontario College of Art and Design University (OCADU): Bachelor of Design (Digital Futures)

Similarities and Differences: OCADU's program has some parallels with the proposed program in terms of its aspirations to build a range of competencies across design, art and technology. However, OCADU's project-based learning is technologically focused, where Humber's is differentiated by its human-centeredness. Humber's program will therefore be more attractive to students whose aims are more oriented towards addressing sociological problems or service design questions.

K. Optional Materials – Update to Non-core Breadth Courses

Included with this submission is an update of Humber's degree non-core breadth courses and faculty. Most breadth courses are well-established and have been previously reviewed by PEQAB. However, within an on-going commitment to enhancing breadth education, 12 new courses are proposed. The non-core course outlines as well as CV's for assigned faculty are included for review.

1. 4 Program Abstract

Humber's proposed Honours Bachelor of Design program responds to the increasing demand for designers who are able to mediate between the interests of individuals and the interests of corporations by attending to authentic engagement of the people being served. The educational environment fosters curiosity, resilience, creativity and relevance through project-based learning based in human-centred research and supported by industry partnerships. Graduates of the program are expert communicators who embody empathic reasoning and design methodology to bring valuable ideas into reality. They find fulfilling careers in design-driven organizations across a range of sectors including digital design, advertising marketing and branding, healthcare, financial and insurance services, retail commerce, and social services. They are also qualified to seek graduate level design education in Canada and internationally.

SECTION 2: DEGREE LEVEL STANDARD

In order to ensure that a baccalaureate standard has been attained in each course and across the program, the program framework and courses were:

- benchmarked against similar programs and courses in Canada and other jurisdictions,
- developed by faculty members who are familiar with degree-level study in the field of practice,
- reviewed and approved by the Program Advisory Committee which includes members from academic fields in which design and technology play essential roles. These include:
 1. Dr. Karin Schmidlin, University of Waterloo
 2. Dr. Fil Salustri, Ryerson University
 3. Michael Grieg, PhD Candidate, Ryerson University
- developed in consultation with Humber's Planning and Development office which manages the development and approval processes of all of Humber's degree level programs

Ontario Qualifications Framework – Qualifications Standard for Baccalaureate/Bachelor's Degree: Honours	How This Degree Meets the Degree Level Standard
Depth and Breadth of Knowledge a. A developed knowledge and critical understanding of the key concepts, methodologies, current advances, theoretical approaches and assumptions in a discipline overall, as well as in a specialized area of a discipline; b. A developed understanding of many of the major fields in a discipline, including, where appropriate, from an interdisciplinary perspective, and how the fields may intersect with	The degree program develops foundational and advanced knowledge and skills in the creation, production and implications of human-centred and technologically enhanced communications, services and experiences. Core courses develop creative, technical and critical concepts, methodologies, and theoretical frameworks in the overall field of design and innovation. Students specialize in areas of their interests and talents, through individual, team and capstone projects where they deepen and broaden understanding in chosen areas. The required breadth component requires students to choose courses from the humanities, social sciences, liberal arts and sciences and other disciplines such as business, providing students with knowledge of the historical, cultural, political and economic factors that shape the contemporary world, and increase their numeracy and information literacy. All breadth courses are designed to provide graduates with the skills, knowledge and awareness needed for future roles as professionals, citizens and members of the global community. Breadth courses provide more than an introductory knowledge in the humanities, sciences, social

Ontario Qualifications Framework – Qualifications Standard for Baccalaureate/Bachelor’s Degree: Honours	How This Degree Meets the Degree Level Standard
<p>fields in related disciplines;</p> <p>c. A developed ability to: i) gather, review, evaluate and interpret information; and ii) compare the merits of alternate hypotheses or creative options, relevant to one or more of the major fields in a discipline;</p> <p>d. A developed, detailed knowledge of and experience in research in an area of the discipline;</p> <p>e. Developed critical thinking and analytical skills inside and outside the discipline;</p> <p>f. The ability to apply learning from one or more areas outside the discipline.</p>	<p>sciences and global cultures.</p> <p>Both lecture and studio-based courses require students to gather, review and interpret texts and visual media as they develop design skills, research methods and applications, visual literacy and creativity. Assignments challenge students to explore and critically discuss alternative viewpoints in theory and application, to respond critically to issues and themes and to develop compelling creative ideas and concepts.</p> <p>Students read and critique works by major theorists and researchers. Critical thinking and analytic skills are intentionally addressed in both lecture and studio-based courses, as students make links between theory and practice and critique the work of designers and innovators. Guided creative courses are designed to support students in applying learning and ideas from other disciplines and their own growing awareness of contemporary issues.</p> <p>Students are expected to demonstrate critical understanding of the forces that shape or influence human-centred designs and how they are accepted by their intended audiences from an interdisciplinary perspective.</p>
<p>Knowledge of Methodologies An understanding of methods of enquiry or creative activity, or both, in their primary area of study that enables the student to:</p> <p>a. Evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques;</p> <p>b. Devise and sustain arguments or solve problems using these</p>	<p>Methodologies are presented, assessed and applied in all courses. The course <i>Human-Centred Design Research methods</i> lays a foundation of empathic research practices. The methodological traditions of criticism and research are investigated and students are required to formulate, sustain and defend critical arguments in courses such as <i>Communication Lab</i> and <i>Practical Rhetoric</i>. In studio-based courses, such as <i>Street Photography</i> and <i>The Art of Questioning</i> a range of creative and technical methods are explored and applied. As students gain proficiency, they are invited in courses such as <i>Service Design</i> and <i>Brand Repositioning</i> to solve design problems by assessing and using prototyping methods. Each course has a list of required and supplemental readings which are discussed in class. Students are expected to engage in scholarly inquiry and discourse</p>

Ontario Qualifications Framework – Qualifications Standard for Baccalaureate/Bachelor’s Degree: Honours	How This Degree Meets the Degree Level Standard
<p>c. methods; and</p> <p>c. Describe and comment upon particular aspects of current research or equivalent advanced scholarship.</p>	<p>regarding current research and practice. Students investigate primary and secondary research and qualitative and quantitative research methodologies.</p>
<p>Application of Knowledge</p> <p>a. The ability to review, present and critically evaluate qualitative and quantitative information to:</p> <ul style="list-style-type: none"> i. develop lines of argument; ii. make sound judgments in accordance with the major theories, concepts and methods of the subject(s) of study; iii. apply underlying concepts, principles, and techniques of analysis, both within and outside the discipline; iv. where appropriate use this knowledge in the creative process; and <p>b. The ability to use a range of established techniques to:</p> <ul style="list-style-type: none"> i. initiate and undertake critical evaluation of arguments, 	<p>Critical analysis of design is a key component of all courses. Students are expected to apply design theoretical frameworks, research methods and visual literacy to the creation of optimal user experiences. Practical design skills are introduced in year 1 in such courses as <i>Language of Design</i> and <i>Multi-Media Design 1 & 2</i>. These skills are applied and integrated with design research methods in years 2 and 3 of the program, in studio courses such as <i>Storyscaping</i>, <i>Designing for Interaction</i> and <i>Service Design</i>. In Year 4 the <i>Capstone</i> courses extend, integrate and apply prior learning in real-world projects.</p> <p>In the lecture portion of courses such as <i>The Journey from Invention to Innovation</i>, and <i>the Diffusion of Innovation</i>, students critically evaluate historical, geographical, social and cultural contexts of design challenges. They are challenged to apply this understanding to frame questions and propose responses, and to develop and justify particular design solutions. Students are expected to discuss the global perspectives of the role and function of innovation and design in contemporary culture.</p>

Ontario Qualifications Framework – Qualifications Standard for Baccalaureate/Bachelor’s Degree: Honours	How This Degree Meets the Degree Level Standard
<p>assumptions, abstract concepts and information;</p> <ul style="list-style-type: none"> ii. propose solutions; iii. frame appropriate questions for the purpose of solving a problem; iv. solve a problem or create a new work; and <p>c. The ability to make critical use of scholarly reviews and primary sources.</p>	
<p>Communication Skills The ability to communicate information, arguments, and analyses accurately and reliably, orally and in writing to a range of audiences.</p>	<p>Students are expected to develop their oral, written and visual communication skills throughout the program, including the use of vocabulary, language and paradigms central to the study of design and innovation. Students are required to communicate a point of view, paying close attention to their intended audience. Students are required to demonstrate research and technical skills in their analyses of research and design concepts. Several courses build up students' expertise as strong communicators: <i>Creative Nonfiction Storytelling</i>, <i>Content that Matters</i>, <i>Portfolio Development</i>, <i>The Art of Questioning</i>, <i>Communication Lab</i> and <i>Practical Rhetoric</i>.</p>
<p>Awareness of Limits of Knowledge An understanding of the limits to their own knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations.</p>	<p>In each course an intentional focus is made on the opportunities, challenges, ambiguities and uncertainties inherent in the particular area of study or creation. The primary means for this inquiry are the processes of critique, self-reflection and refinement. Students are required to demonstrate an appreciation for the complex and evolving nature of knowledge and practices in design and innovation.</p>

Ontario Qualifications Framework – Qualifications Standard for Baccalaureate/Bachelor’s Degree: Honours	How This Degree Meets the Degree Level Standard
<p>Professional Capacity/Autonomy</p> <p>a. Qualities and transferable skills necessary for further study, employment, community involvement and other activities requiring:</p> <ul style="list-style-type: none"> i. the exercise of initiative, personal responsibility and accountability in both personal and group contexts; ii. working effectively with others; iii. decision-making in complex contexts; <p>b. The ability to manage their own learning in changing circumstances, both within and outside the discipline and to select an appropriate program of further study; and</p> <p>c. Behaviour consistent with academic integrity and social responsibility.</p>	<p>Each course helps to foster professional accountability through expectations for self-directed scholarly and creative projects. Group critiques develop skills in giving, receiving and utilizing constructive feedback responsibly. Senior level courses such as <i>Service Design</i>, <i>Near Future Forecasting</i> and <i>Brand Repositioning</i> provide students with practical skills in commercial and entrepreneurial practices specific to design and innovation as well as general business applications. In preparation for the work term placement, students are expected to develop a working knowledge of the field to which they are assigned.</p> <p>Throughout the program, students are expected to consider the social and environmental consequences of their activities and to make responsible decisions. Creative problem-solving, collaborative processes, conflict resolution, effective independent and group work are expectations for the program as indicators of readiness for professional roles. The on-going development of a professional portfolio is supported and required.</p>

SECTION 3: ADMISSION, PROMOTION AND GRADUATION

The following table indicates how the Humber program meets the Board's requirements.

	Board Requirements for Admission	Humber	Program Specific
Direct Entry	<p>Admission requirements are appropriate to the learning outcome goals of the program and the degree-level standard. Admission to a bachelor degree normally requires at a minimum an Ontario Secondary School Diploma or equivalent, six university or university/college courses at the Grade 12 level, a minimum average of 65 per cent and additional requirements as program requires.</p>	<p>Ontario secondary school students must have completed a minimum of a secondary school diploma (OSSD) with six 12U, M (U/C) or OAC level courses, including Grade 12U English or OAC English 1, or equivalent and a minimum average of 65%. In addition to the minimum average of 65%, the applicant must achieve a final grade of not less than 65% in Grade 12U English and 60% in each of the other published subject requirements for his/her program of interest.</p> <p><u>Related Policies</u> See the Academic Regulations for Degree in the electronic policies file.</p>	<p>Ontario secondary school students must have completed a minimum of a secondary school diploma (OSSD) with six 12U, M (U/C) with an overall average of not less than 65%</p> <ul style="list-style-type: none"> • 12U English (ENG4U) or equivalent with a final grade of not less than 70% • at least one of the following U or M courses or equivalent with a final grade of not less than 65% <p>a) Grade 12 U Computer Science (ICS4U) b) Grade 12 U/C Visual Arts (AVI4M) c) Grade 12 U/C Media Arts (ASM4M) d) Grade 12 U/C Computer Engineering Technology (TEJ4M) e) Grade 12 U/C Business – Leadership Management Fundamentals (BOH4M)</p>

	Board Requirements for Admission	Humber	Program Specific
Mature Students	<ul style="list-style-type: none"> • Mature students have demonstrated academic abilities equivalent to those of Ontario high school graduates, verified by successful completion of courses at the postsecondary level or an entrance examination. • Credits awards and their transcript entries are monitored to avoid giving credit twice for the same learning. • Policies and procedures applied to assessment, including provision of for appeal are fully disclosed and prominently available. • All personnel involved in the assessment of learning should receive adequate training for the functions they perform and there is provision for their continued professional development. 	<p>Applicants entering as mature students must possess the published subject requirements or equivalent in order to be accepted for admission. This category of admission is for students who have not completed secondary school, are at least 21, and who have been away from school for 2 years. The Humber Admissions and Study Committee (HASC) reviews applications from mature students. Applications from Mature Students will be assessed in competition with other new applicants and admissions will depend on qualifications and the availability of seats in the program. Students are given no advanced standing in the degree and start at Year 1. Admission policies for mature students are clearly outlined in the academic regulations which are published on the college website.</p> <p>Mature students who have completed secondary school apply under the direct entry requirements.</p>	

	Board Requirements for Admission	Humber	Program Specific
	<ul style="list-style-type: none"> Advanced standing decisions are regularly monitored, reviewed and evaluated to ensure their ongoing validity for the degree program. 	<p>Mature students who have completed some previous postsecondary education apply as transfer students and are subject to the advanced standing policies below.</p> <p><u>Related Policies</u> See the Academic Regulations for Degree in the electronic policies file for the complete requirements.</p>	
Advanced Standing	<ul style="list-style-type: none"> Credits accepted for admission to a degree program are in proportion to the affinity with and/or applicability to the specialist content of the program Are fair, reasonable and consistent Identify the bases on which the decision are made Limit the number of credits that will be awarded for prior diploma level study such that advanced standing to be awarded does not exceed: <ul style="list-style-type: none"> 65% degree level credit for a 4-year degree from a completed 3 	<p>Block transfer credits are based on program affinity and are determined through a gap analysis comparing provincial diploma outcomes to required degree outcomes. Students are required to meet all degree level outcomes in order to graduate. Students are also required to fulfill the 20% breadth requirement.</p> <p>Residency requirement: Transfer of credit for courses, including those obtained through a Letter of Permission, may normally replace no more than 75% of the course credits in apply program. Credit for courses obtained through Prior Learning Assessment and</p>	<p>The following program graduates have been considered for advanced standing:</p> <p>Multi-Media Design and Development Diploma (MTCU Code 59403)</p> <p>Web Design and Interactive Media Advanced Diploma (MTCU Code 60513)</p> <p>Advertising and Graphic Design Diploma(MTCU Code 51820)</p> <p>Graphic Design Advanced Diploma (MTCU Code 61820)</p> <p>Visual and Digital Arts (MTCU Code 51814)</p>

	Board Requirements for Admission	Humber	Program Specific
	<ul style="list-style-type: none"> o year advanced diploma o 40% degree level credit for a 4 year degree program from a completed 2 year diploma program • Require a gap analysis • Ensure the degree level standard and program learning outcomes are met • Identify any requirements for bridging studies 	<p>Recognition may normally replace no more than 50% of the course credits in any applied degree program. For degree programs, the limit on the number of credits that will be awarded for prior diploma level study, with and without affinity, toward the degree program (excluding any work experience/internship requirements) such that the advanced standing to be awarded will not exceed:</p> <ol style="list-style-type: none"> a. 65% of the course credits for a four year degree program from a completed three year diploma program b. 40% of the course credits for a four year degree program from a completed two year diploma program. <p>Advanced standing decisions are periodically reviewed. The performance of students who receive advanced standing is assessed as part of the program review process.</p> <p><u>Related policies</u> See the Academic</p>	See C4.1 for more detail

	Board Requirements for Admission	Humber	Program Specific
		Regulations for Degree in the electronic policies file for the complete requirements.	
Promotion & Graduation	<p>Promotion and graduation requirements are consistent with the learning outcome goals of the program and the degree level standard and include:</p> <ul style="list-style-type: none"> • Appropriate policies governing academic remediation, sanctions, and suspension • A grading system that is easily understandable and meaningful • Acceptable performance corresponds to student work that demonstrates the degree level has been achieved • Minimum overall average acceptable achievement (across all degree requirements, breadth and discipline-related) for progression in the program is not lower than the level 	<p>Candidates for graduation will be required to meet all of the following:</p> <p>a) Students must complete the program within 175% of the normal program duration. For example a four (4) year program has a maximum completion timeframe of seven (7) years. Failure to complete the program within the 175% timeframe will require a student to apply for re-admission at which time the student's previous course work will be evaluated for currency and the student will be subject to the curriculum in place at the time of re-admission.</p> <p>b) A 65% weighted overall cumulative program grade point average (CGPA)</p> <p>c) Students admitted to a Humber degree program beginning in September 2012 must complete the following to be eligible to graduate:</p>	

	Board Requirements for Admission	Humber	Program Specific
	<ul style="list-style-type: none"> • typically designated by C- or 60-62% • Minimum overall average acceptable achievement in discipline related requirements for progression in the program not lower than the level typically designated by a C- or 60-62% • A higher level of overall achievement expected in the main field or discipline of study than the overall average 	<p>- Two lower-level breadth courses from no less than two different breadth categories. Categories are Society, Culture & Commerce; Science & Technology or Arts & Humanities. Completion of at least 30% of breadth courses contained in the degree at the upper-level.</p> <p>d) A minimum 20% of the courses taken must be breadth courses</p> <p>e) Students must have taken at least twenty-five percent (25%) of their credits for the program at Humber in order to satisfy residency requirements</p> <p>f) No more than 50% of the program can be satisfied through the Prior Learning Assessment and Recognition (PLAR.)</p> <p>g) Satisfactory completion of the work term.</p> <p><u>Related Policies</u> See the Academic Regulations for Degree in the electronic policies file for the complete requirements.</p>	

3.1 Admission Requirements for Direct Entry

Program Admission Requirements	
Academic	<p>Ontario secondary school students must have completed a minimum of a secondary school diploma (OSSD) with six 12U, M (U/C) with an overall average of not less than 65%</p> <ul style="list-style-type: none">• 12U English (ENG4U) or equivalent with a final grade of not less than 70%• at least one of the following U or M courses or equivalent with a final grade of not less than 65% <p>f) Grade 12 U Computer Science (ICS4U) g) Grade 12 U/C Visual Arts (AVI4M) h) Grade 12 U/C Media Arts (ASM4M) i) Grade 12 U/C Computer Engineering Technology (TEJ4M) j) Grade 12 U/C Business – Leadership Management Fundamentals (BOH4M)</p>
Related work/volunteer experience	Not applicable
Other (e.g. portfolio, specialized testing, interview, G.R.R., etc.)	Not applicable.

3.2 Admission Requirements for Mature Students

See electronic policies file.

3.3 Promotion and Graduation Requirements

See electronic policies file.

3.4 Advanced Standing Policies and Requirements

See electronic policies file.

3. 4.1 Degree Completion Arrangements

Humber will allow diploma-to-degree transfer for qualified applicants of related diploma programs according to the policies articulated in Section C4 of this proposal.

Specifically, block transfer will be granted for the following program graduates:

Credential for Block Transfer Credit	Required GPA	Year and Semester to enter degree program	Core Credits Required to complete degree program	Non-core Credits required to complete degree program
<i>Multi-Media Design and Development Diploma (MTCU Code 59403)</i>	70%	Year 2 Sem 3	66	24
<i>Web Design and Interactive Media Advanced Diploma (MTCU Code 60513)</i>	70%	Year 3 Sem 5	42	18
<i>Advertising and Graphic Design Diploma (MTCU Code 51820)</i>	70%	Year 2 Sem 3	66	24
<i>Graphic Design Advanced Diploma (MTCU Code 61820)</i>	70%	Year 3 Sem 5	42	18
<i>Visual and Digital Arts Diploma (MTCU Code 51814)</i>	70%	Year 2 Sem 3	66	24

Notes:

1. Qualified graduates of the above diploma programs who exhibit a greater gap in either non-core (breadth) or professional core courses may be required to take additional coursework to complete requirements for graduation from the degree.
2. Graduates of all other programs will be considered on an individual basis.

Section 4 PROGRAM CONTENT STANDARD

Humber has taken steps to confirm that the content of this proposed program, in both subject matter and final outcomes, meets the degree-level standard as stated in the *Handbook for Ontario Colleges* in the following ways:

- The non-core course component of the program meets PEQAB's standards where at least 20% of the curriculum credit hours are outside the field of study in order to further the student's breadth of knowledge. The non-core component in the Honours Bachelor of Design constitutes 25% of the program curriculum.
- The development team has conducted in-depth research to compare this program with other related diploma and degree programs in Ontario. This research confirms that the program addresses similar curriculum content as offered in diploma level study but with greater emphasis on integration of theory with practice, intellectual rigour, scholarship, business acumen, and social/political/cultural awareness. In addition, this proposed program differs significantly from non-degree study in fostering a conceptual base for design.
- Similar to diploma programs, there is an intentional focus on employability skills, but the degree program more acutely recognizes the need for graduates with greater capacity for creative and conceptual thought.
- The proposed program has been designed in alignment with the undergraduate degree level expectations of the *Ontario Qualifications Framework* and compared with other baccalaureate programs in design in Ontario and elsewhere.
- In terms of the curriculum quality and currency, the program has been thoroughly assessed by an ad-hoc advisory committee comprised of distinguished academics and representatives of leading design, service and technology organizations during its development phases. The committee has commended the program for its interdisciplinary and creative approaches, its positioning as a forerunner in a much-needed area of emerging practice with multiple applications, and its integration of theoretical frameworks with hands-on skill building.

4.1 Program Overview

4.1.1. HONOURS BACHELOR OF DESIGN Program Description

Humber's proposed Honours Bachelor of Design program responds to the increasing demand for designers who are prepared to meet the challenges of the 21st century. The design discipline is evolving to more actively mediate between the interests of individuals and the interests of corporations to deliver meaningful and profitable experiences. Such terms as user-centred experience design, customer-centred service design, patient-centred healthcare design, student-centred instructional design, or human-factors product design, all point to the emerging realization across a broad range of sectors, that the success of organizations requires authentic, meaningful participation and engagement of the people being served. Accordingly, the concept of human-centeredness is the grounding and unifying principle upon which the Humber program is built.

The proposed program applies evidence-based design methods to media communication systems, service environments and changing corporate culture. The educational environment fosters curiosity, resilience, and relevance through project-based learning and the support of industry partnerships. Students investigate human experiences and contexts to analyse and describe unrecognized or conceded problems found in everyday life. They propose and build support for innovative solutions in light of mounting economic, social and environmental concerns. They synthesize their insights to create digital or materials-based prototypes, endeavouring to make interactions between people and services, systems, and corporate bodies as productive, enriching, confident, sensible and enjoyable as possible. Graduates of the program are expert communicators who embody empathic reasoning and design methodology to bring valuable ideas into reality.

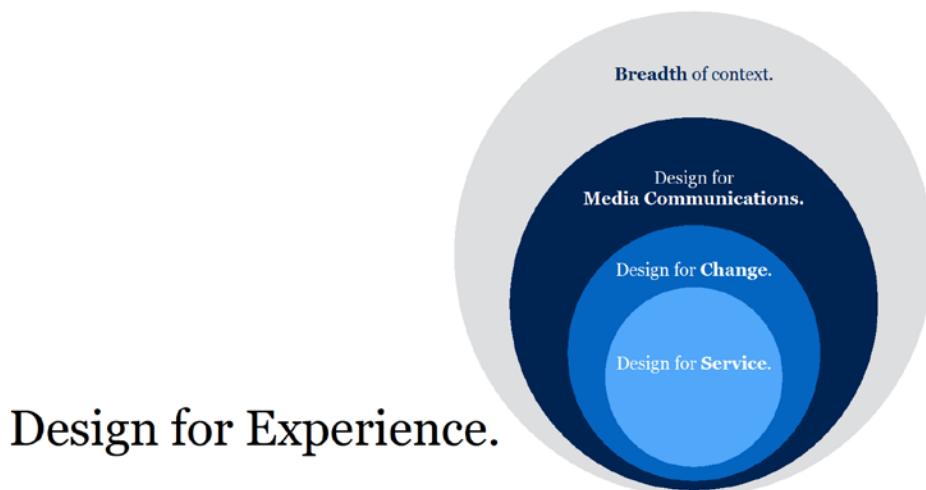
Program of Study

The program consists of 120 course credits including 90 core credits and 30 non-core credits and 420 hours of supervised work placement. A capstone project is required in the final year of the program.

4. 1.2 Rigour, Breadth and Depth to Support Degree-Level Standard

Depth and Breadth of Knowledge in the Field

The program consists of three interconnected practice domains where students integrate and build practical knowledge, skills and attitudes grounded in theoretical perspectives and frameworks: design for media communication, design for change and design for service. In each semester, students build on their previous learning in the three interconnected practice domains while creating projects based on human problems. All learning activities are grounded in empathic research with the goal of defining unaddressed problems and implementing preferred solutions. This may take the form of such initiatives as client-centred retail experiences that promote social equity and environmental sustainability, co-designed user-experiences in healthcare or education, senior-centred recreational environments, organizational innovations that promote workplace productivity, or any number of projects defined on human problems rather than technological problems, although their solutions may involve both digital and physical experiences. the figure below provides a visual representation of the three core practice domains surrounded by a context of breadth learning.



Within each practice area, courses have been sequenced in order to build upon students' maturing knowledge, skills and attitudes. The figure below shows the course titles represented as building blocks. These form the foundations, the transitional, intermediate and the advanced learning which are built over the four years of the honours degree program.

Design for Experience

ADVANCED COURSES	Special Topics in Design and Innovation	Brand Repositioning	Capstone Project : Definition & Implementation			Practical Rhetoric	Breadth 8	Breadth 9	Breadth 10
INTERMEDIATE COURSES	Near-Future Forecasting	Creativity and Possibility	Designing for Interaction	Service Design	Communication Lab	Breadth 5	Breadth 6	Breadth 7	
TRANSITIONAL COURSES	Diffusion of Innovation	Journey from Invention to Innovation	Human-Centred Research Methods	Storyscaping	Visual Storytelling	Art of Questioning	Portfolio Development	Breadth 3	Breadth 4
FOUNDATIONAL COURSES	Technology Immersion Workshop	Multi-Media Design 1	Multi-Media Design 2	Street Photography	Creative Non-fiction Storytelling	Content that Matters	Language of Design	Visual Literacy	Breadth 1

	Design for Media Communications
	Design for Change
	Design for Service
	Breadth Education Electives

Depth and Breadth of Knowledge Outside the Field

The program provides students with a range of theoretical frameworks drawn from business, the social sciences, arts, humanities and science as a basis for critical analysis and innovative decision-making. The blending of liberal arts with professional program-specific curricula offers opportunities for the enhancement of the workplace skills and the knowledge and understanding graduates need to take leadership roles in their professions and within the broader community. Breadth courses are organized into the following three categories: Society, Culture and Commerce; Science and Technology; and Arts and Humanities. Students take a total of 10 non-core courses with two or more courses at an advanced level. Humber has recently expanded its breadth offerings due to the growth in degree programs. More than 100 courses from 8 academic schools allow students to explore areas of interest and passion to enhance their academic experience and broaden their base of knowledge. Updates to Humber's breadth offerings are being submitted to PEQAB as part of this application package.

The breadth courses offer students an analytical framework through which to observe and learn about themselves, their vocational area of study, society, and culture. These courses offer a perspective that encourages self-reflection and critique, and provide new opportunities for a rigorous exploration of the relationships between the self and others, social and political institutions, ethics and action, art and culture, and science and the natural world. They are centred in, but not necessarily limited to, the liberal arts and sciences. These courses may be grounded in the modes of analysis of a particular discipline or they may assemble and integrate the insights of several subject areas in an interdisciplinary manner.

Conceptual and Methodological Awareness

All courses are designed to develop and employ critical thinking skills alongside the acquisition of knowledge and skills associated with design in the knowledge economy. The program immerses students in critical investigation, as an expanding skillset and as a learning platform. Students learn *about and through* design principles and practices with in-depth personal investigations and experiences in order to become critical practitioners.

In theoretical courses, students are exposed to current research, disciplinary debates, and modes of analysis used in the area of study. In project-based design courses, students apply best design practices to research, design and implement innovations which attend to human-centred problems. In the senior years of the program, students further develop and apply their methodological awareness applying learning to real-world design challenges. The use of labs, case analyses, and visiting experts in many courses in the program provide opportunities to explore the implications of current issues and recent research findings. Research methods are introduced in the course Human-Centred Design research methods, followed by a course in the art of questioning which deepens and extends students' critical thinking and research capabilities.

Graduates of the program are able to gather, review, evaluate, interpret and express information using a range of well-developed analytic and synthetic methodologies. This competency is introduced in first and second year courses, and further developed in courses such as Storyscaping and Design for Interaction.

Students are expected to operate as informed human-centred designers recognizing the need for organizations to continuously innovate in order to sustain their viability. In addition, students gain proficiency in persuasion through visual presentation and oral storytelling methods to foster support for their design ideas.

All courses develop students' methodological and conceptual awareness through readings, assignments, lectures, demonstrations, labs, scenarios, projects and other learning activities which are designed to support proficiency in human-centred design while also fostering flexibility, and resilience to adapt to emerging technologies, trends, practices and challenges in an ever-changing organizational landscape.

Application of Knowledge

A focus of the program is the integration of the conceptual and the practical. Coursework and the work placement experience provide opportunities for the application of practical skills. Students use industry-standard technology throughout the program to develop and apply their communication skills and develop strategies based on real-world situations.

The program stimulates inquiry, independent judgment, critical self-awareness, analysis and creative approaches to design problems. The use of active learning through case analysis and project-based inquiry encourages the development of both students' capacities for independent learning and their ability to work with others. It develops students' abilities to find and solve problems in creative ways, to identify and redefine problems, to raise and address appropriate issues and to make decisions. In their discussions, research papers and case analyses, students are required to present and evaluate relevant recent research findings, and to sustain persuasive and logical arguments that challenge underlying assumptions from a number of informed perspectives.

Graduates of the program develop an ability to apply innovative technology, design and storytelling strategies to effectively analyse and express themes and issues from a range of contexts and perspectives. Technology competencies are fostered in courses such as Technology Immersion and Multi-Media Design 1 & 2. Visual presentation and storytelling competencies are introduced in such courses as Street Photography and Creative Non-Fiction Storytelling and advanced in courses such as Storyscaping, Communication Lab and Near-Future Forecasting.

Students are also expected to interpret and apply theoretical and ethical frameworks to identify and find and solve design problems in a variety of contexts. This competency is introduced in courses such as The Art of Questioning and developed throughout the program culminating in the course Practical Rhetoric.

Many of the individual courses require case analyses, presentations, hands-on projects and research papers which provide increasingly sophisticated practice-based exercises preparing students for senior level applications required in the capstone projects.

Students participate in 420 hours of professional experience, where they apply knowledge and skills to real life applications. Students research and develop a plan for their field placement selecting from a wide variety of opportunities in design agencies, large technology organization and myriad businesses and non-profits where design is being applied to find and solve problems across multiple fields of practice.

Communication Skills

The ability to communicate effectively with the level of sophistication required for sustained employment and life-long learning is a core outcome for all undergraduate programs. It is a heightened expectation in this program, as employers seek to enhance their reputations and effectiveness through the work of professional designers who are proficient visual and verbal communicators capable of undertaking disciplined empathic research, collaborating for group sense-making and presenting compelling arguments and design proposals. The program advisory committee for this program and employer survey results overwhelmingly emphasized the core skills of clear and precise speaking and writing as highest priorities for new graduates. The program has been designed to support the development of these skills through direct and indirect means in every course in each year of the program. Students are expected to prepare for classes by reading and responding to textbooks, journal articles and websites and to write and present daily in journals, blogs, papers, critiques and annotations. A stream of writing courses directly addresses the development of writing skills, especially as these pertain to writing for design applications.

In addition, students develop their oral presentation skills through class presentations and discussions, and their visual literacy through project work which links storytelling with web and interactive technologies.

A core competency to be demonstrated by graduates is to present ideas and information accurately and creatively using written, oral, audio-visual and web-based formats. The program is designed with recognition of the developmental nature of communication abilities. Courses are sequenced to support students' learning and to gradually raise expectations for higher levels of sophistication and creativity over the four years of the program.

Awareness of the Limits of Knowledge

As students gain proficiency and become more fully immersed in theoretical language and practical skills, they become increasingly aware of the limits to their knowledge. This awareness is fostered

intentionally through an emphasis on reflective practice, critique, analysis of new and emerging trends and practices and a relentless pursuit of excellence. In theoretically inclined courses, students approach questions of design practice from sociological, historical, cultural and psychological viewpoints. The courses the Journey for Invention to Innovation, The Diffusion of Innovation, and Creativity and Possibility are designed to challenge students' perceptions and assumptions in terms of their own practical work.

Throughout the program, current standards of practice as well as legal, ethical and regulatory issues will be emphasized. Students are made aware as new issues arise, beyond current knowledge. For example, students are kept current in their understanding of the impacts of continued globalization, advances in technology, developing standards, and legislation. Throughout the program, students are encouraged to visit key business, association and government websites and to review industry periodicals and academic journals in order to recognize new developments that require study.

Courses challenge students to investigate various schools of thought about design and technology and its related disciplines, their bases, explanatory power, limitations, external influences and areas requiring further study. As students investigate and use current research in the field to support any analysis they undertake, they are challenged to consider both the limitations in the practical application of the information to actual problems, as well as areas that need to be investigated further.

Professional Capacity/Autonomy

The program has been designed to address specific professional skills which provide the foundation for a student's academic, employment, professional, and personal success. These skills include initiative, personal responsibility, accountability, teamwork, decision-making, management of learning, and behaviour consistent with academic integrity and social responsibility. Graduates of this program emerge with the following skills:

- interpersonal skills derived from group assignments, interactions with faculty and industry representatives, and relevant work experience,
- independent research and design skills developed from the research projects built into various courses throughout the program,
- problem solving and decision-making strategies developed through using industry technologies, simulations and case analyses,
- teamwork and negotiation skills developed through team assignments,
- time and project management skills gained through planning and completing a variety of projects and assignments,
- self-awareness, openness and sensitivity to diversity in terms of people, cultures, and through rigorous reflection, critique and analysis.

In addition, the program emphasizes and promotes the need for independent and continuous learning. The program is delivered with this principle in mind, as well as with the need to strategically define areas of interest and expertise. This program produces highly competent design generalists while affording students the opportunity to develop their special areas of interest and expertise through selected assignments, breadth electives, project choices, and work experience.

The program prepares students to take increasing responsibility for the content and direction of their work. It has been designed to support individual development, as well as the progressive acquisition of independent learning skills by promoting the value of additional reading and research into areas of discussion, and through the use of increasingly complex and independent study projects in the final years of the program. The need for continual updating of industry knowledge is emphasized in all core courses. Throughout the program, students are made aware of opportunities to further their knowledge in the field, both through programs offered by professional associations as well as through graduate study. Continuing professional development and the need for currency and on-going learning are stressed.

Through the review of industry and academic journals, discussions with industry leaders and ongoing review of publicly-available industry publications, students are able to identify their role in the dynamic and increasingly complex field of design.

4.2: Honours Bachelor of Design Ad-Hoc Program Advisory Committee

The program development team has been guided, supported and informed by an active and engaged ad-hoc program advisory committee. Its members include representatives of design agencies, client-based organizations and academics. In addition to plenary meetings, the team conducted numerous site visits, telephone interviews, and job shadowing exercise with these representatives. A dedicated Slack communication channel was established to facilitate and enliven an on-going conversation throughout the curriculum development process.

Included below are the membership list and minute so the two plenary meetings.

4. 2.1 Advisory Committee Membership

Name	Company / Affiliation	Profile – Credentials and Affiliations
Matt Nish-Lapidus	Normative	- Hon. BFA, New Media, Ryerson University, 2003 - Independent Designer, previously Design Director at Normative; Instructor, Sheridan Bachelor of Interaction Design; Instructor, CIID - Vice President, IxDA
Charles Goertz	Free-Lance Designer and Strategist	Dip. Industrial Design – Humber College 2000
Louis Rawlins	Kaiser –Permanente , San Francisco	-Lead Designer at Kaiser Permanente -MFA Digital Media 2006, San Francisco Art Institute -Certificate Computer Science 2007, Mills College -BFA Mathematics 2004, Oakland University -Member, Balanced Team
Angelique Saunders	Shaw Communications UX Architect	-Graduated from Centennial College's Interactive Digital Media Program, having studied online business models, analytics for website performance, user experience design and coding to build websites.
Lynsey Thornton	Shopify Vancouver Director UX Research	-MBA E-Commerce, Queen Margaret University College, Ireland -BSc – Multimedia Technology, Napier University
Jen Chow	UX Research Lead Shopify Toronto	-Honours Bachelor of Accounting and Financial Management, Co-op with an Option in Society, Technology, and Values, University of Waterloo, 2007 -Master of Accounting, University of Waterloo, 2008 -Master of Design, Strategic Foresight and Innovation, OCAD University, 2012 -Registered with the Chartered Professional Accountants of Ontario as a Chartered Professional Accountant (CPA, CA) since 2011

Name	Company / Affiliation	Profile – Credentials and Affiliations
Camila Uchoa	Freelance Senior IA / Strategy / UX	-BA (Communications and Advertising) – Sao Paulo, Brazil -Sr. IA/UX / Strategy Freelancer
Lanny Geffen	VP Director of Strategy and User Experience - One Method	-speaker at Web Unleashed 2015, Collide 2014, Screens 2012 - has worked for startup shops like Digiflare and established players like Proximity BBDO.
Marc Cattapan	Grey Advertising Canada – Technology and UX Director	-BA Film and Visual Arts, Western University, 2001 Post-Graduate Cert. Interactive Multimedia, Sheridan College 2002
Rebecca Harrison	Mastercard Current Title: Consultant, Customer Quality Acceptance	<input type="checkbox"/> George Brown College Fashion Marketing and Management Diploma 2002 - Ryerson University Bachelor of Commerce, Retail Management In-Progress (projected) 2017
Laura Sellors	President – Crescent Group Communications and Design	- Post Graduate Certificate in Design Management Ryerson University - BFA - Theatre Technical Production Ryerson University - New Manager's Course Schulich School, York University -R.G.D (Registered Graphic Designers of Ontario)
Jimmy Rose	Lead Developer - Jackknife Design	BA – English, History, Philosophy, Memorial University 1998
Jan Avendano	Designer - Jackknife Design	BDes- Graphic Design – OCADU 2011
Stacey O'Connor	Senior Design and production manager, Jackknife	-Certificate Design Management, Ryerson University (2013) -BCPC _ Institute of Communication Agencies -BAA – Radio and Television Ryerson University (2003) -BA – International Relations, University of Toronto (2000) -PMI Member
Dr. Karin Schmidlin	Prof. U of Waterloo Stratford	-BA in Theatre from the University of the Arts (Zurich, Switzerland) -Master of Digital Media from the Centre for Digital Media (CDM) accredited by Simon Fraser University, the University of British Columbia, the Emily Carr University of Art Design, and the British Columbia Institute of Technology. - Manager, Virtual Incubation Program -Currently teaching User Experience Fundamentals and User Research in the Master of Digital Experience Innovation program at uWaterloo's Stratford campus.

Name	Company / Affiliation	Profile – Credentials and Affiliations
Adam Slayer	Head of UX Experience and Development - Jam 3	BA, Ethics, Law and Society, University of Toronto (1998)
Dr. Fil Salustri	Prof. Engineering, Ryerson University	<p>-Ph.D., University of Toronto, Department of Mechanical Engineering, 1993</p> <p>-Research Interests: Product design, systems design; formal and informal methods of designing, visualizing non-geometric information (requirements, systems, processes), web-based tools for design; knowledge management. Dr. Salustri has been involved with research and design of cars, aircraft, spacecraft, robots, temporary structures, toys, home appliances and medical equipment.</p> <p>-Professional Affiliations: Design Society, The Design Research Society, ASME, CSME, IEEE, INCOSE</p>
Michael Greig	Instructor, Ryerson University	<p>PhD Candidate – Industrial Engineering, Ryerson University</p> <p>Previous, Gait and Posture Lab, Dept. of Kinesiology, University of Waterloo</p>
Sarah English	CEO Usability Matters	<p>BscHon, Queen's University 1996</p> <p>BA, Queen's University 1997</p> <p>BEdu, Ottawa U 1998</p>
Greg Fowler	Autodesk – UX Designer	<p>-Honours BSS, World Religions and Philosophy, McMaster University (1995)</p> <p>-Dip. Industrial Design – Humber College (2000)</p> <p>-Winner: ABC Group plastics design competition</p> <p>-Winner: Knoll North America Group Award</p>
Gord Kurtenbach	Autodesk – Head of Research	-PhD Human Computer Interaction University of Toronto 1993
Theresa Casarin	Creative Niche	-Omnicom Group Member of HRPAO
Paula Blackstien-Hirsch	Quality Thru Improvement	<p>-Principal, Quality thru Improvement Academic Credentials</p> <p>- BSc(PT) (undergraduate in Physical Therapy from UofT)</p> <p>- MHSc (Health Policy, Management & Evaluation from UofT)</p> <p>-MSc (Clinical Epidemiology from McMaster U)</p> <p>-Professional Affiliations:</p> <p>Faculty, Masters of Quality and Safety, UofT</p> <p>Faculty, IDEAS Program, sponsored by the Ministry of Health and Long Term Care</p> <p>Upcoming, Faculty, Governance Program, Ontario Hospital Association</p>

Name	Company / Affiliation	Profile – Credentials and Affiliations
Tai Huynh	Creative Director, University Health Network	-Creative Director, University Health Network -MDes – OCADU -MBA-Schulich School of Business, York U -BSc- U of Toronto Contributions: Excellent Care for All Act, Choosing Wisely Canada, Open Lab UHN

4.2.2. Program Advisory Committee Meeting Minutes

Plenary Meeting October 21st, 2015

Humber College Joint Ad-Hoc Program Advisory Committee Proposed Programs: Honours Bachelor of Design and Graduate Certificate in User Experience Design

Shopify Offices, 80 Spadina Ave., Toronto (with thanks to Shopify for hosting the meeting)

Members present: Lynsey Thornton – Shopify, Jen Chow – Shopify, Jan Avendano – Jackknife Design, Rebecca Harrison – Mastercard, Lanny Geffen – One Method, Greg Fowler – Autodesk, Cami Uchoa – Freelance, Laura Sellors – Crescent Communications, Charles Goertz – Freelance

Humber Representatives: Heather Lowry – Associate Dean SMSIT, Michael Davis-Burchat – Content Consultant, Sandra Cardinal - Program Development Consultant, George Paravantes- Faculty, David Neumann – Faculty

Regrets: Adam Slayer – Jam3, Gord Kurtenbach – Autodesk, Stacey O'Connor – Jackknife Design, Marc Cattapan – Grey Canada, Matt Nish-Lapidus – Normative, Louis Rawlins – Kaiser-Permanente, , Dianne Pellegrino – Creative Niche, Angelique Saunders – Shaw Communications , Karin Schmidlin – University of Waterloo

1. Setting the Purpose of the Meeting

The meeting opened with introductions and setting of the overarching question:

How might students, graduates and faculty integrate within the larger design community in ways that make the whole community better for the exchange?

2. Soliciting Advice

The first activity solicited participants' reflections on the most useful abilities that they currently use in their UX design roles that should be included in undergraduate and post-graduate education.

A summary of consensus responses is revealed the following list:

- A. empathic research methodologies, tools and practice (behavioural, usability, visual, empathic listening, questioning, receiving, perceiving, testing, qualified iteration, body-storming techniques, data analysis- pattern and theme recognition)
- B. framing a broad view rather than individual logic (methods, tools, question-framing, continuous asking of why?, focus on service and products)

- C. collaboration and facilitation (leadership, presentation skills, perseverance, ability to set aside opinions, confidence, curiosity, ability to work with differing personality types, cross-cultural competence, applying human-centred design thinking to collegial interactions)
- D. soft skills (creativity, ability to create a safe space to experiment, articulate communication, persuasion, intentionality, ability to “fail fast”)
- E. storytelling (ability to synthesize disparate elements into cohesive narrative, holistic thinking, creating presentation slides and a an accompanying narrative)
- F. business acumen (understanding of organizational structures, ability to effectively communicate with executives and clients, business strategy)
- G. problem-discovery and problem-solving approaches (experimentation, overcoming roadblocks, mediation, getting to “yes”, reasoned decision-making)
- H. mentorship (getting the most from interactions within the community)
- I. appreciation for cross-disciplinary and big picture perspectives (environment, businesses technology, social sciences, the arts, craft, synthesis of myriad viewpoints)
- J. change management, adoption, and implementation/execution methodologies and practices (cultural shifts, practice changes, integration of new disciplines, technologies, design and technology futures)
- K. practical user interface design skills and principles (visual communication, scale, software applications, elements of graphic/visual design, drawing)
- L. design thinking and design process (applying human-centred design practices across multiple points in the process, seeing beyond your own role, working with partners)
- M. reflective practices (reconstructing events, improving ways of working, recognizing unspoken norms or assumptions, recognizing bias in self and others)
- N. basic IT skills (basic coding, network, wiring, keeping up with emerging technologies)
- O. real-world experience (real world problems to solve, mentorships, experiencing the pace of work and short deadlines, purposeful projects, experience as part of a team, recognizing business requirements)

3. Insights from Humber's Research

Humber representatives shared some of the insights drawn from research conducted through job shadowing, journaling and extended interviews with members of the design community. Comments were invited and the following points summarize the discussion:

A. Design education should be infused with the realities of the working world.

New hires can be unprepared for the pace, the plural expectations of business, and the finality of a client's reactions to their hard work, and hence they may not persevere in the field sufficiently to fulfill the promise of their talent and skills.

B. Design education should stress rigorous and disciplined approaches to gathering evidence.

When inadequately educated practitioners misuse or inappropriately apply research protocols, they may make uninformed interpretations based on conjecture or invalidated claims resulting in compromised design decisions. In turn, research may be undervalued by executive teams and pre-emptively cut from budgets.

C. Design education needs clarity of focus to allow for deep exploration of a limited skillset, while fostering broad curiosities.

While it is common to see employers seeking "unicorn" employees, with capabilities across a wide range of design disciplines (UX, UI, business strategy, content creation, research, coding, creative technologies, etc.), teaching too many disjointed subjects leads to shallow design practitioners. The "T-shaped" graduate is more desirable for their deep competence in a specific skill area supported by and infused with broad awareness of the range of design roles, curiosity about the world around them and their commitment to collaborative processes.

D. Design education should pay intentional and sustained attention to the development of communication skills that are keys to success in the design realm.

New hires often struggle with and even avoid use of the written word and may also lack effective storytelling, facilitation and presentation abilities. Design professionals must exhibit superior abilities to explain their questions, assumptions, observations, interpretations and design intentions.

E. Design education needs to involve industry partners in meaningful, practical, and sustained ways in order to stay relevant and connected.

Industry advisory members often feel marginalized and left wanting clear evidence that their input is appreciated and acted upon. There is enormous promise in the generosity of industry partners who welcome students and faculty into their practices, share their time and expertise and in the process, gain from the opportunity for networking, refreshing their own enthusiasm and contributing to the on-going growth of the design field.

4. Positioning Humber's New Programs

The Ministry of Training, Colleges and Universities demands a measure of differentiation amongst its colleges and universities' offerings, in order to keep the higher education landscape uncrowded. To this end, Humber has surveyed the competitive and related programs to understand where gaps exist that could be filled with the two new proposed programs. While it is clear from industry consultation that there is an urgent need for well-educated talent in the field, this is not currently being met despite a number of other Ontario institutions advertising and filling their design programs. To uncover where the shortfalls lie, a 2x2 matrix was used to make sense of the educational landscape and comments were invited. It has become clear that Humber's offerings will best be differentiated by:

- A. addressing deep research protocols which explain actionable items, with the intent of realizing cultural change
- B. focusing on the emerging practice of "storyscaping" which involves narrative and informal discourse over a broad range of touch-points, both digital and real
- C. committing to educational structures that support intensive concentration on project-based learning, solving real-world problems through human-centred design practices

5. Naming the Programs

The working titles for the programs were put forward as *Honours Bachelor of Design (Creative Technologies)* and *Graduate Certificate in User Experience Design*. There was general agreement on the titling for the graduate certificate, while some misgivings were expressed about the degree nomenclature. While "Creative Technologies" might be seen as a wide umbrella term, the career title "Creative Technologist" is emerging as a reference to a very specific job role. Although most creative technologists sit on the creative side of an agency, the majority of their time is spent overseeing things like production and development. Their role is primarily as an enabler and a facilitator, as opposed to someone driving the creative process, but their focus and expertise remains in technology. It was therefore decided that Humber would need to re-think this proposed title to more clearly match the focus being carved out within the range of educational offerings, which clearly is not as acutely focused on production and development as implied by the title Honours Bachelor of Design (Creative Technologies).

6. Situating Humber's Proposed Programs within the Design Community

Humber is proposing to mirror industry practices within the educational structure, and the committee was presented with a model to solicit feedback on how this would be accomplished:

- A. Courses within a single semester would come together with each other and industry mentors for intense periods of time in charettes to focus on integrated problem-finding and problem-solving. The committee was overwhelmingly in favour of the model with several members indicating they would be interested in participating in such project charette.

- B. Supervised field placements would take place at various points throughout the defined academic semesters with the involvement of faculty, rather than siloed into one summer break. This would foster authentic engagement of industry partners, faculty and students in relevant and timely applied research and practice.
- C. Establishment of a community of learners framework would both prepare students for industry and prepare industry for students. This would result in better fit of students in appropriate field placements, rigorous planning for success, transparency in assessment and reporting and opportunities for industry partners to continuously refresh and hone their own skills while mentoring students.

7. Taking Next Steps

Humber presented draft curricula for the two proposed programs to the committee for their consideration over the coming weeks. Collaborative planning ensued for how the committee would continue to operate. The action items are listed below:

- A. A dedicated Slack Channel will be started by S. Cardinal to facilitate on-going conversation including today's attendees, as well as those who were unable to attend today's meeting.
- B. Interested members will comment on the proposed curricula
- C. Further thoughts and comments not addressed in today's meeting and placed in the "parking lot" will be discussed on the Slack channel.
- D. Humber will solicit reaction to a few other nomenclatures for the degree proposal as alternates.
- D. Humber will send out a revised curricula plan by email for the endorsement of the committee in mid-November.
- E. Humber also requested that members provide letters of support for the two programs on official letterhead, where possible. An email to assist members in composing this letter will be forthcoming once unanimous endorsement has been achieved.
- F. Several members indicated a desire to have another face-to-face meeting, which may be hosted by AutoDesk. Plans for this meeting will be shared with members as they become available.

8. Closing

The committee agreed that the initial question posed for the meeting had been explored at length with valuable insights and issues discussed in detail:

How might students, graduates and faculty integrate within the larger design community in ways that make the whole community better for the exchange?

Thanks were expressed to Lynsey Thornton and Jen Chow for hosting the meeting at Shopify. Appreciation was given for members' involvement and there was general expression of good will and a strong mandate to continue communicating, sharing and developing the proposed programs in conjunction with industry representatives.

Subsequent Program Advisory Committee Consultation

Following the plenary meeting, members of the advisory committee continued their involvement through frequent emails and slack channel communications, in which program details and nomenclature decisions were shared. Through electronic communications, the PAC committee formally endorsed the following motion unanimously on November 23, 2015.

Motion Passed:

Be it resolved that the Honours Bachelor of Design Ad-Hoc Program Advisory Committee endorse the submission of the Honours Bachelor of Design proposal for consideration by the Humber Board of Governors and the Ministry of Training Colleges and Universities through the Post-Secondary Education Quality Assurance Board.

Humber Honours Bachelor of Design

Ad-Hoc Program Advisory Committee

2nd Meeting, January 26, 2016

Held at Autodesk Offices 210 King St. E., Toronto

Members present: Sarah English, Theresa Casarin, Charles Goertz, Paula Blackstien-Hirsch

Humber members present: Guillermo Acosta, Heather Lowry, Sandra Cardinal, and Michael Davis-Burchat.

Regrets: Cami Uchoa, Laura Sellors, Jennifer Chow, Lynsey Thornton, Jan Avendano, Angelique Saunders, Lanny Geffen, Karin Schmidlin, Matt Nish-Lapidus, Fil Salustri, Thai Huynh, Rebecca Harrison, Adam Slayer.

Introduction

The meeting began with a welcome from Guillermo Acosta, Dean of the School Of Media Studies and Information Technology, followed by introductions of all participants.

The program framework was presented. This included the requirements for four years of study over eight semesters with 75% in the core design discipline and 25% in breadth education. In addition students are required to complete 420 hours of supervised field placement which will take place during years two and three. Industry members will be involved in the program throughout years 1 to 4 in such capacities as guest lecturers, project participants and mentors in addition to providing field placements for students. The capstone project in year four is an immersive and collaborative project experience designed to address a human-centred problem identified as a result of a field placement.

There was a short discussion regarding incoming students both direct entry from high school and with advanced standing from diploma programs in related fields. While there is no one profile that would describe the ideal candidate for this program, it is expected that the program will be attractive to candidates who are interested in technology, in visual art, in media and communication, or in sociology. It is also expected that some unlearning of high school norms will be required in order to build the confidence required for risk-taking that is inherent in the design process.

Visual representations were made to help explain the three domains out of practice addressed in the core program: design for media communications, design for change, and design for service. Courses in the program are sequenced to build knowledge skills and attitudes with increasing sophistication in each of these three practice domains. The capstone project will integrate accumulated learning and is expected be situated within the domain of service design.

The discussion continued to outline the plans for involvement of students, faculty, industry partners and eventually alumni in project-based learning both in capstone projects and more junior projects. A defined structure and dedicated communication channels will be developed to foster authentic collaborative methods. Throughout the program lean work practices will put purpose ahead of polished output. Research methods will emphasize qualitative inquiry, fostering curiosity and empathy. The facilitation of the project will involve distributed leadership and welcome multiple perspectives, negotiation, facilitation, iteration, consensus-building, and social learning.

Member Input

Meeting participants were invited to comment on the program framework outlining what they see as exemplary or missing from the program framework, to pose questions and to envision the value for both graduates and industry. Overall, the support for the program is positive, generous, energetic and unanimous. A major learning from the meeting was a need for the Humber program to create a demand market for its student interns. Moving forward, there is support for members of the advisory committee and the Humber team to reach out to broad spectrum of corporate representatives to unpack the challenge of making work placements productive from the employer's point of view.

Comments centred on four broad themes:

1. Experiential project-based learning

- general agreement that immersive experiential learning fosters relevance, engagement, and clear demonstration of what has been learned and what needs to be learned.
- project work needs to accelerate agile methods -projects may be quick wins, or longer-term investigative inquiries ; for example students could investigate what might have happened if a particular design project had taken a different direction than the one that was ultimately chosen within a corporation and describe that alternative as part of their project work.
- thoughtful coordination will be needed to ensure continuity of development of practical and collaborative skills with increasing sophistication through setting of increasingly complex project challenges, and also to foster open, collaborative risk-welcome culture, including the way the faculty relate to each other.
- agreement that students will be prepared for postgraduate work either at the Masters level in a design program or in the newly designed Humber post graduate certificate in user experience design .
- Graduate students and other alumnae should be encouraged to continue to be involved in the program as guests and mentors.
- wide support for the project-based learning model and for the ethnographic approach to be turned inward to clearly define the role of the educator to demonstrate change fluency and continuous learning

2. Adding value in the field work placement

- Humber understands that it has a dual role in getting students ready for industry and also getting industry ready for students.

- Industry partners who take on students in field placement need and want a set of clear requirements and expectations including a toolkit and guidelines in order to maximize the value for both the corporate sponsor and the field placement student. The tool kit will also need to be customized for the particular industry that a student would enter, whether it be an agency or at client-side placement
- Humber needs to be thoughtful about placements and provide support for different types of placements (size of company, sector, location, corporate culture)
- corporate sponsors may benefit from having a team of multiple students at one time to work on a particular project rather than a single student.
- Questions asked by sponsors that need clarity from Humber:
 - should students be involved in internal projects?
 - Should student shadow mentors?
 - Should students be paid and how much?
 - How much supervision is expected?
 - How will assessments be communicated?
 - How will faculty be involved in the field placement?
 - What can the student contribute to the corporate sponsor?
 - What are some examples of projects completed as a part of a supervised field placement which might act as guides or exemplars for corporate sponsors?
 - What are the student capabilities sponsors can reliably count on in terms of discipline knowledge, social skills, and corporate familiarity?
 - How can students be self- managed and/or utilize remote supervision.
- Students need to articulate the value that they will add to their corporate sponsor and the time that it will take and the commitment required from the sponsor in order to support that proposition. In many cases, a student would be advantaged if they came to a company with a project in hand.
- All potential employers are interested in change management and how a cutting-edge student can contribute to moving the design culture forward in any corporate setting. An important question to ask is what can the student teach the corporate sponsor? What valuable insights will they add to a project because of their current educational program? What time and resources can Humber faculty contribute to the project?

- Suggestion to host an exhibition of proposed projects from second and third year students and invite industry sponsors to attend and recruit students for field placements who have projects that could be realistically sponsored in their setting.

3. Readiness for employment

- program description needs to articulate roles for grads for existing or future jobs that don't currently exist in different sectors
- the graduating student needs to fill industry gaps by explaining clearly what methods can be done by this person.
- students need intentional and specific learning about resume preparation, interview protocols, corporate dress, telephone and email courtesy, portfolio presentation
- Key skills required in design field:
 - critical thinking skills
 - navigation of people in changing conditions
 - consumer advocacy
 - initiative and momentum to guide design projects forward
 - sustaining user experience as the core consideration.
 - facilitation of culture change process and overcoming resistance.
 - readiness and confidence to lead a team in agile studio environment and establish a design culture
 - deep questioning and empathic curiosity to drive iterative processes
- Change leadership is crucial. The experience designer needs to keep the ball rolling, herding the cats towards a solution. They require a high level of social readiness built both within the curriculum and in real world experience in their industry-situated projects their field placements.
- This level of expertise and talent is very needed in the job market.

4. Marketing Considerations

- Marketing of the program will be an important element to consider carefully
- the nomenclature of this program, while vague, also allows for it to respond to emerging conditions and methods and industry needs as it moves into the future
- descriptive marketing materials will need to clearly outline the focus on experience design and service deign to attract the right candidates
- if candidates are to be drawn from a wide spectrum of interests, then practical ways to encourage and foster interdisciplinary approaches will be important
- brand repositioning as a core skill area is likely very attractive for marketing.
- this could be a very novel educational experience as it is intentionally planned to have broad appeal and applicability

Next Steps

The meeting concluded with a description of next steps to be taken by the development team towards full implementation. Humber expects to:

1. Extend the program network (employers, post-sec. institutions, faculty – on-going)
2. seek out a curriculum review by conducted by an independent design academic – Feb. 2016
3. submit the application for approval of the program to MTCU through PEQAB – March 2016
4. undergo a PEQAB site visit – spring or fall 2016 (estimated)
5. receive approval & funding – 2017-18 (estimated)
6. launch the Honours Bachelor of Design with a permanent advisory committee – fall 2018 (estimated)

4.3 Professional Accreditation

- not applicable to this submission

4. 4 Program Learning Outcomes

4. 4.1 Degree Level Learning Outcomes Aligned with Courses in Core Program

Degree Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
Upon graduation of a baccalaureate degree program, the graduate demonstrates sufficient rigour, breadth and depth required to satisfy degree level expectations as identified in the Ontario Qualifications framework. Specifically, a graduate will:	Note: All of the courses in the degree contribute to the attainment of the degree level outcomes but the following courses or course segments emphasize specific aspects of the outcomes.
1. Demonstrate more than an introductory knowledge of the overall discipline/major field(s) as well as a specialized area within that discipline.	The Diffusion of Innovation The Art of Questioning Storyscaping Visual Storytelling Design for Interaction Near- Future Forecasting Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric Special Topics in Design and Innovation
2. Demonstrate more than an introductory knowledge of a discipline outside the core field(s) of study.	Upper Level Breadth Courses
3. Conduct modes of inquiry/analysis which reflect multiple perspectives found within and outside the field of study.	Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Near- Future Forecasting Special Topics in Design and Innovation Capstone 1- Project Definition

Degree Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	<p>Brand Repositioning</p> <p>Capstone 2 - Project Implementation</p> <p>Practical Rhetoric</p>
<p>4. Conduct inquiries and critically evaluate arguments, assumptions, abstract concepts and data (qualitative and quantitative) to make judgments and to frame appropriate questions, arguments and solutions using methodologies inherent in the discipline/field of study.</p>	<p>Human-Centred Design Research Methods</p> <p>The Diffusion of Innovation</p> <p>The Art of Questioning</p> <p>Storyscaping</p> <p>Visual Storytelling</p> <p>Creativity and Possibility</p> <p>Communication Lab</p> <p>Design for Interaction</p> <p>Near- Future Forecasting</p> <p>Special Topics in Design and Innovation</p> <p>Capstone 1- Project Definition</p> <p>Brand Repositioning</p> <p>Capstone 2 - Project Implementation</p> <p>Practical Rhetoric</p>
<p>5. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.</p>	<p>Creative Non-Fiction Storytelling</p> <p>Language of Design</p> <p>Multi-Media Design 1</p> <p>Multi-Media Design 2</p> <p>Content that Matters</p> <p>Street Photography</p>

Degree Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	<p>Visual Literacy</p> <p>Storyscaping</p> <p>Visual Storytelling</p> <p>Design for Interaction</p>
6. Analyse the historical and contemporary developments of the field.	<p>Technology Immersion</p> <p>The Journey from Invention to Innovation</p> <p>The Diffusion of Innovation</p> <p>Near- Future Forecasting</p> <p>Special Topics in Design and Innovation</p>
7. Plan, conduct and evaluate applied research and/or produce a body of original, creative work.	<p>Creativity and Possibility</p> <p>Design for Interaction</p> <p>Capstone 1- Project Definition</p> <p>Brand Repositioning</p> <p>Capstone 2 - Project Implementation</p> <p>Practical Rhetoric</p>
8. Demonstrate leadership skills as well as, collaboration, cooperation and consultation skills as a team member.	<p>Communication Lab</p> <p>Design for Interaction</p> <p>Capstone 1- Project Definition</p> <p>Brand Repositioning</p> <p>Capstone 2 - Project Implementation</p> <p>Practical Rhetoric</p>

Degree Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
9. Demonstrate the skills, knowledge and abilities required for both further education and successful employment in the field of study.	Technology Immersion Creative Non-Fiction Storytelling Language of Design Multi-Media Design 1 Multi-Media Design 2 Content that Matters Street Photography Visual Literacy Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Storyscaping Visual Storytelling Communication Lab Design for Interaction
10. Adhere to academic, professional, ethical and legal codes of conduct.	Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric

4.4.2 Core Program-Level Learning Outcomes

The development team aligned the design of program learning outcomes with the *Ontario Qualifications Framework*. The six categories of expectations provided structure to a set of overall program outcomes.

Courses Contributing to Program Learning Outcomes

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
Depth and Breadth of Knowledge	
1. Illustrate historical developments and enduring contributions made in the realms of design, art and technology at play in current practices of human-centered design.	The Journey from Invention to Innovation Near- Future Forecasting Special Topics in Design and Innovation
2. Define the types of uncertainties faced by organizations which may be addressed through human- centred design practices.	Creative Non-Fiction Storytelling Visual Literacy Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Storyscaping Visual Storytelling Creativity and Possibility Communication Lab Design for Interaction
3. Discuss ontological and epistemological considerations involved in design decisions in order to reframe actions and beliefs, to annotate plans and prototypes, and to construct a compelling narrative which coalesces users' experiences with corporate intentions.	Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Storyscaping Visual Storytelling Creativity and Possibility

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	Communication Lab Design for Interaction Near- Future Forecasting Special Topics in Design and Innovation Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric
Knowledge of Methodologies/ Research & Scholarship	
4. Employ immersive ethnographic research methods in order to uncover problems and extract insights regarding human experiences that are otherwise unfamiliar to the researcher, while discovering ways that research outcomes present uncertainties worthy of further inquiry.	Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning
5. Select human-centred inquiry, design and prototyping approaches appropriate to complex issues, available resources and effective control for inherent properties of bias.	Storyscaping Creativity and Possibility Communication Lab Design for Interaction Near- Future Forecasting Special Topics in Design and Innovation
6. Employ a range of primary and secondary research sources and methods in order to form a grounded truth about a topic which was previously unknown and to make informed forecasts of near future trends.	Creative Non-Fiction Storytelling Language of Design Content that Matters Street Photography Visual Literacy

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	Human-Centred Design Research Methods The Art of Questioning Near- Future Forecasting Special Topics in Design and Innovation
Application of Knowledge	
7. Apply selected design traditions to improve the consistency, flow and human interface of an interactive medium or experienced environment.	Multi-Media Design 1 Multi-Media Design 2 Content that Matters Design for Interaction
8. Describe the core competency of a corporate body in order to organize a unified approach to design decision-making and planning for change.	The Art of Questioning Storyscaping Visual Storytelling Creativity and Possibility Communication Lab Design for Interaction Near- Future Forecasting Capstone 1- Project Definition Brand Repositioning
9. Apply visual literacy within the compelling experience framework in order to depict a user's journey from a current situation to a preferable future.	Language of Design Multi-Media Design 1 Multi-Media Design 2 Street Photography Visual Literacy The Journey from Invention to Innovation

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	<p>Communication Lab</p> <p>Design for Interaction</p> <p>Visual Storytelling</p>
<p>10. Demonstrate the practical uses of theoretical frameworks for inquiry and idea generation in order to help a corporate body communicate, innovate and grow.</p>	<p>The Journey from Invention to Innovation</p> <p>Human-Centred Design Research Methods</p> <p>The Diffusion of Innovation</p> <p>The Art of Questioning</p> <p>Storyscaping</p> <p>Visual Storytelling</p> <p>Creativity and Possibility</p> <p>Communication Lab</p> <p>Design for Interaction</p> <p>Near- Future Forecasting</p> <p>Special Topics in Design and Innovation</p>
<p>11. Create polished project artifacts, digital content and required documentation which integrate insights about customers with business objectives by mediating a consistent and compelling narrative conversation.</p>	<p>Capstone 1- Project Definition</p> <p>Brand Repositioning</p> <p>Capstone 2 - Project Implementation</p> <p>Practical Rhetoric</p> <p>Visual Storytelling</p>
Communication Skills	
<p>12. Use a disciplined, sensitive and artful approach to question the assumptions, perspectives, mental models, beliefs and</p>	<p>Human-Centred Design Research Methods</p> <p>The Diffusion of Innovation</p> <p>The Art of Questioning</p>

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
habits encountered in the practice of human-centred research and design.	Storyscaping Creativity and Possibility Communication Lab Design for Interaction
13. Use plain language and effective syntax in order to summarize research findings and link ethnographic observations with logical and defensible interpretations.	Creative Non-Fiction Storytelling Language of Design Multi-Media Design 1 Multi-Media Design 2 Content that Matters Street Photography Visual Literacy
14. Collaborate with members of the design team and clients exhibiting a commitment to empathic listening, the ability to temporarily suspend opinions, and clear, coherent expression of ideas.	Design for Interaction Near- Future Forecasting Special Topics in Design and Innovation Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric
15. Integrate visual and written literacy to narrate a unified story of the design process from articulated uncertainties, through research insights to proposed and/or prototyped design solutions.	Creative Non-Fiction Storytelling Language of Design Multi-Media Design 1 Content that Matters Street Photography Visual Literacy

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	Human-Centred Design Research Methods The Art of Questioning Storyscaping Visual Storytelling Creativity and Possibility Communication Lab Design for Interaction Near- Future Forecasting Special Topics in Design and Innovation Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric
Awareness of the Limits of Knowledge	
16. Delineate and respect design team roles and scopes of practice and where these overlap and intersect in order to match responsibilities with competencies.	The Diffusion of Innovation Communication Lab Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric
17. Reflect upon one's own and others' paradigms of thought, identifying the design challenges and opportunities presented by such mental models.	Human-Centred Design Research Methods The Diffusion of Innovation Communication Lab Capstone 1- Project Definition

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric
18. Recognize and address logical fallacies and the malleable nature of memory in order to adjust design decisions.	Creative Non-Fiction Storytelling Content that Matters Street Photography Visual Literacy Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning
19. Describe the known and imagined limits to certainty when forecasting future technological innovations.	Technology Immersion The Journey from Invention to Innovation Near- Future Forecasting Special Topics in Design and Innovation
Professional Capacity and Autonomy	
20. Clarify and communicate observed harms that people currently experience in order to galvanize a team behind the defined purpose of an innovation.	Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Storyscaping
21. Assemble a coherent set of methods and deep protocols that will unearth an adjacent area of business opportunity for a corporate body.	Technology Immersion Multi-Media Design 1 Multi-Media Design 2 Content that Matters

Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
	Human-Centred Design Research Methods The Diffusion of Innovation The Art of Questioning Creativity and Possibility
22. Act ethically in implementation of a project in order to operate with informed consent and to overcome false pre-judgments and false positives during research.	Communication Lab Design for Interaction Near- Future Forecasting Special Topics in Design and Innovation Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric
23. Explain and respect cultural and social differences between the customer population and the people who work within a corporate body.	Communication Lab Design for Interaction Capstone 1- Project Definition Brand Repositioning Capstone 2 - Project Implementation Practical Rhetoric Visual Storytelling

4. 4.3 Non-Core Program Level Learning Outcomes

Breadth Definitions:

Working from the recommendations of the Breadth Task Force, the Committee adopted the following definitions for breadth education and breadth categories:

Non-core Courses are those that contribute to knowledge in fields unrelated to the main field(s) of study.

All breadth courses are designed to provide graduates with the skills, knowledge, and awareness that they will need for their future roles as professionals, citizens, and members of a global community. These courses will provide students with a more than introductory knowledge in the humanities, sciences, social sciences, global cultures, and/or mathematics.

Within this category of courses, there are:

- ***Foundation Courses:*** Humber's breadth courses are offered in three categories (*Society, Culture and Commerce; Science and Technology; Arts and Humanities*). All lower level courses are foundation courses. Degree level students are required to complete a lower course in at least one of the breadth categories.
- ***Breadth Electives:*** Courses which provide students with an opportunity to explore areas of interest. These courses could be used to explore a discipline the student hasn't been exposed to, or to augment knowledge in an area of study.

Definitions of Breadth Categories

Breadth courses are to be classified into the following three categories:

1. Society, Culture and Commerce (SCC)

This category includes the social sciences, and commerce. Courses in this category examine: i) human society and social relationships, including anthropology, political science, psychology, sociology, education, communication, and law; and ii) the exchange of goods and services between nations or people, including business studies, and economics.

2. Science and Technology (ST)

This category includes the natural sciences, the formal sciences, and technology. Courses in this category examine: i) the objects, phenomena, or laws of nature and the physical world, including biology, chemistry, and physics; ii) formal systems, including logic, mathematics, and statistics; and iii) the application of science to industry or commerce, including computer science and engineering.

3. Arts and Humanities (AH)

This category includes the humanities and the fine arts. Courses in this category examine: i) the human experience or condition, including languages, literature, history, philosophy, and religion; and ii) the fine arts, including music, art, dance, and drama.

In the submission of courses to the breadth committee, developers are asked to provide a rationale as to why the course meets the criteria of the category identified.

Lower and Upper Level Course Designation

Breadth courses will be designated as lower or upper level offerings, based on the range of complexity represented in the course learning outcomes, the course content, and/or the abilities required of the student, as reflected in the methods of evaluation.

More specifically, lower level courses will be those that have learning outcomes consistent with the lower end of Bloom's Taxonomy, and upper level courses will be those with learning outcomes reflecting the greater content mastery required when working from the upper end of Bloom's Taxonomy.

The distinction between a lower-level and upper-level breadth course is assessed by the breadth implementation committee based on:

- Amount of writing required
- Required reading
- Nature of the assignments and evaluations

Non-Core Program Level Learning Outcomes

Non-Core Program Level Learning Outcomes	Courses or course segments that contribute to achievement of outcome
<p>In addition to the demonstration of an introductory knowledge in a non-core area of study, students who complete foundation courses are be able to demonstrate competencies at the degree-level in one (or more) of the following areas:</p> <ul style="list-style-type: none"> • writing, reading, and/or numeracy as well as • Critical thinking, research skills, verbal/presentation skills and skills for further study. 	All foundation (lower level) non-core courses.
Demonstrate creative and critical thinking, qualitative and quantitative reasoning, problem solving, research, written and oral communication skills	All non-core courses
Demonstrate more than an introductory knowledge in the humanities, sciences, social sciences, global cultures and/or mathematics	Upper level non-core courses
Demonstrate the values and skills associated with being responsible, reflective individuals in a range of economic, social, political, cultural and personal environments.	All non-core courses
Critically analyze and evaluate the distinctive assumptions and modes of analysis of a discipline outside the core field of study.	All non-core courses
Engage in productive and informed dialogues that reflect current knowledge in a discipline outside the core field of study.	All non-core courses

4. . 5 Course Descriptions

4. 5. 1 Core Course Descriptions

Semester	Course Title	Credits	Hours	Description
1	Technology Immersion	3	56	This introduction to technology course, allows students to build confidence and skills using technological equipment, proposing and addressing challenges and making things. Under careful guidance, students try their hands at such activities as cutting, joining, carving, programming, soldering and sewing to make interesting things for specific purposes. In a spirit of shared discovery, they encourage other and contribute to social cohesion and cooperation, both in-person and through on-line channels.
	Language Of Design	3	42	This course introduces the students to the vocabulary of the elements of visual design and the principles of visual organization. The elements of art including line, shape, value, texture, colour and space and the principles of design comprising balance, rhythm, proportion, dominance, movement, economy, time and motion are explored through creative processes and visual analyses of major artistic styles of the past as well as today's works of art. In this course, students investigate the visual unity of a visual design through harmony and variety using diverse materials, media and techniques. Critical thinking, visual exploration and conceptual problem solving skills are experienced through the articulation of visual problems that emphasize dialogue and self-evaluation. The course is designed to provide the students with the ability to analyze various visual forms in order to develop creative ideas and concepts, and apply their knowledge of design elements and principles into studio projects.
	Creative Non-Fiction Storytelling	3	56	Creative nonfiction is the literature of reality, with all of the pain and the secrets of real life confessed, providing an intimate glimpse into private lives. It has become one of the most popular genres in the literary, academic and journalistic communities. Scenes and stories are the foundation of creative nonfiction. Well-crafted, vivid scenes and stories show rather than tell the factual details and information, compelling readers to grasp and remember the meaning behind the words. In this course, students use the creative nonfiction genre to explore memory, voice, narrative structure and evocative description. As budding designers, students gain the writing tools they need to describe and explain their research insights and capture the essence of

Semester	Course Title	Credits	Hours	Description
				the story to be told through human-centred design. They begin the essential task of journal-keeping to provide a storehouse of personal scenes and stories to draw upon in their on-going narrative journey.
	Multi-Media Design 1	3	42	Students develop their understanding of HTML as a web language, Photoshop as a graphics rendering tool, Dreamweaver (or comparable) web-authoring tool, design principles and concepts. The course explores the various tags and code of HTML, text formatting, web functionality and interactive tools, as well as the creation of graphics for visual interest. Students develop their skills of aesthetic judgment and communication design as well as technical understanding computer software as a medium used for information organization and communication.
2	Visual Literacy	3	42	The visual literacy course provides students with the experience of analyzing the visual artefacts of our contemporary culture by understanding the movements and ideological trends that have helped to shape that culture. Students use the resulting knowledge in designing their own visual creations. They examine both static and dynamic imagery (advertisements, photographs, films, and interactive media), as they broaden their understanding of the underlying principles of “massaging images” in our electronic age.
	Street Photography	3	56	Through the practice of street photography, students are challenged to immerse in and document everyday situations developing sense of visual composition and storytelling, while learning to use camera, image processing software and social media image sharing sites for the broader diffusion of their discoveries. Through practiced investigation of mundane events, students grow their appreciation for empathic observation and the socio-cultural phenomena revealed in everyday moments of human activity. Students will structure their investigations using the question formulation technique.

Semester	Course Title	Credits	Hours	Description
	Content That Matters	3	56	Writing for the web is not the same as writing for print. Readers of digital content are hunting for information quickly, efficiently and accessibly. The writer of web content has only seconds to capture the attention of the reader and to form a favourable impression of the sponsoring organization. This practical course sharpens students' ability to write for digital applications including social media, websites, email, and blogs. There are concentrations on tone, voice, audience and style. Drafting, editing, proof-reading, revising and re-writing towards a defined deadline are emphasized to prepare students for further project work and industry's continual demand for proficiency in written communication. The course will be directly integrated with the course Street Photography for projects to develop visual and written content in harmony.
	Multi-Media Design 2	3	42	This course is an introduction to the fundamentals of interactive multimedia computing and technologies. Course coverage includes both theoretical understanding of multimedia technologies and hands-on experience with applications and hardware. Topics include perception, cognition, branding and communication issues, multimedia interface standards and web related languages, design and analysis, multimedia evaluation, digitizing and manipulating images, voice, and video materials, media formats and compression, copyright and ethics. The course includes practical labs and authoring a larger scale multimedia web project.
3	Human-Centred Design Research Methods	3	56	This course introduces to the learner to five broad ways to understand people that are based in empirical research, providing evidence based foundation for any further development of human-centred design intentions. Students place qualitative inquiry and evidence based analysis at the core of their work practices.
	Portfolio Development	3	42	The e-portfolio is a tool for three embedded processes: learning, assessment and showcasing accomplishments. This e-portfolio course begins the process of documenting the students' journeys as they evolve as professional designers and communicators. Using the digital tools encountered in the media communications professions, students systematically collect, interpret, reflect on, revise and present the story of their post-secondary experiences in multi-media format. The course establishes foundational practices to be used throughout the program to manage and document the products and processes of their education.

Semester	Course Title	Credits	Hours	Description
	The Journey From Invention To Innovation	6	84	This hybrid course surveys major themes in the history of technology and design through on-line learning and enhances and applies knowledge through creative project-based work in the studio. Students study the major events, figures and technological breakthroughs throughout the 19 th , 20 th and 21 st centuries which are precursors to the socio-technological innovations of today. Students differentiate between the technology-driven invention process and the sociologically-driven innovation process. Students consider the historical and current mental-models which have led to on-going innovation and which continue to shape trends.
4	Storyscaping	3	56	This course situates student's research, visual design, narrative skills and knowledge within a structured approach for effectively connecting organizations with the people they serve. Storyscapes provide a brand with interactive and compelling ways to engage customers in a unified story using physical or digital communication channels and real service environments. Students are challenged to discover unmet needs, design an integrated network of devices, sensors, messages, benefits and products that respond to the needs of users.
	Visual Storytelling	3	42	Designers are called upon to facilitate the create momentum for innovative solutions by facilitating the exchange of ideas using visual presentations as the vehicle. Persuasive visual presentations create shared experiences by telling a coherent and compelling story, bringing ideas to life. This course develops students' ability to design compelling visual stories that motivate audiences towards meaningful change. Students integrate traditional storytelling methods with smart visual design to covey concepts and information clearly and powerfully. Narratives are framed using structure, context, and empathy, and presented for maximum impact through effective sequencing and visualization supported by engaging narration. Students also develop the ability to effectively present a dynamic visual story, targeted to the intended audience, in order to build acceptance and support for their design projects.
	The Diffusion Of Innovation	3	42	When companies fail to consider the sociology of change consumers will resist an innovation rather than adopt it. This course prepares the student to explain and address significant social human factors that can either promote or limit the broad diffusion of a new idea to the world. In addition to understanding a process of social change, students will

Semester	Course Title	Credits	Hours	Description
				compare different types of adopters, and ways each interact with opinion leaders and innovators. Additionally students will apply diffusion theory to more recent models: crossing the chasm, disruptive innovation and the ten types of innovation framework, which extend outside of the boundaries of product design into the realm of communication, brand, networks, service channels, and customer experience.
	That Art Of Questioning	3	42	The pace of change today may encourage us to act quickly, resulting in making blunders due to haste. This course enables students to adopt a more deliberate pace of questioning and to develop disciplined practices for uncovering assumptions and clarifying reasons. Decision-making in corporate environments may involve heated debate that exposes varying logics from people of diverse backgrounds. Students learn ways to uncover and question the logic used, consciously or unconsciously in themselves and in collaborators or clients in order to make informed decisions. They apply this methodology to inform the presentation of innovative solutions while respecting cultural norms.
5	Creativity And Possibility	3	56	Creativity is now seen as the single most important leadership quality for innovative, sustainable organizational practices. This course demystifies the nature and practice of creative processes to uncover how creative ideas emerge and are developed into innovations. Students delve into their own processes and discover ways to enhance creativity in themselves and their working teams. Students hear from many thinkers and writers who have studied creativity and its links to critical thinking, and apply insights to try out new approaches for their own work. They practice methods for multiplying options, building on breakthroughs, reframing problems, synthesizing insights, remaining open to creative inspiration, divergent and convergent thinking. Using case studies and immersive experiences, students illuminate creative processes and forge relationships between creativity, communication and design.

Semester	Course Title	Credits	Hours	Description
6	Communication Lab	3	42	The course emphasizes development of effective human communications within design teams, clients and users addressing the issues involved in building healthy, productive relationships. A major theme of the course is the inter-relatedness of career and life success. The importance of productive relationships and intercultural competence is highlighted both on personal and workplace levels. Through experiential learning, students gain skills required for the new workplace as well as the foundation for building a satisfying personal life.
	Designing For Interaction	6	56	This course provides students with foundations for clarifying how people interact with other people through the mediated influence of objects, software and service environments. Using the compelling experience-framework with observed research, students are challenged to depict, think critically and revise any touch-point in a user's journey probing for issues of harm, lost opportunity, usability, and delight.
	Service Design	6	84	Service design is a methodology focused on results. It helps organisations to create, prototype and commercialise opportunities faster than anyone else. It helps organisations to build an innovative culture, able to adapt to change. In this course, students are guided through short sprints for highly-collaborative projects, with an emphasis on processes over products. They apply qualitative research methods to find and describe service-oriented problems, to propose solutions and prototype and present rationales for service designs. Service design solutions may take the form of abstract organizational structures, operation processes, service experiences and sometimes, physical objects. Students become leaders in an emerging field which is holistic, multi-disciplinary and integrative to provide numerous benefits to the end user experience in sectors such as healthcare, banking, transportation, tourism and retail.
	Near- Future Forecasting	3	42	This course consists of student-led seminars on a range of futuristic topics. The purpose is to introduce students to evidence-based near-future forecasting, opening the space for design innovations which respond to human needs and trends. Examples of topics to be explored include: transition from Internet to Brain- Net, 3D printing applications, shifts in medicine from disease care to total well-being, the Artificial Intelligence boom, future entertainment modes, trends and possibilities in micro-finance, shifts in recreation, travel and tourism, re-inventing formal education and schooling, trends in transportation and cities, the

Semester	Course Title	Credits	Hours	Description
				future of employment and work, the rise of third world nations, the effects of and responses to climate change, the future of air and water quality, feeding the global population, the evolution of waste disposal. Students are challenged to research their chosen topic from a variety of angles and sources and to design an engaging seminar which involves their peers' participation in imagining the implications of the described forecast.
7	Capstone Project Definition	6	84	This course is the first of two capstone project courses in which students find a worthy topic to investigate and make discoveries for a chosen client. As agents of change, students apply design thinking to business objectives using the skills gained over the first three years of the program in human-centred design research, collaborative insight generation, and narrative description, and informed by trends in marketing and branding. They illuminate current scenarios and design an innovation to shape new scenarios with the goal of creating worthwhile outcomes that improve human experiences. They investigate the work of others in the design community-at-large to multiply ideas and in some cases, to seek relevant opportunities to learn from, partner with and/or contribute to external initiatives. They may be involved in redesigning an existing service or imagining a totally new service. Projects are defined based on human problems, rather than technological problems, even though solutions will include both digital and physical experiences. Worthy innovation projects may fall within the context of a variety of domains: health care, retail, social services, transportation, tourism, customer service, technical support, or others.
	Practical Rhetoric			In this course, students discover and practice purposeful and informed discussion, argument and negotiating in a range of contexts. Today's professional designers are called upon to be expert communicators and facilitators, able to undertake and use empathic research to advance design solution to pressing problems, in the age of unlimited connectivity and possibility. They harness and sort through varied voices, experiences and perspectives from myriad disciplines, they engage with diverse ways of thinking and help focus a range of ideas on a specific problem and a set of constraints in order to find an original and sustainable solution. Once a solution is found, collaboration continues to be critical in turning ideas into a reality. This course

Semester	Course Title	Credits	Hours	Description
				advances student-designers understanding of the role of formal argument as a valuable and practical communication methodology for gathering and organizing relevant information from a range of perspectives, for presenting convincing evidence in support of a central idea or claim and for putting forward a pattern of reasoning to support a conclusion appropriate to its intended audience.
8	Capstone Project Implementation	6	84	This course is the second of two capstone project courses, in which students collaboratively implement innovation projects in response to their investigations and discoveries for a chosen client. As agents of change, teams use the ten types of innovation framework and storyscaping to construct a new world of distributed services and functionality where the outcome is an enhanced environment rather than a single product. They work together and individually to integrate business objectives and perspectives of client, their customers and suppliers to create extendable service environments that improve human experiences. They reach beyond their current educational and corporate partners through connective technology to engage with the international design community to share experiences and best practices asking: what has already been tried, what lessons are available, where should we take this next? Projects are implemented based on human problems, rather than technological problems, even though solutions will include both digital and physical experiences. Worthy innovation projects may fall within the context of a variety of domains: health care, retail, social services, transportation, tourism, customer service, technical support, or others. In addition, students plan and deliver a design exhibition to showcase the work of their teams for an audience of interested professionals and the public.
	Special Topics In Design And Innovation			This special topics course allows a space for investigation of emerging issues, practices, theories and authors in design and innovation. The course will take shape according to students' interests, the content area of their capstone projects and the availability of resources and guests. As such, the learning outcomes of this course are broad and inspirational, and it is expected that student evaluation will be centred on self-assessment and growth.

Semester	Course Title	Credits	Hours	Description
	Brand Re-Positioning	3	42	<p>This course explores opportunities to rethink traditional branding and marketing to create value positioning where economic, equity and environmental interests intersect. 21st century organizations are called upon to solve complex problems; doing more with less while meeting society's deep needs for prosperity, justice and a sustainable environment. Traditional rules of marketing and branding are being upended as corporations strive to design products, services and corporate cultures that inspire, include and reflect their customers' values. Students consider the historical context in which the disciplines of branding and marketing that have emerged to reshape business, social and environmental innovation for a sustainable future. They investigate significant themes and issues to consider as embark on their own collaborative design projects being defined and implemented through Capstone Project Courses 1 & 2.</p>

4. 5. 2 Non-Core Course Descriptions

Note: Full course outlines are submitted as part of the Non-Core Breadth Update included in Section 15 – Optional Materials. New courses are marked with an asterisk (*)

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
Society, Culture and Commerce					
BUS	FASH 3000 20 th Century Fashion History	3	Lower	In-class	This course examines 20th Century fashion from an economics, sociological, psychological, political, and environmental viewpoint. Perspectives of designers, theories of fashion, and the politics of fashion are analyzed. From the launch of the first “maison de couture” in 1858, through the colourful “youthquake” of the 1960s and the rise and decline of the “supermodel”, fashion has always been a reflection of society and its values. Fashion’s “who’s who” is studied to analyze their influence on today’s industry.
LAS	PSYC 2004 Abnormal Psychology	3	Lower	In-class	Have you ever felt anxious or depressed without really knowing why? Worried excessively? Been afraid of something you “knew” couldn’t hurt you? Used alcohol or drugs to escape a problem? Almost all of us can answer “yes” to at least one of these questions, which means that almost everyone has experienced the symptoms of a psychological disorder. This course introduces students to psychological functioning that is considered unhealthy or abnormal, and to the tools and skills that help understand it. Students learn about the history of abnormal psychology, the changing definitions of abnormal behavior across time and culture, and the continuum from normal behaviour to abnormal behaviour. Our focus is on identifying the behavioural signs and symptoms of many mental and emotional disorders, the psychological, biological, and environmental factors that

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					contribute to these disorders, and the ways they can best be treated. Students are encouraged to think critically about stigmas and labels associated with the mentally ill. Through readings, lectures, discussions, videos, and exercises, students develop a more accurate and empathic view of these prevalent conditions and the individuals who experience them.
LAS	AWCR1004 - Approaches to Literature	3	Lower	In-class	This course is an elective for students in Humber degree programs. It is designed to develop students' reading, writing, and critical skills through understanding, discussing, and writing about a variety of literary genres. Its main objectives are to develop students' critical skills and academic writing abilities by 1) encouraging analytical depth in textual analysis and 2) developing students' breadth of understanding through a focus on the interrelatedness of the texts studied. These skills are developed through lecture, class discussion, and a series of written essay assignments that increase in complexity and evaluative weight as the term progresses. The principles of clear writing and reasoned argumentation are emphasized in lectures and expected in all assignments. In the final essay and final exam, students are expected to present a cumulative and synthetic understanding of all texts studied during the term.
BUS	BUS 1501 Business Communications	3	Lower	In-class	Effectively presenting oneself is essential in contemporary business where people must negotiate in increasingly complex and diverse workplaces. Students explore and practice methods of creating clear written, oral and interpersonal communication for proposals and presentations in business. They study communication theories, types of communication, and methods and vehicles that have an impact on their performance. Students

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					enhance their ability to organize information based on purpose and audience; express ideas clearly, precisely and effectively; and use up-to-date technology for presentations.
BUS	BUS 1500 Business Information Systems	3	Lower	In-class	This course provides students with an overview of information technology and its use in the achievement of organizational goals and strategic objectives. Students examine the role of information technology in managing operations, achieving a competitive advantage, and on organizational structure and employees. They also study the dynamics of information technology systems specific to various industry sectors.
BUS	LAW 1000 Business Law	3	Lower	In-class	Students are introduced to the complex legal system in which businesses and consumers operate. The Canadian Constitution, as well as statutory and common law relevant to business and consumer transactions are covered. Students are introduced to the laws of contracts and torts that form the basis of business relationships. Topics include sale of goods and consumer protection legislation, debtor-creditor relations, competition law, employment law, manufacturer's product liability and intellectual property rights.
LAS	ECON 2005 Business and Politics	3	Lower	In-class	The last two decades have witnessed a momentous shift in the relationship between business and the state. Amid talk of "the end of big government," the post-World War II consensus in favour of a strong public sector regulating and supervising economic activity has come under attack from economists, public policy analysts, journalists, politicians, corporate elites, and even segments of the public. This course investigates this evolution,

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					adopting an interdisciplinary approach that synthesizes insights from history, political science, economics, and political theory. After setting out the theoretical framework underlying contemporary policy debates concerning government and business, the course addresses specific issues such as macroeconomic stabilization policy, international trade, anti-trust law, environmental regulation, labour unions, pensions, corporate liability, consumer protection, health care and education, as well as fairness/equality policies. This course encourages students to reflect on the implications of the changing relationship between business and politics.
LAS	AWCR 1002 – AWCR: Business & Society	3	Lower	In-class	This course is an elective for students in Humber degree programs. It is designed to develop students' reading, writing, and critical skills through understanding, discussing, and writing about a variety of non-fiction essays drawn from different academic disciplines and focused on the theme of business and society. Its main objectives are to develop students' critical skills and academic writing abilities by 1) encouraging analytical depth in textual analysis and 2) developing students' breadth of understanding through a focus on the interrelatedness of the texts studied. These skills are developed through lecture, class discussion, and a series of written essay assignments that increase in complexity and evaluative weight as the term progresses. The principles of clear writing and reasoned argumentation are emphasized in lectures and expected in all assignments. In the final essay and final exam, students are expected to present a cumulative and synthetic understanding of all texts studied during the term.

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
LAS	POLS 2000 -Canada and the World: Trade, Diplomacy and War	3	Lower	In-class	<p>As Canadian soldiers continue to fight and die in the war in Afghanistan, Canadian citizens have been struggling to come to grips with their new international reputation. For people who thought of their soldiers more as peacekeepers rather than warriors, this transition has been unsettling. However, Canada's role in the world has undergone several transitions throughout its history. How we come to understand these transitions requires an in-depth examination of the different roles Canada has assumed in the world over the past 150 years. Since 1867, Canada's politicians, diplomats, professionals, businesspeople, soldiers, and citizens have cultivated relations with their counterparts in the world's most powerful and poorest nations and engaged in some of the most significant events in all of human history. This course examines Canada's past and present, and assesses the many different domestic and external influences that shaped Canada's foreign policy in the face of a changing world.</p>
LAS	SOCI 2000 Canadian Families: Past, Present and Future	3	Lower	In-class	<p>No matter how it is organized, the family is the most basic social institution in all societies. Indeed, the family or more specifically "a married couple, or other group of adult kinfolk who co-operate economically, share in child rearing, and who usually share a common dwelling" can be traced back two million years (Conway 1990). The way the family is structured, how it functions, and who is considered a member may be factors that differ from one society to another, but all societies expect some form of family to be responsible for regulating long term relationships, reproduction, child development, and the care of aged relatives.</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
LAS	SOCI 3010 City Life	3	Upper	In-class	<p>As a result of their magnetic attraction, cities concentrate people, money and power so that now three out of four North Americans live within their confines. What began as the natural growth of settlements around agriculture evolved into regional market towns and has now transformed into a space where millions live and struggle and work and play. The city has been thought to offer a completely different form of life from that offered in alternate spaces like the country. This course investigates the character of urban form and experience by inquiring into the city's particularity and its divergent shapes. The city has been celebrated for making possible the figure of the cosmopolitan, who took pleasure in the encounter with strangers. In its more recent forms, the city has been remade as both a pleasure garden and a fortress, necessitating both the free mobility of capital and the increasing surveillance of its citizens. The work of this course is to raise the question of the form of the city, to consider its strengths and its limits and its influence on human social relations and experience. This course examines how it feels to live in cities and how different cities encourage different experiences among its citizens. Students are expected to utilize different theoretical texts to reflect on their own experience of the city.</p>
BUS	BUS 3505 Intercultural Communications	3	Lower	In-class	<p>This course examines culture as encompassing national and cultural identity, race, ethnicity, gender, ability and indigenous knowledge. Students examine their own culture, values, beliefs, biases and identities and assess personal skills and interpersonal communications techniques needed to effectively work internationally and adapt cross-culturally. Conflict management techniques are covered. Students also explore strategies for living</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					and working overseas, culture shock, re-entry and working with international business counterparts.
LAS	PSYC 3002 Cultural Psychology	3	Upper	In-class Online	If you were born somewhere else, would you be the same person you are today? Would you have a few different traditions, maybe celebrate a few different holidays, but still have, basically, the same set of beliefs, attitudes and values? Alternatively, can the culture we are born into effect more than the languages we speak and religious rituals we practice? Can it fundamentally alter us, shaping the way we develop, think, reason and see the world? In the past 30 years, psychologists have begun to acknowledge the limitations in their previous assumptions that research conducted in North America would apply globally by examining the similarities and differences in human behaviour across societies. In this course we aim to develop a more comprehensive understanding of ourselves by highlighting those behaviours that do appear across cultures, and by purposefully seeking and including those behaviours that vary widely across our diverse societies.
LAS	POLS 2003 - Democracy and Dictatorship: Comparative Perspectives	3	Lower	In-class	From Ancient Greece to the Arab Spring, ideas of democracy have occupied a catalytic position at the heart of global politics. But what does it mean to say that one country is democratic and another is not? On what grounds are these distinctions drawn? Is democracy the ideal form of government for all countries? How do differences in economic and cultural development shape processes of democratization? Students are invited to explore these and related questions within the framework of this introductory course in comparative politics.

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>The course begins by reflecting on the historical evolution of comparative politics as a discipline, in the process, introducing students to the primary theoretical models and empirical methods used by researchers in the field. Students proceed by considering the history of democracy, before more systematically evaluating the diverse economic, cultural, systemic and institutional factors at play in processes of democratization. This thematic investigation is rooted in a variety of empirical case studies that reflect both the regional and experiential diversity of global politics. At the end of this course, students have gained insight into the complexities of both democratization and comparative research methodologies.</p>
LAS	*PSYC 2002 Lifespan Development	3	Lower	In-class	<p>This course is designed to introduce Bachelor of Nursing students to theory, methodology and research findings in the field of life-span developmental psychology. Organized topically, it will examine developmental changes from conception to death by focusing on biological, cognitive and socioemotional processes. Students will learn about the development of intelligence, language, self, identity, personality, gender, and morality across the human life span. Moreover, they will examine the social contexts of development including family relations, peer groups, and friendship. The course will end with an examination of death and grieving.</p> <p><i>Students who have taken PSYC 402 Developmental Psychology cannot take this course.</i></p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
LAS	AWCR 1006 Ecology, Nature and Society	3	Lower	In-class	This course is an elective for students in Humber degree programs. It is designed to develop students' reading, writing, and critical skills through understanding, discussing, and writing about a variety of non-fiction essays drawn from different academic disciplines and focused on the theme of ecology, nature, and society. Its main objectives are to develop students' critical skills and academic writing abilities by 1) encouraging analytical depth in textual analysis and 2) developing students' breadth of understanding through a focus on the interrelatedness of the texts studied. These skills are developed through lecture, class discussion, and a series of written essay assignments that increase in complexity and evaluative weight as the term progresses. The principles of clear writing and reasoned argumentation are emphasized in lectures and expected in all assignments. In the final essay and final exam, students are expected to present a cumulative and synthetic understanding of all texts studied during the term.
LAS	ECON 3000 Economic Boom & Bust: Capitalism In Question	3	Upper	In-class	The 2008 Subprime Mortgage Crisis shook the global economy with a force unseen in the developed world since the 1929 stock market crash. Our future prospects, in terms of employment and social stability, seem much less secure than a mere decade ago. Indeed, if we look back from our current vantage point, we see that the history of the world economy over the past hundred years has been characterized by cycles of crises, by speculative excess and financial fallout. The champions of capitalism tell us that in the long run things will get better. But taking a cue from a well-known social theorist who argued that "only the exaggerations are true," this course critically investigates what economic crises can tell us about the very nature and underlying

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>principles of our purportedly stable economic system. Specifically, from the vantage point of the most recent global economic crisis, this course explores the contexts and consequences of the Great Depression (1929-1939), the Bretton Woods Conference and post-World War II global financial architecture, the 1973 oil crisis, and the polarization of North and South through economic relations of debt and dependence. Further, the international economic policies of the 1980s-2000s that preceded financial and food crises throughout the developing world are examined. Lastly, the current economic crisis and the politics of austerity that are now shaping the very structure of the global economy urge us to consider what is more likely to come in the future, if not endless prosperity. We need to debate such questions since in a globalized economy what happens “over there” can have a direct impact on the quality of life and the opportunities that we have “here.”</p>
LAS	SOCI 2200 Gender, Culture & Power	3	Lower	In-class	<p>“Boys will be boys”, “you throw like a girl”, “Man-up”, “she’s a ‘girly-girl’”, “he’s a ‘man’s man’”. These phrases are commonplace in our society, but what value judgments, beliefs and ideologies do they contain? Being accepted as “a man” in this culture seems to require rejecting everything associated with “femininity”. Consequently, female traits, and thereby girls and women, are often devalued and denigrated. Human traits tend to be sorted into rigid boxes of “feminine” and “masculine” and straying out of one’s socially-designated box regularly invites gender policing and enforcement by society in the form of jokes, homophobia, bullying, and violence. In this course, we examine the ways in which both masculinity and femininity are constructed throughout the lifespan, and then analyze their various cultural</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>meanings and social implications. We focus on evaluating prominent biological and psychoanalytic explanations of gender, and then move onto developing a thorough understanding of a range of current sociological and feminist perspectives on gender relations that are attentive to discourse, power, privilege, cultural difference, 'race' and sexual diversity. Gender dynamics and gendered interactions are analyzed in various realms of our cultural environment including the internet, media, film, art, education, health, work and intimate relationships.</p>
LAS	POLS 2004 International Relations in a Globalized World	3	Lower	In-class	<p>International relations is one of the most dynamic and important areas of political science today. Traditionally, international relations focused on relations between national governments, taking them as the dominant actors on the world stage. Over the past several decades, however, the world has shifted away from the traditional state-dominated model of international politics to a more complex one in which transnational corporations, financial markets, international institutions, non-governmental organizations, and terrorist groups have joined governments to give shape to a rapidly changing and, at times, highly unpredictable global political environment. In addition, challenges like the global economic crisis of 2008 and climate change have highlighted the growing need for cooperation between national governments and other important social and economic actors.</p> <p>These changes and challenges raise the question of what role conventional international politics will play in a world that is increasingly characterized by the mutual dependency of different peoples and regions for things like food, water, energy, economic growth, and security. This course introduces students to the study</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					of international relations by placing it against the backdrop of the present day “globalized” world. In this way, it helps students to not only better understand current global politics, but to comprehend and even anticipate future changes.
SSCS	PSYC 1600 Infant and Child Development (formerly PSYC 1650 Human Growth and Development 1)	3	Lower	In-class	This course introduces concepts and theories related to the growth and development of children with focus on prenatal, infancy and early childhood. Students examine the biological, social, intellectual, emotional aspects of development from conception to early childhood. Issues explored in this course are approached through psychoanalytic, behavioural, cognitive, social, and humanistic theoretical perspectives with emphasis on the ethological understanding of human development.
LAS	POLS 2010 Security and World Disorder	3	Lower	In-class	A survey of 20 th -century history reveals two disparate trends in world politics. States, nations, and individuals increasingly seem willing to abandon public goods in order to ensure a sense of security. Yet, even as such fundamental values as equality, liberty, and justice are bargained away in the name of peace and stability, the world seems to slip further into a state of disorder—a state in which the conditions for the possibility of security are undermined. How can security be achieved? What are citizens willing to surrender in order to meet this objective? And what cost are they willing to incur in order to feel secure?
LAS	PSYC 2005 Human Sexuality	3	Lower	In-class	Sex is often considered to be a powerful motivator of human behaviour. It is everywhere around us, used to attract our attention and sell us products. Is sex so primal that people all over the world are driven to similar sexual behaviour during courtship, mating, and love making? Or, is sex learned and shaped by our culture, context, and cohort? Is the process of becoming sexual

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					encoded completely in our DNA, being purely maturational, dependent on hormones and time? Or, is it also learned, through the perspective of our experiences and gender? In this class we explore the interactive role that evolutionary, biological, psychological and cultural influences play in the development and expression of sexuality in our society. We detail the maturational forces that begin the process but we also explore the spectrum of human sexuality, and the influences contributing to our diversity. The goal is to be able to assess the role of these influences in shaping perceptions, attitudes and beliefs about our own and other's sexual behaviours
LAS	*AWCR 1005 Individuals & Communities in Disaster	3	Lower	In-class	In this course students will develop their writing skills while learning about how individuals and communities have been impacted by floods, plagues, epidemics, and hurricanes. How did they cope with disaster? What happens to individuals and communities when disaster strikes? The course includes fiction, non-fiction and documentary explorations of the theme. Students will explore their personal connection to the issues studied, will consider the findings of researchers in these areas, and will conduct a research project of their own.
SSCS	CRIM 1000 The Canadian Criminal Justice System	3	Lower	In-class	This introductory course provides the student with an overview of the Canadian Criminal Justice System with a particular emphasis on the history, function, role and organization of Canadian law enforcement services. The operation of the criminal justice system is examined and analysed in light of contemporary issues affecting the system. Each of the major components from enforcement through the courts and correctional services is explored.

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SMSIT	ADV 1000 Introduction to Advertising	3	Lower	In-class Hybrid	<p>The course presents an overview of advertising from several perspectives: the early history of advertising, including the forces contributing to the development of the modern advertising agency; the elements of advertising campaigns; who does what – the structure of an advertising company; advertising media; recent industry developments; and the role of advertising in society.</p> <p>Individual assignments and group projects have two goals: to build a critical awareness of the rhetoric of advertising; and to put into practice the students' understanding of the industry as developed by the course material</p>
SSCS	CRIM 1500 Introduction to Criminology	3	Lower	In-class	<p>This course provides an examination of various theoretical explanations of criminal and deviant behaviour including the sociological, biological and psychological perspectives. Criminological theory is related to various types of criminal activity. The reality of crime in Canada, including victimology, is examined through crime statistics and correlates of criminal behaviour. The impact of theory on the development and effectiveness of the criminal justice system is discussed with an emphasis on future trends within the system. The course also offers an in-depth understanding of criminology as a scientific method of studying crime and criminals.</p>
LAS	POLS 1000 Introduction to Politics	3	Lower	In-class Online	<p>Whether we like it or not, governments impinge on our lives, affecting our level of personal security, freedom, opportunities, and standard of living. This course is an introductory exploration of the forces determining the conduct of governments. After outlining the essence of government and the sources of its</p>

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					authority, the course examines the different forms of government, with a special focus on the institutions of Western liberal democracies and the struggles of emerging democracies. We then proceed to an analysis of the factors shaping public policy, such as interest groups, political parties, media, elections, and the courts. The course finishes with an analysis of the military, political, and economic facets of international relations.
LAS	PSYC 1000 Introduction to Psychology	3	Lower	In-class Online	This course is designed to introduce students to the field of psychology. Students are exposed to a discipline that is rich in theoretical diversity, research findings, and practical applications. They are encouraged to think critically and challenge their preconceptions.
BUS	ACCT 1000 Introductory Financial Accounting	3	Lower	In-class	Accounting systems are the universal language for business worldwide. This introductory course covers the complete accounting cycle, from the recording of transactions in journals to the preparation of common types of financial statements used by businesses in Canada. Students examine how to record and summarize transactions into financial statements used by external stakeholders, prospective investors and businesses to manage internal operations.
BUS	HIST 1004 Leaders Through Time	3	Lower	In-class	Leaders have had a significant impact throughout our history. In this course, students study leadership styles and theories through readings, videos, case studies, research and classroom discussion. Various aspects of leadership and how leaders have helped shape the social movements that have defined our society are explored.

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LAS	POLS 2005 The Art of Leadership	3	Lower	In-class On-Line	Leaders surround us – we find them in the political arena, the military, families, and the workplace. The quality of our lives depends on how well our leaders perform. This course explores what it means to be an effective leader. Using both classical and contemporary writings, the course examines the psychological, moral, and socially acquired characteristics of leaders. We consider the tasks and challenges leaders face, such as initiating change, motivating people, formulating strategy, communications, decision-making, negotiations, and crisis management. The course ends with a case study of a famous leader.
BUS	MKT 1000 Marketing	3	Lower	In-class	This course provides an overview of all aspects of marketing as practiced by Canadian organizations today, both domestically and internationally. Students examine product, price, promotion and distribution frameworks as separate and integrated subsets of the marketing mix. These are explored as strategies to satisfy consumer wants and needs and to achieve organizational objectives. The course focuses on developing competencies in understanding the business environment and applying the tools and techniques of marketing research and analysis to develop effective marketing strategies. Legal, social, cultural and other elements of the marketing environment are considered in case studies requiring research of current materials and practical application of concepts.
LAS	SOCI 3004 Material Culture	3	Lower	In-class	Material culture refers to our social interaction with the multitude of everyday items, objects, and spaces that populate our shared milieu. Household objects, work environments, sacred items, roads, buildings and even written language itself are objects of

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					<p>material culture through which we make ourselves sensible to others and to ourselves. This course concerns itself with our ongoing ability to make meaning of our world by naming, designating, and assigning attributes to things, something we do in everyday life often without reflection. Both as theorists and as users of objects, we can address how we come to see as normal and natural the everyday physical objects and built forms that we as a culture have created through the collective imagination.</p> <p>Human made objects are durable and persist through generations, making their presence known to subsequent generations, who may use them as devices to interpret past lives and past ways of acting and thinking. A sociology of material culture, then, can be thought of as an archaeology of the present, investigating how we understand ourselves and each other through the physical things around us.</p>
BUS	ECON 1000 Microeconomics	3	Lower	In-class	This course introduces students to the biology of microorganisms such as bacteria, viruses, fungi, and protozoa. These organisms are studied in terms of their classification, physiology and distribution with an emphasis on their medical significance. Epidemiology of infectious disease including disease transmission, control procedures and body defense mechanisms is also studied.
LAS	ECON 2000 Money, Markets and Democracy	3	Lower	In-class Online	Over the past two-and-a-half decades, capital markets have markedly grown in influence, increasingly taking over from governments and banks the tasks of financing economic activity and serving the public's saving and retirement needs. After introducing students to the operational and regulatory framework of the currency, bond, equity, mutual/hedge funds, and derivative

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					<p>markets, the course poses the question: Do these markets, on balance, negatively or positively influence the social structure, economy, and politics of nations? In assessing this issue, the course surveys the debate surrounding theories of capital market efficiency and rationality, the history of recurring financial bubble and crash sequences, social justice issues raised by investment in morally suspect industries and emerging economies, the constraints imposed by the markets on governments' ability to manage their economies, the tension between democratic governance and central banking, the spread of an equity culture, and proposals for a new international financial architecture. Essentially, this course stresses the institutional details of capital markets, while placing them within their socio-economic and political contexts.</p>
SCAPA	*MUS 2500 Music in World Cultures	3	Lower	In-class	<p>This course surveys the music from various world cultures (including that of India, Latin America, West Africa, Indonesia and China) within the framework of ethnomusicological theory. Musical systems, instruments, performance practice, notational systems, oral traditions, political and social structures, religious belief systems, rituals and other social interactions, are integrated with anthropological and sociological theory including concepts of race, ethnicity and cultural identity, cultural imperialism, the impact of technology and mass media, post-colonialism, and globalization.</p>

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LAS	CULT 3001 Online Social Networks	3	Upper	In-class	<p>Life on the Social Network has transformed the way we communicate in the digital age. This course examines how digital technology, especially on the internet, enables people to connect with others in revolutionary new ways. Digital technology has transformed how we exchange information, communicate, and form intimate and professional relationships. This course focuses on social networking sites and how they facilitate and enhance communication online and are used by people to coordinate, change, and organize events in the real world. In fact, as students learn, the distinction between the real world and the digital-virtual world is blurred by such activity. Students assess a number of quantitative and qualitative studies from an international and multi-disciplinary perspective, investigating how social networking has transformed privacy, impression management, strategic writing, word-of-mouth communication, intimacy, political protest, therapy, health research, and collaborative efforts in the workplace.</p>
LAS	PSYC 3000 Personality Psychology	3	Upper	In-class	<p>We spend every moment of our waking hours dealing with personalities (even if it's just our own). This course introduces students to the field of Personality Psychology by examining the theoretical approaches, assessment instruments, and research findings that help us understand the fascinating complexity of human personality. Students become familiar with the main theoretical approaches to understanding personality, including Psychoanalytic, Trait, Humanistic, and Social-Learning, and the research generated by these approaches that have, in turn, informed their development.</p>

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BUS	PLBA 1000 Philosophy of Law	3	Lower	In-class	<p>This course provides a context for our existing legal system by exploring the bodies of legal thought that theorize the sources and shaping of our laws. This course on legal philosophy seeks to reveal the historical, moral and cultural basis of our legal concepts, to examine the classical debate between positivist and naturalist schools of thought, and to critically compare the formalist and realist approaches to jurisprudence. The issue of morally motivated disobedience to particular unjust laws, and challenges to the legitimacy of entire legal orders are examined in exploring the limits of legal order. Students also explore the tensions between law as a protector of individual liberty and as a tool of democratic self-rule by analyzing the writing of Catharine MacKinnon, John Stuart Mill, Patrick Devlin, and Ronald Dworkin. The study of such contemporary issues as civil liberties, defining equality rights in the context of social justice and feminist approaches to the rule of law enable students to understand law in its function as a social institution.</p>
LAS	POLS 2015 Power	3	Lower	In-class	<p>Power. It is something that most of us strive for but few of us obtain. Why do we desire power? Why is it, that for many, power is allusive? In order to address these questions, it is first necessary to ask: What is power? How is power acquired? How is power maintained? In this course, we examine the answers to these questions provided by some of the central figures in the history of political theory. In so doing, we investigate underlying issues concerning the relation between ethics and politics, the notion of good government, the qualities of leaders, the rationality of the use of violence, the importance of property, and the relation between power and truth. Students are asked to</p>

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					employ the theories and concepts studied in the analysis of issues in contemporary society and political issues.
LAS	POLS 4000 Power: The Question of Legitimation	3	Upper	In-class	<p>When historians in the future stand back and reflect upon the 20th century, they will no doubt see it as a time period marked by violence. That this will be the legacy of this century is surprising, for as the philosopher Hannah Arendt noted, "All great nineteenth-century thinkers were convinced that the next century would be the one of progress and reason. And yet, from Auschwitz to the Gulag, the barbarians ruled." Why was this the case? Why, when the world had become smaller and we had mastered a vast array of technology, did we so vehemently turn against each other? And what will be the repercussions of this violence and its increasing acceptance as we enter the 21st century?</p> <p>This course attempts to address these issues focusing on the problem of legitimation. In a time in which violence infiltrates our public and private lives, it is important to question when and under what circumstances, if any, violence can legitimately be employed. However, before addressing these issues, it is first necessary to examine the meaning of the term violence, to look at the conditions which give rise to violent action and to examine the variety of contexts in which violence flourished in the 20th century. Students are challenged to reflect on these issues, considering how they inform not only our past but also our future.</p>

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LAS	ANTH 1000 – Principles of Anthropology	3	Lower	In-class	<p>Why do people in different cultures think and act differently than we do? Why do different cultures have such divergent economic systems and ways of life? Why do some cultures seem to embrace ‘modern development’ while others resist? Why do people engage in practices that seem, to Western eyes, unfair or violent? How are consumerism and the global economy reshaping cultural forms and beliefs? How do gender, social class, caste, race, age, and indigenous status shape people’s lives and the decisions they make?</p> <p>This course seeks to answer these questions from an anthropological perspective. While providing grounding in the various fields of anthropology – biological/physical, archaeological, and linguistic, the course focuses on the social/cultural dimensions of anthropology. It uses these dimensions to examine people across nations and cultures, their socialization, the dynamics of their culture that shape the decisions they make, the impact of overarching forces, such as globalization, war, ethnic conflict, and nationalism and the various social categories of inequality, such as gender, class, ethnicity, and age, that shape these decisions. It exposes students to research methodologies that seek to explore and analyze human condition from as it is lived. Lastly, the course provides a focus on analyzing various forms of “development” and how they intersect with the impact of an integrating, global economic, political and cultural order.</p>

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LAS	SOCI 1000 Principles of Sociology	3	Lower	In-class Online	In a dynamic society, it is important for everyone to understand the social forces, cultural values, and ideological beliefs that frame and shape their behaviour and the pace and direction of change. Sociology, as the scientific study of collective human life, attempts to understand why people think, function and behave the way they do. This course examines the classical sociological theories of Marx, Durkheim, and Weber, in addition to more contemporary social theorists. This theoretical examination is then applied to understanding the importance of economic and political power, cultural and religious values, ethnic and racial identity, as well as gender, age, and class, in shaping who we are both as individuals and as members of a social group.
BUS	MGMT 3500 - Project Management	3	Lower	In-class	This course provides students with the skills and knowledge to deliver change to organizations through the successful use of projects. Students earn and apply project management methodologies, tools, and techniques required to initiate, plan, execute, and close projects. The students' general understanding of project management is further developed by applying the skills and knowledge to business projects. Project management software is employed.
LAS	*RSMT 2500 Qualitative Research Methods	3	Lower	In-class	The purpose of this course is to equip students with a knowledge and understanding of key concepts and methodologies associated with qualitative data analysis and research design in the social sciences. The course will begin by defining what constitutes qualitative research and what distinguishes it from quantitative research. Students will learn how qualitative research studies are designed, why a particular research methodology is chosen and how that methodology is then carried out. Several research designs

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					within qualitative research methodologies will be presented. Students will be introduced to methods such as ethnography, participant observation, interviewing and focus groups. In addition to covering ethical protocol in research, the course will investigate the interpretation of results, the writing up of findings and effective communication of data. In providing students with some background in how research is conducted and presented, the course will offer students the skills to think critically about research results that are presented to them in their coursework and in the media. Students will understand how qualitative research can provide important insights into problems or needs within a community or client populations, patterns of service delivery, consumer satisfaction and public opinion.
LAS	SOCI 3100 Race, Gender & the Digital Age	3	Upper	In-class Online	When the internet was first introduced into homes, it was interpreted as a free space where issues of race and gender, in particular, could be left behind. But the digital reality, from dating and social networking sites to video games and porn, has turned out to be quite different from those idealized predictions. This course attempts to re-introduce the notions of race and gender in the study of the digital world, since visible minorities and women were functionally absent from the internet at precisely the time when its imagery was being cemented in our consciousness. We commence the course by examining the major debates around race and gender in society. Once an understanding of these concepts is developed, we examine digital technology in the forms of the internet and mobile technology. In particular, we examine how race and gender happen online and in the digital world, focusing on how race, gender, and digital technology

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					intersect from a multi-disciplinary perspective. Topics include gender and the digital world, race and the digital world, representations on social networking sites such as <i>Facebook</i> and <i>MySpace</i> and in video games such as <i>Grand Theft Auto</i> and <i>The Sims2</i> , and minority women's use of mobile technologies, among others. We ask: 1. How does race and gender shape digital technologies?; and 2. What gets revealed when we ask questions about race and gender in relation to digital technologies? We engage with a number of case studies to serve as the foundation for students' own research
SMSIT	MSTU 1000 Role of Media in Society	3	Lower	In-class	In this course, students are introduced to the historical foundations and purposes of modern media beginning with the emergence of rudimentary newspapers as purveyors of shipping schedules and trade data and continuing through the rise of the free press as a bulwark of democratic societies. Emphasis is given to examining the role of modern media as witness to events of historical moment and in exposing corrupt practices and violations of the public interest in both government and private-sector contexts. Media is positioned as commercial enterprises with an historical interest in scandal and subject to their own deviations from their stated mandates to report with impartiality and balance. Contemporary developments to be analyzed include the impact on traditional media roles from 24-hour cable news, online news services and the increasing convergence between news media and the other industries of popular culture.
SMSIT	MSTU 1006 Social and Digital Media	3	Lower	In-class Hybrid	Social media is emerging, overtaking broadcast media as the dominant media form. It is reshaping institutions in all sectors everywhere, with a special relevance for the profession of public

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					<p>relations. A power enabler focused on building communities of special interest, social media technology offers both risks and rewards. This course contributes to the strategic basis that permeate all aspects of the BPR by providing a strategic context and overview, defining best practices, critically analyzing major social media. Students learn about a variety of social media applications, blog regularly, learn about metrics and SEO, and, as a capstone for the course, develop a social media client workshop. The course fosters a collaborative, peer to peer, open source, online, 24-7 culture that is essential to social media success. The course provides the foundation of knowledge and skills in planning, executing and measuring effective use of social media.</p>
LAS	SOCI 3001 Social Entrepreneurship	3	Upper	In-class On-Line	<p>Can entrepreneurs operate in a free market where success is measured not just in financial profit but also in the improvement of the quality of people's lives? What are social entrepreneurs and what is social entrepreneurship? Social entrepreneurship has rapidly become the most influential idea of our time. It represents an exciting and emerging set of models for systemic, positive, social and environmental change. Our best hopes for the future of humanity lie in the power and effectiveness of socially motivated, highly empowered individuals who will fight for changes in the way we live, think and behave. Social entrepreneurs are the practical dreamers who have the skill and the vision to solve problems and to change the world for the better. Social entrepreneurs develop micro-level political structures to challenge established institutional patterns that block social change. Most social entrepreneurship is not the product of single charismatic individuals but of ideas generated, propagated, and</p>

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					implemented by groups, networks, and formal or informal organizations. In this course we examine the growth in the number of socially entrepreneurial organizations globally that address various social and environmental issues and also look at how these organizations are moving into the mainstream. This course synthesizes research and lessons from practice by leading social entrepreneurs and scholars in the field. It aims to help future social entrepreneurs succeed in building a better world where all people, regardless of geography, background or economic status, enjoy and employ the full range of their talents and abilities.
LAS	PSYC 2500 Social Psychology	3	Lower	In-class	Social Psychology is an extremely diverse field that generally deals with people in social situations. Core topics include social behaviour such as aggression, obedience, conformity, intimate relationships, discrimination, and how groups function. They also include attitudes, social cognition, social perception, prejudice, and feelings of guilt, all of which are assumed to affect social behaviour. In addition, we cover some applied areas, such as psychology and the law. We also discuss basic methodological issues as they pertain to the above topics. Class discussion is an integral part of the course.
LAS	SOCI 3000 Sociology of Consumption	3	Upper	In-class	It's not who you know, but who you wear. Such is the advice from dedicated followers of fashion and others who might urge us to declare our identities and allegiances through the codes of consumption. The pursuit of the good life has been replaced by that of the "goods life." As the globalization process seeks to expand the market economy, this expansion requires the manufacture of desire for ever more "stuff" and an industry

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					devoted to the creation of the false hope that just one more purchase may buy happiness. This course tackles some of the most compelling interpretations of the function of consumption. Through exposure to a variety of contemporary and classical theories, students reflect on the social patterns of consumption and how these patterns reproduce, subvert, or reformulate inequalities of class, gender, and ethnicity. In order to promote self-reflexivity about our own role in the marketplace, methods of resistance are studied and arguments for ecological constraint are considered.
LAS	SOCI 2015 Sociology of Health	3	Lower	In-class	This course presents new ways to think about the body, health and illness and to see them not only as biological phenomena but also as culturally and socially mediated experiences. Students are asked to explore questions that frame mainstream views on health and health care, as well as perspectives that challenge these views. Medical practice traditionally sees the patient as a physical body, yet the social reality of the lived body is always present. The individual, and his/her family and friends, as well as nurses and other medical practitioners, play a key role in negotiating the contested territory between these two realities. Also, there are many different bodies—the body of the child, the pregnant woman, the athlete, the surgical body, the body in pain—and all are culturally framed.
LAS	SOCI 2005 Sociology of the Everyday	3	Lower	In-class	Our everyday lives are taken up with a myriad of practical accomplishments, and we routinely carry out activities and conversations and patterns often without thinking about how the world is constituted and negotiated in such work. Sociology of the everyday topicalizes the ways in which we as social actors

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					<p>animate the world and establish its order and sensibility through our on-going practices, while simultaneously acting <i>as if</i> the world is something outside and external to us. It makes a distinction between our orientation as everyday actors, who are caught up in successfully accomplishing and achieving what we need to do in the course of a day, and our orientation as social inquirers, who are interested in understanding the accomplishment of the world in and through what we routinely do and say. The readings and examples developed in this course make vivid how we stand as both the everyday person who is immersed in the ‘natural attitude’ of daily life and the social inquirer who seeks to raise the question of what in such practices and talk is taken-for-granted. In this difference and tension, the ‘seen but unnoticed’ qualities and characteristics of everyday life can be brought into view, allowing us not only to orient to what actually occurs in our practices of living, but to what also could be. Sociology can then serve as an imaginative aid, inviting us to temporarily bracket our common sense orientations in the interest of reflective understanding.</p>
SMSIT	MED 1000 Survey of Emerging Media	3	Lower	In-class	A survey of the history of new media and its contemporary applications including a study of the parallel values and history of film. Through readings, online screenings, guest speakers and group projects, students develop a greater understanding of the inherent complexities of converging old and new media and the ethical considerations that occurs.
LAS	SOCI 3005 Technology and Social Change	3	Upper	In-class Online	The course introduces technology as a social concept rather than a term relating to the mechanics of artifacts. The main goal of this course is to explore the many ways in which technology

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					<p>enters into and structures our lives. Understanding technology as a social construct allows the students to uncover the economic, political and social characteristics of everyday technologies. A unique sociological understanding of technology allows the students to view technology as a method of practice and as a social movement. This course examines technology in a variety of environments including local communities, the workplace and the marketplace, while analyzing diverse issues such as surveillance, gender issues, the information society and overall communication. The end result is a well-rounded understanding of how technology affects our social systems and how social systems influence technology, thereby providing an understanding of technology as practice.</p>
LAS	POLS 2020 The Corporation in Society	3	Lower	In-class	<p>Traditionally, corporations have been permitted to operate free from the moral and social obligations imposed on other institutions. The maximization of profits for shareholders has long been seen as the only appropriate object for corporations. Recently, however, this view has been challenged. A growing movement insists that corporations ought to subordinate the pursuit of profit to the fulfilment of social responsibilities. This course explores how socially responsible corporations should conduct their business affairs. The course begins by laying out the general principles of corporate social responsibility, while identifying the parties, known as stakeholders, whose interests corporations ought to heed. Afterwards, the course proceeds through each of the stakeholders, analyzing the particular challenges each pose to the socially responsible corporation. At the end of the course, a framework for the comprehensive social</p>

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					evaluation of corporations is developed in the form of a social audit.
LAS	AWCR 1003 The Imagination – Self and Society	3	Lower	In-class	<p>This course is an elective for students in Humber degree programs. It is designed to develop students' reading, writing, and critical skills through understanding, discussing, and writing about a variety of non-fiction essays drawn from different academic disciplines and focused on the theme of the imagination. Its main objectives are to develop students' critical skills and academic writing abilities by 1) encouraging analytical depth in textual analysis and 2) developing students' breadth of understanding through a focus on the interrelatedness of the texts studied. These skills are developed through lecture, class discussion, and a series of written essay assignments that increase in complexity and evaluative weight as the term progresses. The principles of clear writing and reasoned argumentation are emphasized in lectures and expected in all assignments. In the final essay and final exam, students are expected to present a cumulative and synthetic understanding of all texts studied during the term.</p>
LAS	ECON 2001 The Underground Economy	3	Lower	In-class	<p>Have you ever purchased a counterfeit product? Are you aware that the underground economy represents an estimated ten percent of GDP in Canada and the U.S. and over fifty percent in many less developed countries? How can illegal trade and exchange be so hidden yet employ an estimated 1.8 billion people globally? Transnational criminal activities such as the illegal trade of arms, gold, drugs, money, products, information, and people are among the least understood aspects of globalization, and they contribute to growing tensions and conflict in domestic and world</p>

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					politics. This course introduces students to the underground economy and illegal finance with a view to understanding their impact on and cost to the legitimate, law-governed economy. Students also have the opportunity to understand both successful and unsuccessful strategies for restricting this activity as well as examining why political actors (like states and police forces) are more motivated to tackle some parts of the underground economy than others.
LAS	SOCI 2010 Understanding Mass Communication	3	Lower	In-class	<p>This course leads students through an investigation of the impact of mass media on culture; specifically Canadian culture. The role of mass communication in society is examined in terms of its theoretical and practical applications. The transmission and transformation of mass media content is discussed in terms of political and corporate interests, behavioural dynamics, national and international concerns, advertising and marketing agendas and technological implications. An emphasis on Canadian cultural goods such as television, radio, film, print media and the Internet lays the groundwork for an extensive discussion on the overall impact of mass media on a national and global scale particularly the US and Europe.</p> <p>The role of mass communications in socialization, the formation of public opinion, critical journalism, democracy and social change are investigated.</p>
SMSIT	FILM 2502 Visual Communications		Lower	In-class On-Line	The Visual Communications course provides students with the experience of analyzing the visual artefacts of our contemporary culture. Students use the resulting knowledge in designing their own visual creations. They examine both static and dynamic

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					imagery (advertisements, photographs, films, television programs and interactive media), as they broaden their understanding of the underlying principles of "massaging images" in our electronic age.
LAS	POLS 3000 War and Morality	3	Upper	In-class	<p>The past century has seen a shocking increase in the power – and perhaps even the willingness – that human beings have to destroy each other. Two world wars, the targeting of civilians with atomic bombs, the development of even more deadly nuclear weapons, countless revolutions, military coups, civil wars, and the rise of international terrorism all testify to the continuing use of violence and war as means to achieve political ends. This tendency is even found in calls for “humanitarian wars” that would be fought for the preservation of human rights and the protection of vulnerable populations.</p> <p>In light of the pervasiveness of war in many regions around the world today, it is important to critically examine the issue of how military force might be used for “moral reasons.” This course explores the possibilities of waging a moral war (if this is indeed possible) by applying various perspectives from political theory and philosophy to case studies.</p>
Arts and Humanities					
LAS	HIST 4000 - Adolf Hitler and the Rise and Fall of Nazi Germany	3	Upper	In-class	Adolf Hitler is widely considered history's ultimate mass murderer. And yet the country that came to regard him as its savior after its defeat in World War One, and followed him to ruin at the conclusion of World War Two, was famously known for its great music, art, literature, philosophy and science. How could such a civilized country as Germany become complicit in the

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					genocide of six million Jews, and the deaths of millions of other men, women and children considered by Hitler and the Nazis to be “racially inferior”? In “Adolf Hitler and the Rise and Fall of Nazi Germany” we try to answer this and related questions that have left a dark stain on the history of the 20th century.
LAS	ENGL 2300 Betrayal in Contemporary Fiction	3	Lower	In-class	<p>A story is never true...but to try and stop telling stories is to entangle yourself in an even deeper level of untruth.” (from a review of Monica Ali’s Alentejo Blue)</p> <p>What does it mean to betray? To be betrayed? “Betrayal in Contemporary Fiction” examines some answers to these questions as reflected in fiction. From the German invasion of France to a lover’s picnic in the English countryside, from Noah’s Ark to the backlots of 1920s Hollywood, the novels we’ll be reading take us to places where we can find out more about the moral, social, psychological, and emotional dimensions of betrayal. But we’ll also consider the extent to which fiction itself might be said to constitute a kind of betrayal of truth. To this end, we’ll examine a variety of narrative strategies and think about some of the ways in which novelists “betray” us in the interests of their fiction. Literary theory helps us to frame our findings, think critically, and begin to answer the question: Does fictional ‘betrayal’ take us further away from the truth or help us understand reality in entirely new ways?</p>
LAS	PHIL 1000 Brainstorm: Ideas and Arguments	3	Lower	In-class	We think and argue every day about matters both minor and important. But do we really know what it means to think? Do we know how to argue? Where do our thoughts and ideas come from? How do we judge which ones to accept and which to doubt

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					<p>or discard? In this course, we critically examine what it means to think rationally and argue intelligently about a number of historically significant topics. The course uses original sources rather than secondary literature, thus strengthening student's ability to read and analyze university level academic material. We consider applications of specifically philosophical thought to questions about the existence of God, the nature and limits of human knowledge, our moral judgments of people and actions and, our aesthetic judgments of art.</p>
LAS	PHIL 3000 Business and Professional Ethics: Your Money and Your Life	3	Upper	In-class	<p>What has been your reaction to the plethora of business scandals that have peppered the news? Are you judgmental or indifferent, assuming that corruption is part of daily life, and possibly, even an indispensable ingredient of business life? What is the place of ethical discourse in the business world -- ought it to be essential, or tangential, a point of discussion raised for "damage control" when such scandals are brought to public light? What is the place of ethics in <i>your</i> life, and how are you to steer that life if your "personal" ethical code is at odds with the ethical code of the workplace? What is the place, value, and good of labour in your life, and how can you live a life of integrity? Can you answer these questions, <i>and</i> defend your responses?</p> <p>This course helps to do so by enabling you to understand, identify, critically evaluate and assess, both in theory and practice, ethical concepts and arguments as they pertain to business practice, professional conduct, and personal life. Upon successful completion of the course, you should have the tools to help you navigate through, and calm the myriad moral storms that you will face in your professional life</p>

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LAS	HIST 1000 Canadian Studies: The Challenge Ahead	3	Lower	In-class	<p>What does the twenty-first century hold in store for Canadians? In order to understand the challenges confronting us now, and in the future, it is necessary to understand how we got to be where we are. By concentrating on the development of Canadian political, economic, social, and cultural institutions, this course assists us in understanding the serious challenges confronting Canada today and tomorrow--challenges that are serious enough to put the future existence of Canada in question.</p>
LAS	HUMA 3000 Desire and Discontent	3	Upper	In-class	<p>Focusing on our experiences of passion, acquisitiveness, success, and their attendant emotions of happiness, despair, guilt, hope, shame, regret and anger, this course examines the role which desire and discontent play in motivating human behaviour and shaping personality. In so doing, students undertake a critical reading of texts in philosophy, psychoanalysis, and psychology, including in their analysis thinkers such as Plato, Epicurus, Hegel, and Freud.</p> <p>This interdisciplinary course examines the insights of philosophy, psychoanalysis, and psychology in the attempt to understand the human cycle of desire and discontent.</p>
LAS	PHIL 2003 Ethics and Moral Theory	3	Lower	In-class On-Line	<p>Whatever our cultural and socio-economic backgrounds, all of us seek to achieve a good life. Though most people immediately identify that with happiness, there can be little doubt that the good life must also include being a moral person. For no matter how much pleasure, money and power we happen to have at our disposal, most people ultimately find it unsatisfying unless they feel that they deserve their situation in life by virtue of the acts they've performed and the causes they've supported. The</p>

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					<p>purpose of this course is to examine and clarify the moral component of the good life. Our focus is on contemporary issues of the sort that people are likely to come across in their everyday lives. Hence, the course considers moral dilemmas that arise in our relations with family, friends, lovers, work, business, law, health care, animals, and the environment. Moral theories are discussed to ensure students can thoughtfully engage the issues, but the emphasis is on resolving practical dilemmas critically and thoughtfully.</p>
LAS	PHIL 3100 Existentialism	3	Upper	In-class	<p>If you are looking for clarity and certainty, there are many philosophies and religions that tell you what is right and wrong, and describe for you the best way to live your life. Existentialism, in contrast, argues that we can never know what is true, never know what is right, and that we can't even understand our own nature; any pretense that we have the answers to these questions is nothing more than a failure to honestly face up to the uncertainties of the human condition. Real life, the existentialists often say, is profoundly absurd, since we must make important choices every day of our lives, and yet we cannot really justify any of these choices; they spring from our passions, not our reason. And yet, while we cannot escape from the absurdity of life, this does not make our lives meaningless. On the contrary, the existentialists argue that by throwing ourselves fully into a cause, a belief, or an understanding of what is best in life, we can take ownership of our own lives, wresting back control from our slavery to the opinions of others.</p>

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LAS	ARTS 2000 Film: Styles, Narratives and Techniques	3	Lower	In-class	Cinema is the foremost art of the last 100 years and as viewers we have developed habits of watching that sometime obscure our awareness of how the art of cinema achieves its effects and tells its stories. In this class we carefully examine the techniques of the moving image -- mise en scène, cinematography, editing, sound -- and the early formation of the now easily recognizable styles of most cinema. In assembling a technical and analytic vocabulary to understand and assess style in film art, students begin to evaluate the formal and narrative properties of fictional film. Form relates to how we experience feeling and meaning as film audiences; it also relates to the formal properties of film (such as repetition and variation of distinct themes or elements, development, and the overall effects of unity and disunity). Narrative relates to the structure of plots and the flow of story information in cinema. Once students understand the stylistic, formal and narrative properties of film they can then fulfill a main objective of this course: the critical analysis and evaluation of recent examples of the cinematic art.
LAS	HUMA 3005 Good and Evil	3	Upper	In-class	Do good and evil really exist? In the early years of this century, we have been exposed increasingly to the idea that there are still indisputable evils in the world – terrorism, war, ethnic violence, and the destruction of the environment, just to name a few. But does it still make sense to talk about good and evil, or are these concepts too simplistic, especially when applied to complex social, political, and economic issues? Even if we think the terms still have meaning, are we as human beings responsible for the good and evil carried out in the world? Such questions have ancient roots. With this in mind, we explore conceptions of good and evil selected from various philosophical and religious traditions. We

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					also apply the different perspectives we examine to modern ethical and political problems. The aim of this course is to encourage students to think critically about what it means to be a responsible human being and a citizen of the world in the 21 st century.
SCAPA	HIST 1005 Great Performances in Jazz	3	Upper	In-class Hybrid	Many realize that jazz has produced a wonderful body of music. Like all art however, jazz also presents the scholar with a host of issues worth further exploration. In this course, we examine “great” performances in jazz history. These performances are “great” not only musically, but also for their ability to spark discussion. In this class, performances are approached as a semiotic text with which we can examine such issues as race relations in America, ideas of cultural hierarchy, concepts of authenticity, political and popular definitions/uses of jazz and notions of virtuosity (among other issues). Further, as the usefulness of strict chronological approaches to history has been contested—it is argued that historical narratives result in an evolutionist or teleological aesthetic—issues structure this course. “Great Performances in Jazz” engages history, music appreciation, cultural studies, historiography and sociology in an exciting and unique way.
SCAPA	HIST 3000 History of Canadian Music	3	Upper	In-class	<i>Canadian Music: Issues, History and Reception</i> is an exciting upper-level course that examines the contributions of important Canadian musicians and musical styles while enriching the student’s relationship, understanding and listening experience with Canadian music through selected musical examples and topics. As music is an excellent portal through which to analyze a host of extra-musical issues, <i>Canadian Music: Issues, History and Reception</i>

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					<p><i>Reception</i> offers students the opportunity to explore a variety of issues and ideas while learning to identify, assess and differentiate between various historical periods, genres and geographical styles of Canadian music. Canadian musical genres to be examined in this course include, but are not limited to, rhythm and blues, rock 'n' roll, hip-hop, rap, folk, classical and jazz.</p>
SCAPA	HIST 1045 History of Jazz	3	Lower	In-class	<p><i>History of Jazz</i> is a survey course in jazz history that examines in lecture, text and recorded examples various styles of jazz from the last century. This course enriches a student's relationship and listening experience with jazz by familiarizing the student with the basic rhythmic, harmonic, melodic and formal conventions in jazz. Students learn to differentiate various periods of jazz into geographical (New Orleans, Chicago, Kansas City, West Coast, New York) and historical periods (Early Jazz, Bebop, Swing, Cool, Avant-Garde, Hard Bop). Further, students learn to identify key practitioners in each of the styles discussed, identify musical examples and gain a working familiarity with such musical terminology germane to jazz as <i>trading fours, improvisation, swing feel, sax soli, riffs, blue notes</i> etc. While students are not required to memorize every musical name contained within this history (there are many), students come to learn about the genre's key players, encounter what they sound(ed) like and learn to comprehend why they are important. Lastly, jazz, like all music, offers an excellent portal through which to study America, race relations, social concerns and a host of extra-musical issues. This course addresses many of these central issues in this course in order to enrich the student experience with this fascinating body of music.</p>

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SCAPA	HIST 1042 History of Popular Music	3	Lower	In-class	<p>This course examines a huge, rich and varied body of music. While we are loosely examining so-called “popular music” from the end of World War II to the Present, we also look at some of the musical movements, ideas and history that predate WWII in order to contextualize our studies. Further, because the definition of popular or “pop” music has changed over the years, we take an inclusive approach to “pop music” here, examining jazz, blues, hip-hop, rap, trip-hop, ska, reggae, disco, funk, folk, heavy metal, hard rock, progressive rock, grunge, soul, R&B, house, acid jazz and mash-up styles, to name but a few. Therefore, “Popular Music” is less a musical style and more an ever-changing definition mediated by corporate radio and recording, cultural taste and fashion and a host of other social, political, musical, cultural and aesthetic considerations. Accordingly, in this class we look at, discuss and listen to music while touching upon many other issues. Hopefully this music provides a portal through which we can examine history, sociology, race relations, corporate involvement in the arts and many other exciting topics.</p>
LAS	HIST 2500 Canadian Studies: Hitler and Stalin: Architects of Evil	3	Lower	In-class	<p>No understanding of the 20th century is complete without an awareness of the staggering crimes against humanity Adolf Hitler and Joseph Stalin committed in the name of communism and Nazism respectively. This course examines the social, political and economic conditions that produced these uniquely evil men and how, once they attained absolute power, their murderous policies resulted in the deaths of untold millions – in war, in the slave labour camps of the Soviet Gulag and in the Nazi death camps in German-occupied Poland whose primary aim was to liquidate European Jewry. “Hitler and Stalin: Architects of Evil” raises fundamental questions about the nature of evil, the malevolent</p>

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					uses of propaganda and political terror, the ultimate crime of genocide, and the troubling question of assigning blame and bringing the guilty to justice.
LAS	PHIL 2010 How is Society Possible? Conflict, Cooperation & Social Theory	3	Lower	In-class	What constitutes the social glue that binds individuals together to form a society? How is conflict accommodated and sufficient cooperation encouraged to ensure continuity? How is society best organized? Looking at issues such as the concept of human nature, the dynamics of group behaviour, the development of social institutions, the distribution of scarce resources, and the notion of power and punishment, students reflect on these questions in a critical manner. Through a study of the works of Marx, Durkheim, Weber, Mead, Parsons, and Mills, this course provides an introduction to social theory.
LAS	HIST 4010 Josef Stalin: Red Tsar of the USSR	3	Upper	In-class	Of all the major political leaders in the first half of the 20th century, Josef Stalin demonstrated an almost unique ruthlessness in his efforts to transform the Soviet Union into a global superpower, one that Communist Party propaganda claimed followed the liberating and humane principles of Marxism-Leninism. While most historians agree that by the time of Stalin's death the USSR had indeed made great progress, these same historians point out that such progress came at far too high a price. For under Stalin the Soviet Union was the world's most repressive totalitarian dictatorship, a regime responsible for the deaths of millions in prisons, slave-labour camps, mass executions and war. <i>Josef Stalin: Red Tsar of the USSR</i> seeks to explain just how and why this tragedy happened.
LAS	HUMA 2015 Justice: A Philosophical and Literary Approach	3	Lower	In-class	The demand for justice seems timeless and universal. Yet just what is it that we seek? What is the nature of justice? How can it

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					<p>be administered? Is it a realizable goal or an unachievable ideal? This course addresses these three issues through a reading of key texts in the philosophy and literature of law. Considering the relationship between law and morality, the nature of crime, the concept of due process, and the purpose of punishment, students explore the ideas of such legal scholars as Hart, Fuller, Posner and Dworkin through a study of Sophocles' <i>Antigone</i>, Dostoyevsky's <i>Crime and Punishment</i>, Kafka's <i>The Trial</i> and Camus's <i>The Outsider</i>.</p>
LAS	PHIL 4000 Knowing and Believing: Epistemology	3	Upper	In-class	<p>Not only does the theoretical investigation of knowledge – epistemology – occupy one of the main branches of philosophical study, but as Louis Pojman has ventured, it is also arguably “the central subject in philosophy...basic to virtually everything else”. Epistemologists have wrestled with such age-old questions as: What is the difference between knowledge and opinion? How do I know the external world? What counts as adequate justification for my beliefs? And what, if anything, can I know for certain?</p> <p>But while the approach to such questions has grown increasingly refined in the Anglo-American world since the early part of the 20th century, challenges from feminist and other post-colonial writers have been gaining momentum in recent times, threatening the “epistemological project” as it has traditionally been conceived. These challengers have insisted on new questions such as: What is the relationship between knowledge and power? What political interests underlie the quest for objectivity? And is the sex of the knower epistemologically significant?</p>

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					These and other such questions are examined throughout the course, as we navigate a path through the history of epistemology – from a brief survey of its Ancient origins and Early Modern rebirth, to a more sustained investigation of its present-day concerns and outlook for the future.
LAS	PHIL 2005 Love and Sex: Philosophical Perspectives	3	Lower	In-class On-Line	What is sexually ethical? What is sexually normal? Are men and women held to different standards of sexual conduct? Should they be? What is the nature of erotic love? Do men and women love in the same way? Do we love someone because he is beautiful or virtuous, or do we see him as beautiful or virtuous because we love him? Can friendship and sex be successfully combined? Are erotic love, friendship and love of family in conflict with a duty to love all human kind? These are just some of the questions to be explored in Philosophical Perspectives on Sex and Love. We use philosophical techniques of rational analysis to articulate contemporary problems concerning sex and love and to develop arguments for and against a variety of viewpoints on these issues. This philosophical process aims to help us examine our own beliefs about sex and love so that we can better understand ourselves, our relationships, and the societies in which we live.
LAS	ENG 2000 Love Stories	3	Lower	In-class	A young man and woman sit next to each other in a garden, reading a love story. They look up from the page, their eyes meet, and ... “we read no more in the book that day,” the young woman later tells the poet Dante, who records their story in the <i>Divine Comedy</i> . Francesca and Paolo were condemned to hell for their adulterous affair, but they were not the first couple, nor the last, to be seduced by tales of sex, love and romance. In this

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					course, we enjoy stories of passion, obsession, perversity, sexual games and romantic transgression. From a proper English drawing room to a decidedly improper transsexual cabaret, from a sultan's bedchamber to a New Jersey funeral parlour, we'll meet some famous lovers and some infamous ones. We'll contemplate the diverse and sometimes ambiguous nature of passion, delve into the joys and pains of romance, and consider the connections between love, desire and storytelling.
LAS	*HUMA 2004 Madness and Its Myths	3	Lower	Online	Every society distinguishes between those on the “inside” and those on the “outside” and one way of doing this is by labeling some people as “mad.” But what does it mean to be called mad? Who gets to decide? In this interdisciplinary course students explore ways in which societies have tried to understand madness – from God-inspired visionaries and demon-possessed souls to traumatized psyches and mis-wired brains. The course begins by examining the concept of madness from philosophical, religious, psychoanalytic, sociological and evolutionary perspectives. It will analyze some commonplace myths and representations of madness in popular culture, including the multiple personality, the violent psychopath, and the mad genius. Overall, the course considers how the study of madness can shed light on our definitions of human nature, on shifting societal labels of what is considered normal or abnormal, and how difference has often been categorized as illness.
SCAPA	SOCI 2002 Music in Contemporary Society	3	Lower	In-class	Music may be ubiquitous but its role in society is multifaceted and complex. It has the power to move us to the greatest emotional heights or depths, act as an agent of ideology, assist in worship, celebrate life’s events and memories, facilitate a sense of

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					<p>community, contribute to our own unique identity, or simply make our shopping environment or elevator ride more hospitable. But music does not just happen on its own; it is what we make it, and what we make of it. This course explores important sociological themes through the study of musical expression in North America. Students critically analyze the influence of technology, ideology, aesthetics, class, ethnicity, race, age and gender, on various genres of music including jazz, heavy metal, hip hop, punk rock, country music, World Beat and rock 'n' roll. Class discussions centre on critical reading of texts and ideas from Adorno, Small, Frith, Hebdige, among others, with the purpose of engaging with some of the significant cultural issues of our time.</p>
LAS	HUMA 2003 - Music, Meaning and Values	3	Lower	In-class	<p>How is it that even music without words can “speak” to us? And if it “speaks” to me, does music speak to others in similar ways? Another way of thinking about such questions is to ask: Does music involve meanings and values that address whole communities? This course examines music across a range of western musical genres in light of the notion of musical value. While different people find music valuable for a number of reasons, this course asks how different musics themselves articulate different values and considers the extent to which those values support or contradict the values that we hold both as individuals and as members of the world community. Focusing on issues raised in Julian Johnson's provocative book, <i>Who needs classical music?</i> the course is concerned, not with distinctions between “popular” and “classical” music, but with addressing questions related to human and musical meaning. These questions cut across boundaries of genre and probe the heart of</p>

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					<p>why and how we make the musical judgments we do. Such questions demand that we engage music self-critically, as it unfolds, and that we consider why, years after its initial creation, the music of the Beatles or of Mozart remains central to our humanity.</p>
LAS	PHIL 2020 People, Mind and Body	3	Lower	In-class	<p>In our daily lives, we often claim that we care a great deal about “self-expression.” We might also worry about being “true to ourselves,” and about acquiring greater “self-knowledge.” Our bookstores are increasingly full of books described as offering “self help.” But what exactly is this “self” that needs to know itself, express itself, be true to itself, and why does it need so much <i>help</i> in doing so?</p> <p>In this course, we explore some of the classic philosophical answers to the question of what makes a self. Some say that it’s all about having a soul. Others say that it’s our memories that make us who we are. We even take a serious look at a theory which claims that there is no such thing as a self! But while we have one eye trained on the grand philosophical visions of such figures as Rene Descartes, John Locke, David Hume, and Jean-Paul Sartre, we have another eye directed towards the research of contemporary psychologists and neurologists such as Stanley Milgram, Philip Zimbardo, Antonio Damascio, and Oliver Sacks. These scientific perspectives sometimes support one or another of the philosophical theories about human nature, while at other times they give us excellent reason to think that the philosophers –and our common sense –has got things completely wrong. What they never do, however, is to put the philosophers out of work.</p>

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					The more that science has to tell us about human nature, the more deeply mysterious becomes that “self” that I think I am.
LAS	HUMA 2010 Popular Culture: An Interdisciplinary Approach	3	Lower	In-class	<p>Exactly what is popular culture? We all see it, hear it, watch it, read it, dance to it, and even play it. But where does it come from? What role does it fulfill? Is it worth studying more closely? Many sociologists certainly think it is a worthwhile topic of study. This course explores how popular culture intersects with other social aspects such as class, race, and gender, and how it shapes our social history and participates in creating what George Lipsitz calls our “collective memory.” By analyzing such areas of popular culture as popular film, narrative, music, and television, we shall evaluate how it formulates an important and often complex role in the cultural experience of our lives. We shall also examine how we can usefully apply the theoretical ideas of post-structuralism, Marxism, and feminism to help us analyze popular culture. Finally, we shall investigate popular culture’s relation to politics and consider the following question: Are we simply foolish and ignorant consumers manipulated by the mass culture industries, or can we actually draw on popular culture as a form of individual expression and engage in a productive dialogue with others in society?</p>
LAS	*AWCR 1007 Popular Culture	3	Lower	In-class	<p>As both consumer and producer of popular culture in a wired and viral environment of the twenty-first century, each of us is also already its instant commentator. In this course, you will convert your opinionated tweets and “texts” into reasoned critical analysis of select pop icons, fads, fashions, trends, and events. We will examine how the pop culture industries of entertainment, electronic communication, and advertising come to shape</p>

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					imaginings, work and leisure time, public and private spheres of life, bodies and identities. As part of your coursework, you will commit your critiques to both paper and the blogosphere. The principles of clear writing and reasoned argumentation will be emphasized in lectures and expected in all assignments as you relate your participation in popular culture to the evolving questions of the course.
LAS	HIST 2002 – Prohibition: The History of Bad Behaviour	3	Lower	In-class Online	We are currently living in an era of Prohibition: possession and trafficking of substances such as marijuana, heroin, and cocaine are illegal, as are behaviours such as polygamy, and procuring prostitution. Smoking in a bar used to be commonplace; now it can land you with a hefty fine. What motivates governments to engage in such social control? What members of society use their power to impose their values on others? What are the consequences of these different forms of moral regulation? This course examines three hundred years of the regulation of behaviours and substances believed to be ‘bad’ in North America. It introduces students to some of the most recent scholarship on social and moral regulation, focusing on issues such as smoking, gambling, alcohol and drug consumption, prostitution, venereal diseases and sex education, homosexuality, abortion, and pornography. Regulation of these practices has been the work of reformers, social and commercial interest groups, religious and morally based organizations, as well as the state through law enforcement agencies, courts, and educational systems. At different points in history these various groups worked together to have their views imposed on Canadian and American societies. In this course we trace the evolution of these regulation

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					movements and determine how successful they were in shaping discourse, influencing state policies, and creating a morally 'better' world.
LAS	HUMA 3001 Religion in Society	3	Upper	In-class	Is religion a force used for good or for evil in society? Is it used to promote peace or is it more often a catalyst for warfare and violence? For the last several hundred years questions about religion and its roles, for good or bad, have been intensely scrutinized. The debate swirls around us and touches on countless issues including cults, abortion, terrorism, religious wars and persecution, religious freedoms and liberation, and, of course, creationism vs. evolution. In fact, recent and very popular 'new atheists' have proclaimed religion as one of the world's great evils. Yet others have argued that religion historically (and even today) is one of the main forces for social cohesion and the promotion of non-violence. This course puts religion 'on trial', examining evidence on both sides, drawing on evolution, history, sociology, psychology, and politics. And while students may reach no decisive conclusion on these issues, they are better equipped to critically engage in this utterly inescapable conversation.
LAS	HUMA 2002 Religions of the World	3	Lower	In-class	The majority of people in the world today consider themselves to be "religious" in some way or other. This is true despite the rise of secular society in the modern world. Religion continues to play a major role in culture, in world events, and in the ways individuals live their daily lives. To have knowledge of how people understand and express themselves religiously is important for any citizen in today's society, as it fosters moral insight, global awareness and cultural sensitivity. This course introduces students to some of the world's most significant religious

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					<p>traditions, including Hinduism, Buddhism, Judaism, Christianity and Islam. Students may also be introduced to one of the following traditions: Jainism, Sikhism, Japanese traditions, Indigenous traditions, Chinese and Korean traditions, or New Religious Movements. Students study the central beliefs, practices, teachings, people, institutions, histories, and writings of each tradition. Students also consider more broadly the question of what it means to live “religiously” in the contemporary world. Through this study, students examine the impact religion has on perceptions of politics, society, ethics, law, war, the economy, the environment, and the status of women.</p>
LAS	CULT 2001 Remix Culture	3	Lower	In-class	<p>Wired magazine recently profiled “Remix Culture” as one of the “7 essential skills you didn’t learn in college.” This course attempts to remedy the situation. The re-use of other people’s work has become central to the creative practice not just of many recognized artists but of everyone who can use a computer. The explosion in remix and mashup is an exciting and rich new creative mode, but it also raises a number of politically-charged questions: Who owns creative work? Who benefits from our current legal system of intellectual property rights? Should we accept works built on plagiarism, however artful they may seem, as serious artistic endeavors? Is it necessary to know one’s sources fully in their original historical contexts in order to appreciate, understand, or create truly meaningful remix art? What do we owe to the creators of the past whose work we appropriate and remix? This class places contemporary artistic practices of remix and mashup within their historical context, looking at how variation and adaptation have been practiced (and often condemned) in the Western tradition. We explore the use</p>

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					<p>of remix-like forms of appropriation by 20th century avant-garde artists and writers, and we focus on hip hop musical practice (and its antecedents and offshoots). Finally, students create their own remix in one of the arts, and critically engage in analysis of their own creative work as remixers.</p>
LAS	HUMA 2005 - Shakespeare and Film	3	Lower	In-class	<p><i>"Look here upon this picture and on this . . ." Hamlet, 3:4.</i></p> <p>When you read <i>Hamlet</i> do you see the title character as a noble philosopher or as a clueless college student? Are Romeo and Juliet elevated figures of romance or victims of their own hormones? Is Richard III a fascist? Is <i>Twelfth Night</i> a simple comedy about mistaken identity or a complex meditation on gender? Every filmmaker who approaches a Shakespearean play interprets the text differently—and film provides a wide range of strategies and techniques to express that specific vision. This course looks at some of the ways that film versions of Shakespeare's work have approached the task of uncovering different levels of meaning within the plays. Beginning with a careful reading of <i>Hamlet</i>, <i>Twelfth Night</i>, <i>Richard III</i> and <i>Romeo and Juliet</i>, we'll go on to consider how adaptation to film can add nuance, depth, and significance to the original texts.</p>
LAS	*HIST 2100 Ten Technologies That Changed the World	3	Lower	In-class	<p>Why was writing crucial to the creation of civilizations? What impact did the printing press have on the spread of knowledge? In what ways was the railroad implicated in nation building? What role did the birth control pill play in the sexual revolution? In this course we examine the most significant technological inventions in the history of the world, such as the engine, electricity, the Internet, and the act of writing itself.</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>This course traces the history of technological revolution beginning with the dawn of civilization through to the Internet age. It explores the social impact of ten technologies on the history of the world, technologies that have shaped the way we communicate, travel, war with one another, control our bodies, and live our daily lives.</p> <p>Ten Technologies that Changed the World situates each invention historically, socially, and geographically. It explores the relationship of these technologies to various forms of social change, such as the development of civilization, the growth of empires, family life, consumerism, globalization, sexual revolution, population growth, the gendered division of labour, the spread of knowledge and power, and the development of social media.</p>
LAS	PHIL 2000 The Good Life: A Philosophic Investigation	3	Lower	In-class	<p>Why have you chosen to study at Humber College this year? Do you think that doing so will make you more employable and therefore increase your income? Are you hoping to satisfy your intellectual curiosity or develop new skills? Do you hope that these skills will help you to make a difference in the lives of others? Or is school simply a good way to meet new friends and romantic partners?</p> <p>If you answered 'yes' to any of the above, you already have some ideas about "the good life" –you have some thoughts, that is, on what sort of things make our lives as good as they can be. Rather than assuming that we already know what ingredients go into</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>making “the good life,” however, we take a big step backwards in this course in order to study a broad range of thinkers as each attempts to find the key to the good life. For some, it is found in the happiness of pleasurable experiences (Epicurus, Fischer, and Montaigne). For others, it is found in overcoming physical, psychological, or political obstacles to happiness (Marx, Freud, Sacks). For Rousseau, the good life consists in a tranquil celebration of nature; for Nietzsche and Emerson, in artistic individualism; and for Plato, in wisdom and knowledge. Our task is to determine if any of these approaches –alone or in combination –can offer us any guidance as we ourselves seek to achieve “the good life.”</p>
LAS	PHIL 2015 Theories of Beauty	3	Lower	In-class Online	<p>Beauty is mesmerizing. It captures our attention, fuels our imagination and leads us to risk our money, our time, our energy, our values, and even on occasion, our lives in its pursuit. Yet despite its influence and power, we rarely sit back and consider the nature of beauty. What is beauty? Where is it to be found? And why is it so captivating? To a great extent, beauty remains to us a mystery.</p> <p>This course explores the answers to these questions offered by central figures in the history of aesthetics including Plato, Kant, Tolstoy, Bell, Benjamin, Danto and Bourdieu. In the course of this investigation students consider how beauty is constructed, how it is appreciated and why it is of such importance to us. What is the purpose or goal of creating a work of art? How do artists transform their ideas of/about beauty onto a canvas or into a poem? How do they judge the success or failure of their own works? Is beauty really in the eye of the beholder? How do we</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>judge works of art? How do we address difference and diversity in the interpretation of artworks? Reflecting on these issues, students apply the theoretical ideas/concepts developed in the lectures and readings to works of art from the fields of fine art, music, film, architecture and literature.</p>
LAS	ENGL 4000 Trauma and Memory in Literature	3	Upper	In-class	<p>"The term 'trauma fiction' represents a paradox or contradiction: if trauma comprises an event or experience which overwhelms the individual and resists language or representation, how then can it be made into a narrative, made into fiction?" from Anne Whitehead's Trauma Fiction.</p> <p>Telling stories is one of the main ways in which we make sense of our experiences. But what happens when experience is so harrowing that it overpowers the emotions and cannot be encompassed by the mind? What kind of stories can contain, explain and perhaps even transcend horrors that overwhelm human consciousness? In this course we read a range of fictional responses to trauma and hysteria and think about the relationship between narrative and memory. Can fiction provide what novelist Pat Barker calls "regeneration"—the recovery of psychic and emotional wholeness in the wake of shattering events?</p>
LAS	*HUMA 3100 Visual Culture Over Time	3	Upper	In-class	<p>How do we see? How does the history of the image make us see in a particular way? Images have played a central role in every culture of which we have record and, further, images have deeply informed the human quest for knowledge, from the arts and medicine to philosophy and technology. By looking at such different images as photographs, medical drawings, tattoos, totem poles, paintings, graffiti, the course will examine how our</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>ways of seeing have been largely created by a given society and a historical period. Seeing, then, is not individual. We are collectively taught to see in specific ways. By recognizing this it will become possible not only to better analyse all forms of images, but also to change our ways of seeing. Rather than merely looking at visual representations for their informational or aesthetic significance, the course will explore how many human beings and entire cultures shape their understanding of themselves through images.</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
LAS	*HIST 3300 Gender and Power: Women's History in North America	3	Upper	In-class	<p>Did women ever sneak onto battlefields? Why, at first, were women denied the vote? What was it like for a woman entering the workforce for the first time? Why was it assumed that the best place for a woman was in the kitchen and not the classroom? From European explorers initial contact with First Nations women to the turmoil of World War II, and from suffrage movements to the raised fists of twentieth century feminism, women have played crucial roles in North American history. In this course, students explore how ideas of gender and identity were impacted by human experience, with particular emphasis on the nineteenth and twentieth centuries. Each week students examine how the preconceptions of race and class shape notions of Canadian and American culture. Students will explore topics such as patriarchy and the marginalization of women, moral regulation, domesticity, masculinity, women in the work force, political awakening, and the impact of immigration, education, and sexual politics on North American society.</p> <p>Finally, students will look at key historical moments through the lens of gender in order to consider the lived experiences of women during industrialization, World Wars I and II, the Great Depression, and the rise of the suburbs. The course is premised on the notion that gender relations are culturally produced, and the power struggles that result shape both governmental policy and personal politics.</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
Science and Technology					
LAS	SCIE 2000 Astronomy: Discovering our Place in the Universe	3	Lower	In-class Online	<p>Using both historical and contemporary data, students examine the planets, the life cycle of stars, the nature of galaxies, and the origin and future of the cosmos. An understanding of the scientific process, from raw data to the formulation of physical laws, provides an underlying thread to the course. Students describe and explain the evolution of astronomical knowledge, and apply their understanding through direct observation.</p>
LAS	*SCIE 3200 Citizen Science	3	Upper	Online	<p>We often think of scientists as highly trained people in white coats working in gleaming laboratories. But with recent developments in communications we are entering a new era of citizen science. Citizen scientists – average people without formal scientific training – have made some important contributions throughout the history of science. But through the technological ingenuity of crowd sourcing of data citizen scientists are now taking a leading role in scientific discovery. The sharing of “big data” generated by scientific researchers now enables the general public to process and analyze data through user-friendly software. This inclusive process is currently contributing to making major discoveries in cancer research, climate change, environmental sustainability and our broader understanding of the universe. It is also leading to a redefinition of the scientific process itself.</p> <p>This course examines the nature of the scientific process, its accomplishments and limitations in terms of generating and handling large scales of information, and the significant impacts of citizen scientists in the past and present. In particular, we examine the impacts of “big data” and contemporary citizen science in three major areas: biology and medicine, climate and environmental</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					change, and astronomy. Students will not only study but participate in these history-making citizen science projects, and thus directly contribute to scientific progress itself.
LAS	SCIE 2001 Evolution: Unraveling Life's Mysteries	3	Lower	In-class	<p>How on earth did the giraffe get such a long neck? Why do vaccines and pesticides become obsolete so quickly? Who are the ancestors of modern humans? The theory of evolution through natural selection is one of the most misunderstood, and controversial theories of science. Yet this biological theory is the central unifying thread for many fields of research and study. It explains the diversity of life, the similarities and differences among existing and extinct species, and the development of new species. It provides the framework for understanding emerging diseases, antibiotic resistant bacteria, the control of agricultural pests and the responses of endangered species to climate change. The theory of evolution is a key component of scientific literacy, needed for innovation and competitiveness in the 21st century workplace.</p> <p>In this course we look at the history, experimental evidence and controversies surrounding this famous theory. Students explore scientific literature on evolution and answer questions through dry lab experiments. Topics covered include natural selection, fitness and adaptation, genetic change, speciation, extinction and human evolution.</p>
LAS	*SCIE 3100 Extinction: Biodiversity and Human Action	3	Upper	In-class	If current trends persist, one half of all species on earth will be extinct in less than 100 years. The results of such a loss would be devastating for humans. Biodiversity is essential to support

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>the ecosystem services that we depend on for our wellbeing, such as food, fresh water, clean air, raw materials for construction, fuel, medicine, and the pollination of crops. Understanding the links between human wellbeing and biodiversity is essential knowledge for the 21st century. In this class students will learn the benefits of and threats to biodiversity and evaluate some of the possible solutions to the current extinction crisis. Students will critically examine the role of hunting and fire suppression and identify best practices in the design of protected areas and strategies for the conservation of endangered species.</p>
AT	SCIE 2004 History of Technology	3	Lower	In-class Online	<p>This course covers much of the foundation upon which the further study of Industrial Design will build. It investigates the evolution of applied technology during the past 500 years with particular attention to developments that are relevant to the industrial age and the development of contemporary commercial products and services. Studies demonstrate the impact of pivotal innovations on contemporary life and behavior. Factors influencing technological breakthroughs (including available resources, social influences, economic conditions, scientific developments and design vision) are discussed. Classes, discussions and assignments develop the relationship between technological innovation and the evolution of design and society.</p>
HS	*Introduction to Human Genetics	3	Upper	In-class	<p>This course introduces the student to the study of human genetics. It examines the structure and function of DNA, gene expression, familial inheritance, and how mutations can lead to cancer. Techniques used in genetic laboratories and their practical</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					applications will also be explored. Students will have the opportunity to investigate various human genetic diseases, looking specifically at the mutations involved and how it alters body functions. How genetic conditions are inherited will be examined through the use of both Punnett squares and pedigree analysis. Group projects will give students the opportunity to be creative while applying major elements of the course, which allows for a non-traditional assessment of knowledge
LAS	SCIE 2005 Introduction to Environmental Studies	3	Lower	In-class Online	Each of us is part of various environments and form relationships with nature every day of our lives such that our memories, identities and knowledge are wrapped up in how we understand nature and our links to environments. Environmental studies is fundamentally an attempt to integrate understandings of the natural world with knowledge about the social (or human) world. How we form connections among ourselves and with nature, what values underlie our understandings of nature, and how we can improve the environment are all questions worthy of exploration in this context. This introductory course to environmental studies challenges students to investigate these questions through the themes of social justice, technology, sustainability, activism, and ethics. The overall purpose of this course is to develop greater knowledge and critical awareness about the complex relationships between natural environments and people. We do this by actively engaging with the lecture materials, readings, tutorial discussions and case studies and by relating these ideas to our daily lives and our future hopes.

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
HS	SCIE 1001 Introduction to the Human Body	3	Lower	In-class Online	This course introduces the student to the study of human the human body, particularly the anatomy and physiology. Structure and function of the human body provides a background that enables students to understand the basic concepts of health and the physiologic aspects of aging. This course explores each of the systems of the body, highlighting key organs along the way. Online laboratories offer a unique perspective into many of the anatomical features of the human body.
HS	*MICR 3000 Introductory Microbiology	3	Lower	In-class	This course emphasizes the importance of Microbiology the field of Nursing, introducing students to the biology of microorganisms such as bacteria, viruses, fungi, and protozoa. These organisms will be studied in terms of their classification, physiology and distribution with an emphasis on their medical significance. Epidemiology of infectious disease including disease transmission, control procedures and body defence mechanisms will also be studied.
AT	*SCIE 2008 Nanotechnology	3	Lower	In-class	This course is an introduction to the multidisciplinary field of nanotechnology, and its associate, nanoscience. It will cover the fundamental sciences and nanostructures behind nanotechnology, to key inventions that helped in the advancement of the subject, to many of the present and proposed future applications in very broad, diverse fields such as the manufacture of autoparts to nanorobots used in medicine. Also discussed will be the technical, social, ethical and economic impact nanotechnology have, and the role it will play in the future. Finally, because it is a relatively new technology that deals with extremely small sizes some of the controversies concerning potential risks to health and the environment will be discussed.

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
AT	*SCIE 3006 Renewable Energy Systems	3	Upper	In-class	Achieving solutions to environmental problems that we face today requires long-term potential actions for sustainable development. Renewable energy technologies, such as wind, solar and geothermal are particularly sustainable, although some have negative ecological impacts. This course focuses on the technological, cost and environmental fundamentals of emerging sources of energy including solar, wind, hydropower and geothermal. At the conclusion of the course, students will have a concrete understanding of the current energy situation and they will be able to appraise the use of renewable energy for sustainable future.
LAS	SCIE 2200 Science and Pseudoscience	3	Lower	In-class	Science permeates our lives with indispensable technologies, cures and discoveries – both subtle and profound. Our understanding of the natural world has never been greater, yet, paradoxically, distrust of science has grown and the ideas of science have been intermingled with myths or distorted into bad science. Strangely, one of scientific technology's most conspicuous successes, the internet, has become the greatest source of misinformation. Pseudoscientific claims are all around us, and old myths still persist in our information age. In this course we study many of the amazing claims made in the name of science and analyze them using the guiding principles of science and scientific methodology. From astrology and Tarot cards to ESP and UFOs, we distinguish between science and pseudoscience and gain a better understanding of the scientific method that has been at the heart of many of science's truly great discoveries and innovations. This method allows us to test paradigms, challenge hoaxes and myths, and discover if there

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>really is anything to all those claims about paranormal phenomena, telekinesis, numerology, aliens, and other topics on the fringes of science. Without a doubt, weird things are out there. This course helps us to find out which ones are real.</p> <p>Science and Pseudoscience is designed for students without any mathematics or science background.</p>
LAS	SCIE 1000 - Science Matters: Introduction to the Sciences	3	Lower	In-class Online	<p>The effect of Science in our society is profound, subtle and sometimes shocking. Its rich history has given us insights into our place in the universe, revealed our relationship with other species on this planet, and has yielded technologies that permeate our lives.</p> <p>Science is a way of understanding natural phenomena, a way of seeking patterns in the smallest components of the atom to the grand expansion of the cosmos. We cover topics such as Evolution, Astronomy, Modern Genetics, Ecosystems, Mass Extinctions, Extraterrestrial Life, the Atom, the Environment, Relativity, Plagues, and the bizarre world of the Quantum. Our studies touch upon the lives of famous scientists such as Copernicus, Galileo, Newton, Darwin, Mendel, and Einstein, and we find that at the heart of their great insights lay a simple, understandable idea.</p>
LAS	SCIE 3000 Scientific Achievements	3	Upper	In-class	<p>The twentieth century was a period of outstanding scientific achievements. Breakthroughs answered ancient questions: the source of heredity in the DNA molecule and the explanation of earthquakes, volcanoes, and other geological mysteries through plate tectonics. There was an expansion of our universe from</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					<p>thousands to billions of light years and at the same time an implosion into the weird quantum features of the subatomic world, the mastery of which would lead to nanotechnologies that make GigaByte storage devices and GigaHz processors everyday terms by the end of the century. A shift occurred in our fundamental understanding of nature from the familiar, deterministic world of Newtonian Mechanics and Maxwell's Electromagnetism to the counterintuitive domains of Einstein's Relativity and Heisenberg's Uncertainty Principle. The productive reductionism of previous centuries was supplemented by the integrative approaches of ecology, systems and complexity theory. These themes and the breakthroughs that resulted are explored in a manner accessible and interesting to all students, even those with minimal scientific backgrounds. Advanced mathematics is NOT required. Emphasis is placed on a descriptive and numerical understanding of the themes and their implications to thought, society and our daily lives, rather than developing specific science skills.</p>
LAS	SCIE 4004 Strange Science	3	Upper	In-class	<p>In the last century, the landscape of science has been covered with some of the strangest ideas and discoveries in history: The Big Bang, Time Travel, Baby Universes, Black Holes, Wormholes, Superstrings, Warped Space-Time, Faster-Than-Light-Travel, Parallel Universes, Quantum Strangeness, Teleportation, Dark Matter, Dark Energy, and, no doubt, something even weirder just around the corner. These are all terms that most people have heard and read about, and even seen them used as convenient plot devices in movies, TV, and literature. But, as is usually the case in modern physics, truth is often stranger than fiction.</p>

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Course Description
					In this course we explore some of the strange discoveries, concepts, theories and interpretations that have riddled modern physics. This course is open to students without a mathematics or science background, although a willingness to engage in some basic mathematics and use of scientific notation enrich the learning experience.
AT	SCIE 2002 The Wireless Web	3	Lower	In-class Online	This course is for non-specialists who would like to get an overview of some of the current technologies and standards used in the wireless field. Emphasis is on terminology, scale of different networks, types of wireless networks, applications used on wireless networks, and the advantages and disadvantages of wireless networks.
BUS	BUS 2504 Web Development	3	Lower	In-class	This course addresses the creation of usable and accessible websites and how to achieve these objectives. It focuses on methods of integrating various forms of information (text, graphics, animation, sound and video) on to a website and analyzes the advantages of each of those methods. Students evaluate the integration of multimedia components as used in graphical user interfaces (GUI). Students are introduced to interactive programming on the web and build a web application using HTML, CSS, and scripting languages.

4.6 Academic Course Schedules

Core Course Schedule 2

Year and Semester	Course Title	Core Course Credit Hours	Non-Core Course Credit Hours	Course Pre-requisites and Co-Prerequisites	Highest Qualification earned (or required of faculty to be hired)
Year One					
Semester 1	Technology Immersion	3		None	MA (Professional Communications) MA, MDes, MFA in Technology and Innovation or related field
	Language of Design	3		None	PhD (Architecture) MFA (Design)
	Creative Non-Fiction Storytelling	3		None	MA(English & Rhetoric) MFA(Creative Writing)
	Multi-Media Design 1	3		None	MDes (Interaction Design) MA (Professional Comm)
	Breadth Elective		3	None	Ph.D. or Masters depending on elective chosen .
Semester 2	Visual Literacy	3		None	Masters of Professional Design Practice MFA (Design)
	Street Photography	3		Co-req- Content that Matter	MA (Adult Education)
	Content that Matters	3		Co-req- Street Photography	MFA (Creative Writing)

Year and Semester	Course Title	Core Course Credit Hours	Non-Core Course Credit Hours	Course Pre-requisites and Co-Prerequisites	Highest Qualification earned (or required of faculty to be hired)
					MA (English Literature)
	Multi-Media Design 2	3		Multi-Media Design 1	MDes (Interaction Design) MA (Professional Comm)
	Breadth Elective		3	None	Ph.D. or Masters depending on elective chosen
Year Two					
Semester 3	Human-Centred Design Research Methods	3		Street Photography, Content That Matters	MDes (Human-Centred Design) MDes (Interaction Design)
	The Journey from Invention to Innovation	6		Tech Immersion	M Arch MA(Prof Comm)
	Portfolio Development	3		None	MDes PhD(Architecture)
	Breadth Elective		3	Dependent on selection	Ph.D. or Masters depending on elective chosen
Semester 4	Storyscaping	3		Human-Centred Research Methods Co-req- Visual Storytelling	MDes (Human-Centred Design) MDes(Interaction Design)
	Visual Storytelling	3		Visual Literacy Co_req – Storyscaping	MFA(Design)

Year and Semester	Course Title	Core Course Credit Hours	Non-Core Course Credit Hours	Course Pre-requisites and Co-Prerequisites	Highest Qualification earned (or required of faculty to be hired)
	The Diffusion of Innovation	3		Co_Req – The Art of Questioning	MA (Interaction Design)
	That Art of Questioning	3		Human Centred Research Methods Co-Req – the Diffusion of Innovation	Masters of Professional Design Practice
	Breadth Elective		3	None	Ph.D. or Masters depending on elective chosen
Year Three					
Semester 5	Creativity and Possibility	3		Co-Req- Designing for Interaction , Communication Lab	MA(Interaction Design)
	Communication Lab	3		Co-req Designing for Interaction , Creativity & Possibility	PhD (Architecture) MA (English Literature)
	Design for Interaction	6		Storyscaping Co-req's – Creativity & Possibility, Communication Lab	MDes (Human-Centred Design) MDes(Interaction Design)
6	Service Design	6		Designing for Interaction	MDes (Human-Centred Design) MDes(Interaction Design)
	Near- Future Forecasting	3		The Art of Questioning	MA(Interaction Design)

Year and Semester	Course Title	Core Course Credit Hours	Non-Core Course Credit Hours	Course Pre-requisites and Co-Prerequisites	Highest Qualification earned (or required of faculty to be hired)
	Breadth Elective		3	Dependent on selection	Ph.D. or Masters depending on elective chosen
	Breadth Elective		3	Dependent on selection	Ph.D. or Masters depending on elective chosen
Year Four					
Semester 7	Capstone Project Definition	6		Service Design	MDes (Human-Centred Design) MDes(Interaction Design)
	Practical Rhetoric	3		Communication Lab	MA (English and Rhetoric) Masters (English Literature)
	Breadth Elective		3	Dependent on selection	Ph.D. or Masters depending on elective chosen
	Breadth Elective		3	Dependent on selection	Ph.D. or Masters depending on elective chosen
Semester 8	Capstone Project Implementation	6		Capstone Project Definition	MDes (Human-Centred Design) MDes(Interaction Design)
	Special Topics in Design and Innovation	3		Co-req – Capstone Project Implementation	MA(Interaction Design)
	Brand Repositioning	3		Storyscaping	PhD (Psychology)

Year and Semester	Course Title	Core Course Credit Hours	Non-Core Course Credit Hours	Course Pre-requisites and Co-Prerequisites	Highest Qualification earned (or required of faculty to be hired)
	Breadth Elective		3	Dependent on selection	Ph.D. or Masters depending on elective chosen
Subtotal		90	30		
Total Course Credit Hours		120			

4.6.2 Non-Core Academic Course Schedule 2

Note: Full course outlines are submitted as part of the Non-Core Breadth Update included in Section 15 – Optional Materials. New courses are marked with an asterisk (*).

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
Society, Culture and Commerce						
BUS	FASH 3000 20 th Century Fashion History	3	Lower	In-class	MBA	B.Com. degrees
					MA (visual culture; costume studies)	
LAS	PSYC 2004 Abnormal Psychology	3	Lower	In-class	PhD (developmental processes psychology)	Criminal Justice, Nursing, Child & Youth Care, Bachelor of Behavioural Science
					PhD (education)	
					PhD (psychology)	
LAS	AWCR1004 - Approaches to Literature	3	Lower	In-class	PhD (english)	Nursing
					PhD (english)	
BUS	BUS 1501 Business Communications	3	Lower	In-class	EdD (sociology and equity studies in education)	B.Com. Degrees Bachelor of Health Sciences (Workplace Health and Wellness)
					MBA	
					PhD (comparative literature; critical theory)	
					LLM (labour and employment law)	
BUS	BUS 1500 Business Information Systems	3	Lower	In-class	MSc (advanced computing)	B. Com. Degrees Bachelor of International Development
					MA (conflict analysis& management; military studies)	
					PhD (computational physics)	
BUS	LAW 1000 Business Law	3	Lower	In-class	LLM (European business law and international trade law)	B.Com. Degrees
					LLM (labour and employment law)	
					PhD (law)	
					LLM	
LAS	ECON 2005	3	Lower	In-class	MBA (finance)	None

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
	Business and Politics				PhD (moral and political thought) PhD (political science)	
LAS	AWCR 1002 – AWCR: Business & Society	3	Lower	In-class	PhD (english) PhD (english) PhD (english) MA. (english)	Nursing
LAS	POLS 2000 -Canada and the World: Trade, Diplomacy and War	3	Lower	In-class	MA (history) PhD (social & political thought) PhD (political science)	None
LAS	SOCI 2000 Canadian Families: Past, Present and Future	3	Lower	In-class	PhD (sociology)	Bachelor of Behavioural Science
LAS	SOCI 3010 City Life	3	Upper	In-class	PhD (sociology) MA (sociology) PhD (sociology)	None
BUS	BUS 3505 Intercultural Communications	3	Lower	In-class	PhD (comparative literature; critical theory) MA (english literature)	B.Com. degrees
LAS	PSYC 3002 Cultural Psychology	3	Upper	In-class Online	PhD (developmental processes psychology) PhD (psychology) MA (criminology)	None
LAS	POLS 2003 - Democracy and Dictatorship: Comparative Perspectives	3	Lower	In-class	PhD (social & political thought) PhD (social & political thought) PhD (political science)	None
LAS	*PSYC 2002 Lifespan Development	3	Lower	In-class	PhD (developmental processes psychology) PhD (education) PhD (psychology)	Bachelor of Behavioural Science Nursing.
LAS	AWCR 1006 Ecology, Nature and Society	3	Lower	In-class	PhD (language literature and rhetoric) MA (applied linguistics and discourse studies)	Nursing

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
					MA (english)	
LAS	ECON 3000 Economic Boom & Bust: Capitalism In Question	3	Upper	In-class	PhD (social and political thought)	None
					MBA (finance)	
					PhD (moral and political thought)	
					PhD (social and political thought)	
LAS	SOCI 2200 Gender, Culture & Power	3	Lower	In-class	PhD (sociology)	None
					MA (sociology)	
LAS	POLS 2004 International Relations in a Globalized World	3	Lower	In-class	PhD (social & political thought)	Bachelor Child & Youth Care
SSCS	PSYC 1600 Infant and Child Development (formerly PSYC 1650 Human Growth and Development 1)	3	Lower	In-class	MES (human factors/ergonomics)	Child & Youth Care Bachelor of Behavioural Science
					PhD (lifespan development psychology)	
					MSc (family work)	
					PhD (social work)	
LAS	POLS 2010 Security and World Disorder	3	Lower	In-class On-Line	PhD (social and political thought)	None
					PhD (philosophy)	
					MA (international development)	
LAS	PSYC 2005 Human Sexuality	3	Lower	In-class	PhD (developmental processes psychology)	Child and Youth Care
					PhD (psychology)	
LAS	*AWCR 1005 Individuals & Communities in Disaster	3	Lower	In-class	PhD (english)	Nursing
					MA (drama)	
SSCS	CRIM 1000 The Canadian Criminal Justice System	3	Lower	In-class	PhD (sociology)	Criminal Justice, Paralegal
					PhD (criminology)	
					MSc (criminal justice)	
					PhD (political science)	
					PhD (sociology)	
					PhD (social policy)	

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
					MEd	
SMSIT	ADV 1000 Introduction to Advertising	3	Lower	In-class Hybrid	PhD (marketing)	Creative Advertising
SSCS	CRIM 1500 Introduction to Criminology	3	Lower	In-class	PhD (sociology)	Paralegal Criminal Justice
					PhD (sociology)	
					PhD (criminology)	
					MSc (criminal justice)	
					PhD (political science)	
					PhD (social policy)	
LAS	POLS 1000 Introduction to Politics	3	Lower	In-class Online	PhD (social and political thought)	None
					MA (history)	
					PhD (social and political thought)	
					MA (political science)	
					PhD (political science)	
					PhD (political science)	
LAS	PSYC 1000 Introduction to Psychology	3	Lower	In-class Online	PhD (developmental process psychology)	Bachelor of Behavioural Science Criminal Justice Child & Youth Care Bachelor of Health Sciences (Workplace Health and Wellness) Nursing
					PhD (education)	
					PhD (psychology)	
					PhD (literature and philosophy)	
					MA (criminology)	
					MA (criminology)	
BUS	ACCT 1000 Introductory Financial Accounting	3	Lower	In-class	PhD (economics), CMA, CGA	B. Com. Degrees
					MAcc, CA	
					MBA (financial management), CPA	
					PhD (financial forecasting)	
BUS	HIST 1004 Leaders Through Time	3	Lower	In-class	PhD (economics)	None
					PhD (management)	
LAS	POLS 2005 The Art of Leadership	3	Lower	In-class On-Line	MBA (finance)	None
					MA (international development)	

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
					PhD (education)	
BUS	MKT 1000 Marketing	3	Lower	In-class	PhD (international marketing)	Bachelor of Digital Communications B.Com. degrees Creative Advertising
					MBA	
					PhD (management)	
					PhD (management; consumer behavior)	
LAS	SOCI 3004 Material Culture	3	Lower	In-class	PhD (sociology)	None
					PhD (communication & culture)	
BUS	ECON 1000 Microeconomics	3	Lower	In-class	PhD (economics)	B.Com. Degrees
					PhD (economics)	
					PhD (economics)	
LAS	ECON 2000 Money, Markets and Democracy	3	Lower	In-class Online	MBA (finance)	None
					PhD (moral and political thought)	
SCAPA	*MUS 2500 Music in World Cultures	3	Lower	In-class	PhD (ethnomusicology)	None
					MME	
LAS	CULT 3001 Online Social Networks	3	Upper	In-class	PhD (communication & culture)	Bachelor of Digital Communications
					MA (sociology)	
LAS	PSYC 3000 Personality Psychology	3	Upper	In-class	PhD (developmental processes psychology)	None
					PhD (psychology)	
BUS	PLBA 1000 Philosophy of Law	3	Lower	In-class	PhD (law)	Paralegal, Criminal Justice
					PhD (history); LLB	
					LLM, MBA	
					LLM	
LAS	POLS 2015 Power	3	Lower	In-class	PhD (philosophy)	None
					PhD (social and political thought)	
					PhD (social and political thought)	
LAS	POLS 4000 Power: The Question of Legitimation	3	Upper	In-class	PhD (philosophy)	None
					PhD (social and political thought)	

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
					PhD (social and political thought)	
LAS	ANTH 1000 – Principles of Anthropology	3	Lower	In-class	MA (anthropology)	None
					MA (anthropology)	
LAS	SOCI 1000 Principles of Sociology	3	Lower	In-class Online	PhD (sociology)	Criminal Justice
					PhD (sociology)	
					PhD (sociology)	
					PhD (applied psychology)	
					MA (criminology)	
					MA (sociology)	
BUS	MGMT 3500 - Project Management	3	Lower	In-class	DBA, PEng, PMP	B.Com. degrees
					MBA; MA (Russian studies)	
					PhD (industrial engineering: operations management & supply chain management)	
LAS	*RSMT 2500 Qualitative Research Methods	3	Lower	In-class	PhD education)	Criminal Justice Child & Youth Care B.Com. degrees International Development Behavioural Science
					PhD (sociology)	
					PhD (political science)	
					PhD (literature and philosophy)	
LAS	SOCI 3100 Race, Gender & the Digital Age	3	Upper	In-class Online	PhD (communication & culture)	None
SMSIT	MSTU 1000 Role of Media in Society	3	Lower	In-class	PhD (mass communications)	Bachelor of Journalism Bachelor of Digital Communications
					MA (media production)	
					PhD (communication and culture)	
					PhD (media studies)	
					PhD (media and communications)	
SMSIT	MSTU 1006 Social and Digital Media	3	Lower	In-class Hybrid	MA (adult education)	Public Relations Bachelor of Digital Communications
					MFA (cultural studies)	
LAS	SOCI 3001	3	Upper	In-class	PhD (sociology)	None

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
	Social Entrepreneurship			On-Line	PhD (education)	
LAS	PSYC 2500 Social Psychology	3	Lower	In-class	PhD (education)	Criminal Justice
					PhD (psychology)	
					PhD (psychology)	
LAS	SOCI 3000 Sociology of Consumption	3	Upper	In-class	MA (sociology)	International Development
					PhD (sociology)	
					PhD (social and political thought)	
					MA (sociology)	
					MA (sociology)	
LAS	SOCI 2015 Sociology of Health	3	Lower	In-class	PhD (sociology)	None
					PhD (sociology)	
LAS	SOCI 2005 Sociology of the Everyday	3	Lower	In-class	PhD (sociology)	None
					PhD (sociology)	
					PhD (sociology)	
SMSIT	MED 1000 Survey of Emerging Media	3	Lower	In-class	MA (media production)	Film & Media Production Bachelor of Digital Communications
					PhD (media studies)	
					PhD (communication & culture)	
					MFA	
LAS	SOCI 3005 Technology and Social Change	3	Upper	In-class Online	MA (sociology)	Film & Media Production
					PhD (communications and culture)	
					PhD (english)	
LAS	POLS 2020 The Corporation in Society	3	Lower	In-class	MBA (finance)	None
					PhD (moral and political thought)	
					PhD (social and political thought)	
LAS	AWCR 1003 The Self and Society	3	Lower	In-class	PhD (english & South Asian studies)	Nursing
					PhD (english)	
					MA (literature theory)	
LAS	ECON 2001	3	Lower	In-class	MBA (finance)	None

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
	The Underground Economy				PhD (moral and political thought)	
LAS	SOCI 2010 Understanding Mass Communication	3	Lower	In-class	PhD (communication and culture)	Bachelor of Digital Communications
SMSIT	FILM 2502 Visual Communications		Lower	In-class	PhD (communication & culture)	Bachelor of Digital Communications Creative Advertising Film & Media Production
					MA (media production)	
					MFA	
LAS	POLS 3000 War and Morality	3	Upper	In-class	PhD (social and political thought)	None
Arts and Humanities						
LAS	HIST 4000 - Adolf Hitler and the Rise and Fall of Nazi Germany	3	Upper	In-class	MA (history)	None
					PhD (history)	
LAS	ENGL 2300 Betrayal in Contemporary Fiction	3	Lower	In-class	PhD (english)	None
					PhD (english)	
LAS	PHIL 1000 Brainstorm: Ideas and Arguments	3	Lower	In-class	PhD, (social & political thought)	None
					PhD (philosophy)	
					PhD (philosophy)	
					MA (philosophy)	
LAS	PHIL 3000 Business and Professional Ethics: Your Money and Your Life	3	Upper	In-class	PhD (philosophy)	None
LAS	HIST 1000 Canadian Studies: The Challenge Ahead	3	Lower	In-class	MA (history)	None
					PhD (history)	
LAS	HUMA 3000 Desire and Discontent	3	Upper	In-class	PhD (philosophy)	None
					PhD (social and political thought)	
LAS	PHIL 2003 Ethics and Moral Theory	3	Lower	In-class On-Line	PhD (philosophy)	Bachelor of Social Sciences (Criminal Justice)
					PhD (philosophy)	
					PhD (social and political thought)	
					PhD (theology)	

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
					PhD (social and political thought) MA (religious studies) PhD (philosophy) PhD candidate (philosophy) – expected completion 2017; PgDip (law) MA (philosophy)	
LAS	PHIL 3100 Existentialism	3	Upper	In-class	PhD (religious studies)	None
					PhD (philosophy)	
					PhD (philosophy)	
LAS	ARTS 2000 Film: Styles, Narratives and Techniques	3	Lower	In-class	PhD (communication and culture)	Bachelor of Digital Communications Bachelor of Film & Media Production
					MA (popular culture)	
					MA (cultural analysis)	
LAS	HUMA 3005 Good and Evil	3	Upper	In-class	PhD (social and political thought)	None
					PhD (religious studies)	
					PhD (religious studies)	
SCAPA	HIST 1005 Great Performances in Jazz	3	Upper	In-class Hybrid	PhD (ethnomusicology)	Music
					MA (composition)	
					MMusic	
					MMusic	
SCAPA	HIST 3000 History of Canadian Music	3	Upper	In-class	MA (composition)	Music
					PhD (ethnomusicology)	
SCAPA	HIST 1045 History of Jazz	3	Lower	In-class	PhD (ethnomusicology)	Music
					MA (composition)	
					MMusic	
					MMusic	
SCAPA	HIST 1042 History of Popular Music	3	Lower	In-class	MA (composition)	Music
LAS	HIST 2500 Canadian Studies: Hitler and Stalin: Architects of Evil	3	Lower	In-class	MA (history)	None

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
LAS	PHIL 2010 How is Society Possible? Conflict, Cooperation & Social Theory	3	Lower	In-class	PhD (philosophy)	None
					PhD (social and political thought)	
LAS	HIST 4010 Josef Stalin: Red Tsar of the USSR	3	Upper	In-class	MA (history)	None
					PhD (history)	
LAS	HUMA 2015 Justice: A Philosophical and Literary Approach	3	Lower	In-class	PhD (philosophy)	None
LAS	PHIL 4000 Knowing and Believing: Epistemology	3	Upper	In-class	PhD (philosophy)	None
					PhD (philosophy)	
					MA (philosophy)	
LAS	PHIL 2005 Love and Sex: Philosophical Perspectives	3	Lower	In-class	MA (philosophy)	None
					PhD (philosophy)	
					PhD (religious studies)	
					PhD (philosophy)	
LAS	ENG 2000 Love Stories	3	Lower	In-class	PhD (english)	None
					PhD (english)	
LAS	*HUMA 2004 Madness and Its Myths	3	Lower	Online	MA (religious studies)	None
SCAPA	SOCI 2002 Music in Contemporary Society	3	Lower	In-class	MME	Music
					PhD (ethnomusicology)	
					PhD (ethnomusicology)	
LAS	HUMA 2003 - Music, Meaning and Values	3	Lower	In-class	PhD (music)	Music
LAS	PHIL 2020 People, Mind and Body	3	Lower	In-class	PhD (philosophy)	None
LAS	HUMA 2010 Popular Culture: An Interdisciplinary Approach	3	Lower	In-class	PhD (sociology)	None
					MA (sociology)	
					MA (popular culture)	
					PhD (communication & culture)	
LAS	*AWCR 1007 Popular Culture	3	Lower	In-class	PhD (language literature and rhetoric)	None
					PhD (english)	

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
					MA (drama)	
LAS	HIST 2002 – Prohibition: The History of Bad Behaviour	3	Lower	In-class Online	MA (history)	None
					PhD (history)	
LAS	HUMA 3001 Religion in Society	3	Upper	In-class	PhD (religion)	None
					PhD (religious studies)	
					PhD (theology)	
LAS	HUMA 2002 Religions of the World	3	Lower	In-class	PhD (religion)	None
					PhD (religious studies)	
					PhD (theology)	
					PhD (religious studies)	
					PhD (religion)	
LAS	CULT 2001 Remix Culture	3	Lower	In-class	PhD (communication & culture)	Music
					MA (sociology)	
					PhD (english)	
LAS	HUMA 2005 - Shakespeare and Film	3	Lower	In-class	PhD (english)	None
					PhD (english)	
LAS	*HIST 2100 Ten Technologies That Changed the World	3	Lower	In-class	PhD (history)	None
LAS	PHIL 2000 The Good Life: A Philosophic Investigation	3	Lower	In-class	PhD (philosophy)	None
LAS	PHIL 2015 Theories of Beauty	3	Lower	In-class Online	PhD (philosophy)	None
					PhD (philosophy)	
					MA (philosophy)	
LAS	ENGL 4000 Trauma and Memory in Literature	3	Upper	In-class	PhD (english)	None
					PhD (english)	
LAS	*HUMA 3100 Visual Culture Over Time	3	Upper	In-class	PhD (social & political thought)	None
LAS	*HIST 3300	3	Upper	In-class	MA (Canadian cultural history)	None

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
	Gender and Power: Women's History in North America					
Science and Technology						
LAS	SCIE 2000 Astronomy: Discovering our Place in the Universe	3	Lower	In-class Online	MSc (astronomy)	None
					PhD (theoretical physics)	
					MSc (astronomy)	
					MSc (physics)	
LAS	*SCIE 3200 Citizen Science	3	Upper	Online	MSc (astronomy)	
LAS	SCIE 2001 Evolution: Unraveling Life's Mysteries	3	Lower	In-class	PhD (theoretical physics)	None
					PhD (biology)	
LAS	*SCIE 3100 Extinction: Biodiversity and Human Action	3	Upper	In-class	PhD (biology)	None
AT	SCIE 2004 History of Technology	3	Lower	In-class Online	PhD (materials science & engineering)	None
					PhD (electrical and computer engineering)	
					MA (adult education)	
					MArch	
HS	*Introduction to Human Genetics	3	Upper	In-class	PhD (biology)	None
					PhD (molecular and cellular biology)	
					PhD (medical sciences)	
LAS	SCIE 2005 Introduction to Environmental Studies	3	Lower	In-class Online	PhD (biology)	None
					MSc (ecology)	
HS	SCIE 1001 Introduction to the Human Body	3	Lower	In-class Online	PhD (molecular and cellular biology)	Bachelor of Nursing BHS (Workplace Health & Wellness)
					PhD (biology)	
					PhD (medical sciences)	
HS	*MICR 3000 Introductory Microbiology	3	Lower	In-class	PhD (molecular and cellular biology)	Bachelor of Nursing
					PhD (biology)	
					PhD (medical sciences)	
AT	*SCIE 2008	3	Lower	In-class	PhD (space science)	None

School	Course Title	Total Non-Core Course Credit Hours	Level	Course Delivery	Highest Qualification earned (or required of faculty to be hired) and, only where applicable, highest qualifications in progress	Restrictions
	Nanotechnology				PhD (electrical engineering) MESc, PEng PhD (material science and engineering)	
AT	*SCIE 3006 Renewable Energy Systems	3	Upper	In-class	MA (technology), PEng MA (education) PhD (energy management), PEng PhD (solar energy, DIIT – materials science)	Bachelor of Interior Design
LAS	SCIE 2200 Science and Pseudoscience	3	Lower	In-class	PhD (biology) PhD (theoretical physics)	None
LAS	SCIE 1000 - Science Matters: Introduction to the Sciences	3	Lower	In-class Online	PhD (theoretical physics) MSc (physics)	None
LAS	SCIE 3000 Scientific Achievements	3	Upper	In-class	PhD (theoretical physics) MSc (astronomy) PhD (biology) MSc (ecology)	None
LAS	SCIE 4004 Strange Science	3	Upper	In-class	PhD (biology) MSc (astronomy) PhD (theoretical physics)	None
AT	SCIE 2002 The Wireless Web	3	Lower	In-class Online	PhD (space science) MASc (electrical engineering) PhD (electrical and computer engineering) PhD (computer networking)	Bachelor of Digital Communications
BUS	BUS 2504 Web Development	3	Lower	In-class	MSc (advanced computing) MSc (education)	Bachelor of Digital Communications B.Com. degrees Bachelor Journalism

4.7 Work Experience Required for Degree Completion

4.7.1 Program Structure Requirement

Year	September	January	April
	Fall Semester	Winter Semester	Summer Semester
Year One	On-campus studies	On-campus studies	Vacation
Year Two	On-campus studies/ 105 hours of work placement	On-campus studies/ 105 hours of work placement	Vacation
Year Three	On-campus studies/ 105 hours of work placement	On-campus studies/105 hours of work placement	Vacation
Year Four	On-campus studies	On-campus studies	GRADUATION

Paid/Unpaid full-time work term = 420 hours

D6.2 Nature of Work Placement

Students participate in 420 hours of supervised work placement, spread over 4 semesters. They will complete an on-line preparatory program prior to their first placements. Students will be able to select from a wide variety of opportunities in a range of organizations, such as design agencies, financial services, healthcare settings, or service environments. They acquire hands-on experience in defining and implementing design projects and developing client relationships. Students' work placement experiences are enhanced through structured on-line activities and communications with their peers and their Humber supervisors via the Blackboard on-line learning management system.

Students receiving advanced standing in the degree program may have completed hours in supervised field placements that may be counted towards the 420-hour requirement. This will be assessed according to the diploma program completed.

D6.3 Support for Work Experience

Students are supported by the School of Media Studies and Information Technology Placement Advisor who provides tools and resources for assisting students in securing placements. Each year, the Placement Advisor establishes new contacts, enabling students to become informed about the functions of different organizations and the needs and career opportunities within them.

Every effort will be made to find paid work placements; however, there will be unpaid work opportunities which will be more appealing to some students depending on their career interests and the placements available. Humber has a history of successfully finding quality professional placements for students in its Media Studies programs.

Students will be supported by a placement advisor from the School of Media Studies and Information Technology. Currently the placement advisor provides tools and resources for securing placements and will continue to do so for students in the proposed program. Each year, the school establishes new employer contacts, permitting students to be better informed about the field's functions, needs and career opportunities. Students are responsible for identifying the nature of their work experience, gaining faculty approval, and setting up an interview with the industry partner and discussing and agreeing to the job functions and proposed learning outcomes from the job experience. This process prepares students with real life job search skills. The course entitled Portfolio Development instructs students in internship placement research and in preparing and presenting an electronic portfolio which may help them gain desired internships.

4.6.4 Work Experience Learning Outcomes

Note: To reference program learning outcome numbers, please see Section D 4

Work Experience Learning Outcomes	How work experience puts into practice the program learning outcomes
	<i>During their work experience, students may perform some or all of the following types of tasks which support achievement of program learning outcomes:</i>
Describe the organizational and operational functions of their workplace.	<p>Observe record and evaluate existing conditions, behaviours and decisions made within the field and/or organization noting the organizational hierarchy and reporting structures.</p> <p>Supports program learning outcomes: 2, 8, 10, 12</p>
Demonstrate and evaluate the components of professionalism at work.	<p>Adhere to company conduct, dress code and communication styles. Follow protocols with respect to the roles and responsibilities of professional communicators concerns relating to accuracy, liability and deadlines.</p> <p>Supports program learning outcomes: 12, 14, 21</p>
Synthesize the many facets of design decision-making, planning and problem solving.	<p>Function in a workplace setting by working effectively both individually and as a member of a team.</p> <p>Participate in the development of design projects.</p> <p>Supports program learning outcomes: 14 , 17, 22,23</p>
Solve problems, make decisions and evaluate the outcomes of decisions.	<p>Research and analyze data and make recommendations. Identify and analyze needs and goals. Assess resources and limitations in a decision making context. Assist in formulating plans and concepts to satisfy a particular need or strategy.</p> <p>Assess strategies used in reaching target audiences.</p> <p>Supports program learning outcomes: 2, 3, 4, 5, 6</p>
Communicate clearly, concisely and correctly as appropriate to the requirements of the position.	<p>Participate in organizational meetings. Meet with clients. Communicate with managers, supervisors, team colleagues, employees. Assist with presentations. Communicate information, interpretations, conclusions and recommendations to all parties involved.</p> <p>Prepare content.</p> <p>Supports program learning outcomes: 12,13,14,15</p>

Work Experience Learning Outcomes	How work experience puts into practice the program learning outcomes
Manage the use of time and other resources effectively, to attain work goals within established timelines.	<p>Assist in the preparation of schedules, adhering to deadlines and timeframes and monitoring progress. Adjust timeframes if necessary or redesign work assignments to meet deadlines. Complete assigned work on deadline.</p> <p>Supports program learning outcomes: 16, 17, 21</p>
Demonstrate improvement after receiving constructive feedback and take responsibility for own actions and decisions.	<p>Solicit and respond to supervisor feedback on performance. Refine work output in response to feedback.</p> <p>Supports program learning outcomes: 12, 14, 17,</p>
Interact with others in groups or teams in ways that contribute to effective working relationships and the achievement of mutual goals.	<p>Meet with managers/supervisor to determine organizational relationships, department functionality and decision-making processes. Participate in and contribute to team meetings.</p> <p>Work collaboratively with other professionals.</p> <p>Supports program learning outcomes 2, 3, 7, 8, 13</p>
Articulate ideas and information comprehensibly in visual, oral and written forms.	<p>Recognize the importance of producing written and visual artifacts that are timely and accurate. Prepare effective design documentation as required and respond to input.</p> <p>Supports program learning outcomes: 12,1,3,14,15</p>
Apply, consolidate and extend learning in different contextual frameworks and situations.	<p>Apply learning from program to contribute to communications challenges on the job.</p> <p>Supports program learning outcomes: 7, 8, 21,22,23</p>
Generate ideas, concepts, proposals, prototypes, solutions or arguments independently and/or collaboratively in response to set design requirements. .	<p>Conduct research and prepare reports, proposals, prototypes and recommendations. Take part in meetings to learn about project development and design ideas.</p> <p>Supports program learning outcomes: 5, 10,11,12,14</p>

Methods of Evaluating Student During Placement

All on-the-job performance will be evaluated as follows:

A letter of agreement outlining types of work and expected outcomes will be agreed upon by the employer, student and Humber.

The employer will (using a format provided by Humber):

- review the agreed upon outcomes and the records maintained by the student and evaluate the student's performance against each of those outcomes, providing specific examples of tasks the student performed related to each objective and a rating of how well he/she performed them;
- complete a checklist evaluating basic characteristics such as punctuality, willingness to take on different tasks, contribution to the team, etc.; and
- provide an overall rating using a scale provided by Humber which highlights the student's strengths and weaknesses.

The student will prepare a journal on the work experience to include:

- a summary of major job responsibilities;
- a summary of agreed upon work outcomes and an analysis of the extent to which each outcome was accomplished;
- a record of job tasks completed during the work experience and an assessment of how they contributed to achieving the learning outcomes;
- an assessment of classroom learning used to complete job-related tasks during the work experience;
- a list of new learning acquired on the job;
- a discussion of problems encountered on the job and how they were resolved;
- a self-assessment of performance on the job based on the agreed upon work outcomes; and
- identification of personal strengths and competency areas needing additional development in the final year of study.

Both employer and student reports will be reviewed by college staff and a final grade will be assigned.

Each student will be assigned an advisor for their work term. The advisor will be the student's point of contact for the work experience. The advisor will monitor the student during the work term. In addition to discussing expectations and performance with the student, the advisor holds similar discussions with the employer. The advisor serves as a mediator in the event of problems with the work experience and ensures that the experience is meaningful and at an appropriate level.

4.8 Gap Analyses – Diploma and Advanced Diploma to Degree Transfer Credit

The Honours Bachelor of Design program has been carefully sequenced in order to allow graduates of several related Humber diploma and advanced diploma programs to enter in either Year 2 or 3 of the program with a minimum of disruption to the flow of courses. Gap analyses of these programs are detailed below. Graduates of comparable diploma and advanced diploma from other institutions will be favourably considered for advanced standing as well.

4.8.1 Transfer Graduates of Humber's 2-year Multi-Media Design and Development Program (MTCU Name: Interactive Media Design - Code 59403) into the Honours Bachelor of Design

It is anticipated that some graduates from the Multi-Media Design and Development (MTCU code 59403) Diploma program will be interested in transferring into the Honours Bachelor of Design program. Humber's methodology for identifying and bridging the learning gaps that inevitably exist between parallel diploma and degree programs has been well documented in its earlier submissions for degree level study. Following this established practice, the Honours Bachelor of Design program learning outcomes were compared to the MTCU program standards of the 2 year diploma program.

The development team has not identified significant learning outcome gaps between the 2 year Diploma and the first two semesters of the degree program. Hence, students who have successfully completed the diploma program with a GPA of 70% or better will enter Semester 4 of the regular program with a block transfer to advance through the required degree-level courses in 6 semesters.

Humber's Multimedia Design and Development diploma program offers the opportunity to participate in an extensive multimedia education where students build a range of interactive media production skills, including design, motion graphics, web coding, streaming, video and sound editing, prototyping, graphics production and interactive design. Through this learning process, students develop the fundamental creative and technical multimedia design and development capabilities needed to pursue employment in web design and interactive content development. They learn on and become experienced with industry-standard software such as Photoshop, Dreamweaver, Adobe Edge, Illustrator, AfterEffects, Audition, Fireworks, Final Cut Pro and Premiere. Web technologies such as HTML5, Extensible Markup Language (XML), Cascading Style Sheets (CSS), JavaScript, JQuery and Hypertext Preprocessor (PHP) are employed in hands-on learning situations in an applied teaching environment. Students cultivate important teamwork and project management skills through group assignments that will prepare them for collaborative projects in the field and gain a real-world perspective on the nature of multimedia work from experienced and knowledgeable professors. They are prepared to pursue new media opportunities by developing a comprehensive portfolio that can be presented to potential employers or clients online or in person, and have exposure to the entrepreneurial opportunities open to professionals in this rich field. Students in this program will also learn about user experience/interaction design through Humber's unique usability lab.

There are gaps in the level of analytical skills to analyze and evaluate design issues beyond web applications with the expected depth of critical thought required in the honours design degree level study. Additionally, the degree program instructs students in a broader range of research options and diverse perspectives. In years 3 and 4 of the degree program, students are expected to develop innovative ways to contribute to service design projects.

Learning Outcomes

The graduate of the Multi-Media Design and Development diploma has reliably demonstrated the ability to:

1. complete both individual and collaborative interactive media projects effectively.
2. use best practices and tools to design and develop dynamic, rich media content.
3. contribute to the assessment of the requirements of an interactive media project.
4. contribute to the development, budgeting, planning and professional presentation of an interactive media project.
5. design a media project (interface, navigation, graphics, text treatment) using current best practice design and development principles, and applying conceptual and theoretical frameworks.
6. build effective and dynamic Web sites and/or mobile applications.
7. identify and analyze ethical and professional issues arising in an online environment.
8. apply research and conceptual skills to propose possible solutions for mobile/multimedia/Web development problems.
9. use creative and critical thinking techniques in the effective design, development and implementation of an interactive media project.
10. contribute to the assessment of the financial, technical and artistic success of an interactive media project.

These outcomes align sufficiently with the course learning outcomes of the first two semesters of the degree program to allow diploma holders block transfer into the second year (3rd semester) of the degree program.

Non-Core Courses:

Students entering Semester 3 of the honours degree program with advanced standing will be required to complete 8 breadth courses, as part of the normal program of study.

Work Placement:

Multi-Media design and Development Diploma graduates receiving advanced standing will normally have completed up to 160 hours of supervised field placement within their diploma studies. Where this is documented, students may the normal requirement of 420 hours by the number of documented hours completed.

4.8.2 Transfer Graduates of 3-year Web Design and Interactive Media Advanced Diploma Program (MTCU Code 60513) into the Honours Bachelor of Design

It is anticipated that some graduates from the Web Design and Interactive Media Advanced Diploma Program will be interested in transferring into the Honours Bachelor of Design program. Honours Bachelor of Design program learning outcomes were compared to the MTCU program standards of the advanced diploma program. Outlined below are the degree and advanced diploma learning outcomes, skill and knowledge gaps, and a summary of the learning required to bridge those gaps.

The development team has identified opportunities for advanced standing for transfer students given their acquired competencies in interaction design. So, as a result the students who have completed the advanced diploma program will enter Semester 5 of the regular program with a block transfer.

The Web Design and Interactive Media is a three-year advanced diploma program that helps students build the fundamental skills required by the industry, gives room to self-specialize in this diverse field, and guides students through the creation of a portfolio of work.

The program also strives to create a culture that is passionate about the medium, fearless about new technology and eager to engage in the interactive media community. Technologies studied include: Flash/ActionScript, HTML5/CSS3,AJAX/PHP,Photoshop/Illustrator/Fireworks,Final Cut Mobile development. Students are involved in the creation of interactive media, developing a diverse skill set that includes visual design, coding, and creative thinking to imagine what has not been built yet and to develop the production skills to build it.

There are gaps in the level of analytical skills to research and synthesize design issues with the expected depth of critical thought required in the honours degree level study. Additionally, the degree program instructs students in a broader range of research methods and diverse perspectives. In years 3 and 4 of the degree program, students are expected to develop innovative ways to contribute to service an experience design projects beyond the digital realm. It is expected that transfer students will have acquired competence in writing for new media, which will be corroborated through the submission of writing samples prior to acceptance.

Students requesting transfer credit from the advanced diploma in Web Design and Interactive Media will have completed a capstone project and industry project. These are acknowledged within the transfer, however, it is expected that such students will continue to develop and refine their professional portfolios and will undergo portfolio review with a faculty advisor.

Learning Outcomes

Graduates of the Web Design and Interactive Media Advanced Diploma program are able to:

1. Adhere to all applicable laws, guidelines and information concerning security in web design and interactive media.
2. Analyze and problem -solve issues of web design and interactive media.
3. Analyze the needs of the client applying relevant research skills and developing well designed web applications.
4. Communicate effectively ideas, analysis and resources regarding web design interfaces and frameworks.
5. Create a portfolio with elements of web sites and interactive media applications which accurately displays a current and relevant knowledge and skills in the multimedia field.
6. Create and develop projects in a variety of workplace environments presenting the complete project from inception to completion.
7. Create and manipulate web applications and various databases for both desktop and mobile platforms proficiently using various technology.
8. Create animated and dynamic interactive media complete with visual appeal, accessibility, required content and appropriate links.
9. Identify, select, and utilize appropriate desktop and mobile platform publishing techniques, appropriate graphics, and various type styles for a variety of website development projects and platforms.
10. Manage a freelance media operation and develop an associated business plan.

These outcomes align sufficiently with the course learning outcomes of the first four semesters of the degree program to allow diploma holders block transfer into the third year (5th semester) of the degree program.

Non-Core Courses:

Graduates of the three-year advanced diploma awarded block transfer credit will be required to complete 6 breadth elective courses as part of their normal program.

Work Placement:

Web and Interactive Advanced Diploma graduates receiving advanced standing will normally have completed up to 160 hours of supervised field placement within their diploma studies. Where this is documented, students may the normal requirement of 420 hours by the number of documented hours completed.

4.8.3 Transfer Graduates of 2-year Advertising and Graphic Design Diploma Program (MTCU Code 51820) into the Honours Bachelor of Design

It is anticipated that some graduates from the Advertising and Graphic Design Diploma program will be interested in transferring into the Honours Bachelor of Design program.

The development team has not identified significant learning outcome gaps between the 2 year Diploma and the first two semesters of the degree program. Hence, students who have successfully completed the diploma program with a GPA of 70% or better will enter Semester 4 of the regular program with a block transfer to advance through the required degree-level courses in 6 semesters.

Humber's intensive Advertising and Graphic Design diploma program was developed to meet industry demand for graphic designers and art directors with solid visual, strategic, conceptual, typographic and technical skills. Classes focus on these areas of study and emphasize important life skills such as problem solving, teamwork and presentation skills.

Students explore the many facets of visual communication, including colour theory, conceptual process, typography, design, marketing strategies, interactive media and digital design through the use of current tools that meet industry standards. They have the unique opportunity to apply these skills in Humber's real-world ad agency/design studio and experience linkage opportunities with both the Advertising Copywriting and Advertising - Account Management programs. The first year of this program is shared with the three-year Graphic Design advanced diploma program and the Graphic and Package Design programs, which offers exposure to the different areas of communication design before confirming a focus in the second year of study.

There are gaps in the level of analytical skills to analyze and evaluate design issues beyond graphic and web applications with the expected depth of critical thought required in the honours design degree level study. Additionally, the degree program instructs students in a broader range of research options and diverse perspectives. In years 3 and 4 of the degree program, students are expected to develop innovative ways to contribute to service design projects.

Learning Outcomes

The graduate of the Graphic Design Production Program has reliably demonstrated the ability to

1. develop and implement solutions to problems encountered in the production phase of the graphic design process.
2. produce effective visual communications through the application of design theories and principles according to specifications.
3. apply typographic skills and knowledge to produce effective visual communications.
4. use a variety of technologies to capture and manipulate design elements in producing a final product.
5. communicate effectively with coworkers, supervisors, clients, and others; work in a professional manner; and maintain professional relationships.

While these outcomes are not directly tied as for some other programs, experience shows that such graduates have the art and design vocabulary and production skills, visual and digital literacy and academic maturity to easily achieve at an expected level in most aspects the second year of the degree program. Where writing skills are not sufficiently developed, students may be asked to access services at Humber's Writing Centre in order to demonstrate the written literacy required for success.

Non-Core Courses:

Students entering Semester 3 of the honours degree program with advanced standing will be required to complete 8 breadth courses, as part of the normal program of study.

Work Placement:

Advertising and Graphic Design Diploma graduates receiving advanced standing will normally have completed up to 160 hours of supervised field placement within their diploma studies. Where this is documented, students may reduce the normal requirement of 420 hours by the number of documented hours completed.

4. 8.4 Transfer Graduates of 3-year Graphic Design Advanced Diploma Program (MTCU Code 61820) into the Honours Bachelor of Design

It is anticipated that some graduates from the Graphic Design Advanced Diploma Program will also be interested in transferring into the Honours Bachelor of Design program.

The development team has identified opportunities for advanced standing for transfer students given their acquired competencies in interaction design. So, as a result the students who have completed the advanced diploma program will enter Semester 5 of the regular program with a block transfer.

Humber's Graphic Design advanced diploma program helps students create an electronic canvas for exploring their graphic design potential. Students learn to conceptualize and produce visual materials that effectively communicate information and ideas for a wide range of media. They become proficient at applying expertise to projects for publications, corporate design, web and interactive design, digital design, information design, signage, and interactive media.

Students explore the many facets of graphic design with a diverse curriculum that features instruction in industry-based technology, typography, corporate, web and interactive design, editorial, information design, and design theory. Opportunities to participate in industry competitions allow students to step put skills to the test. This advanced diploma includes the unique opportunity to gain real-world experience through Humber's Ad Centre, an in-house ad agency through which students produce campaigns for commercial and non-profit clients while simultaneously making career connections and building their portfolio.

There are gaps in the level of analytical skills to research and synthesize design issues with the expected depth of critical thought required in the honours degree level study. Additionally, the degree program instructs students in a broader range of research methods and diverse perspectives. In years 3 and 4 of the degree program, students are expected to develop innovative ways to contribute to service an experience design projects beyond the digital or graphic design realm. It is expected that transfer students will have acquired competence in writing for new media, which will be corroborated through the submission of writing samples prior to acceptance.

Students requesting transfer credit from the advanced diploma in Graphic Design will have completed a capstone project and industry project. These are acknowledged within the transfer, however, it is expected that such students will continue to develop and refine their professional portfolios and will undergo portfolio review with a faculty advisor.

Learning Outcomes

The graduate of the Graphic Design advanced diploma has reliably demonstrated the ability to:

1. conceptualize and develop design solutions using principles of design to create visual communications that meet the needs of the project.
2. employ the design process to create design solutions that meet the project objectives and the needs of the client and/or user.
3. plan, create and use photography, illustration and typography in design layouts to meet the requirements of the creative brief.
4. design, develop and create a variety of media products using relevant, current and/or emerging technologies.
5. communicate ideas, design concepts and opinions clearly and persuasively to others.
6. use recognized industry practices throughout the design process and related business tasks.
7. plan, implement, and evaluate graphic design projects using project management skills to deliver quality work to clients according to schedule and within budget.
8. complete all work in a professional and ethical manner, and in accordance with all applicable legislation and regulations.
9. keep current with visual media design trends, technologies and industry practices using strategies that enhance work performance and guide professional development.

These outcomes align sufficiently with the course learning outcomes of the first four semesters of the degree program to allow diploma holders block transfer into the third year (5th semester) of the degree program.

Non-Core Courses:

Graduates of the three-year advanced diploma awarded block transfer credit will be required to complete 6 breadth elective courses as part of their normal program.

Work Placement:

Graphic Design Advanced Diploma graduates receiving advanced standing will normally have completed up to 160 hours of supervised field placement within their diploma studies. Where this is documented, students may the normal requirement of 420 hours by the number of documented hours completed.

4. 8.5 Transfer Graduates of 2-year Visual and Digital Arts Diploma Program (MTCU Code 51814) into the Honours Bachelor of Design

It is anticipated that some graduates from the Visual and Digital Arts Diploma program will also be interested in transferring into the Honours Bachelor of Design program.

The development team has not identified significant learning outcome gaps between the 2 year Diploma and the first two semesters of the degree program. Hence, students who have successfully completed the diploma program with a GPA of 70% or better will enter Semester 4 of the regular program with a block transfer to advance through the required degree-level courses in 6 semesters.

With its focus on drawing and painting, Humber's Visual and Digital Arts diploma program offers a challenging opportunity to develop an enhanced skill set applicable to every discipline within the spectrum of visual arts. At Humber's new dedicated Art Academy facilities, students learn to effectively plan and implement creative visual material, and facilitate expression and communication. They gain knowledge and skills in art history, drawing, illustration, colour, composition, figure drawing, painting, digital art and photography. State-of-the-art software/technology, such as Adobe Photoshop and Illustrator, is used for the digital content in the program.

A unique aspect of this program takes place during the final semester when students access professional mentors in the field. Working with established, professional artists as mentors, students report at regular intervals for critique of individual assignments and art direction. Students graduate with a comprehensive portfolio, ready to enter the marketplace.

There are gaps in the level of analytical skills to analyze and evaluate design issues beyond web applications with the expected depth of critical thought required in the honours design degree level study. Additionally, the degree program instructs students in a broader range of research options and diverse perspectives. In years 3 and 4 of the degree program, students are expected to develop innovative ways to contribute to service design projects.

Learning Outcomes

Upon successful completion of the Visual and Digital Arts diploma program, students will be able to:

1. Produce creative life and representational drawings and paintings illustrating volume, proportion, perspective, mass and texture with descriptive lighting
2. Create representational digital drawing, paintings and illustrations using application software such as Photoshop, Illustrator, and Painter
3. Assess the artistic merit of artwork using an analysis of the creative application of established principles of design and composition
4. Construct pictorial compositions using visual perspective to achieve accurate proportional relationships
5. Apply lighting techniques to a scene evoking the desired emotional response
6. Represent humans and animals in pictorial composition using principles of human and comparative anatomy

7. Critique technical principles of composition in representational drawing, painting and illustration through analysis of rendering
8. Prepare and present a traditional and creative art portfolio containing both original work and computer generated reproductions
9. Research and create reference materials to support successful completion of a work of art
10. Pictorially approximate the sensations of colour as experienced by humans in nature by mixing traditional and digital painting media
11. Develop a career plan and self-promotion skills suitable to the digital media industry using materials such as a resume, cover letter, contact list, e-portfolio
12. Develop and present a digital art project proposal and manage the project using effective oral and written communication skills

While these outcomes are not directly tied as for some other programs, experience shows that such graduates have the art and design vocabulary, visual literacy and digital skills and academic maturity to easily achieve at an expected level in most aspects the second year of the degree program. Where writing skills are not sufficiently developed, students may be asked to access services at Humber's Writing Centre in order to demonstrate the written literacy required for success.

Non-Core Courses:

Students entering Semester 3 of the honours degree program with advanced standing will be required to complete 8 breadth courses, as part of the normal program of study.

Work Placement:

Visual Arts Digital Arts Diploma graduates receiving advanced standing will not normally have completed any hours of supervised field placement within their diploma studies. Hence they will be required to complete the normal requirement of 420 hours.

4. 8.6 Block Transfer Credit Summary

Credential for Block Transfer Credit ¹	Required GPA	Year and Semester to enter degree program	Core Credits Required to complete degree program	Non-core Credits required to complete degree program	Work Placement Hours Required to complete degree program ²
<i>Multi-Media Design and Development Diploma (MTCU Code 59403)</i>	70%	Year 2 Sem 3	66	24	260
<i>Web Design and Interactive Media Advanced Diploma (MTCU Code 60513)</i>	70%	Year 3 Sem 5	42	18	260
<i>Advertising and Graphic Design Diploma(MTCU Code 51820)</i>	70%	Year 2 Sem 3	66	24	260
<i>Graphic Design Advanced Diploma (MTCU Code 61820)</i>	70%	Year 3 Sem 5	42	18	260
<i>Visual and Digital Arts Diploma (MTCU Code 51814)</i>	70%	Year 2 Sem 3	66	24	420

¹ Other diploma and advanced diploma program graduates will be assessed for transfer credit on a case by case basis.

² Where the number of work placement hours in the diploma or advanced diploma program does not constitute 160 hours, this number will be adjusted accordingly.

SECTION 5: PROGRAM DELIVERY

Humber ensures the quality of degree program delivery through a number of practices, processes and strategies. These include:

1. Formal processes for the development and review of new programs by institutional committees and councils, program advisory committees and the Board of Governors.
2. Formal processes for course development, course outline review and curriculum changes
3. Annual Review of Student Satisfaction Data
4. Additional mechanisms such as:
 - Review of student feedback data
 - Faculty development and review process
 - A formal program review process
 - Annual assessments and upgrading of college facilities and program specific resources.

These mechanisms are described further in the following sections.

1. The Development of New Programs

At Humber, program quality starts with the development of new programs. New program ideas for degrees are initially reviewed by the Senior Vice President Academic, the Academic Deans and the Dean of Program Planning, Development and Renewal. New program concepts are then reviewed by a central committee responsible for enrolment planning (Core SEM). Development consultants work with school representatives and others to prepare a new program proposal document for the Core SEM review. The first step in the development of a new degree program is to address a number of key variables which are then further researched and analyzed as needed for the development of the full submission. These include a review of:

1. The Background, Program Description and Rationale:
 - Title and description of the program (What type of program is it? How does it fit with other programs? What is the main focus of the program?)
 - Target delivery details including the campus, projected start-up date and target enrolments.
 - Curriculum Plan including delivery model(s), and nature and type of experiential learning experiences both in and outside of the classroom
2. The Readiness Index – which includes an assessment of what exists currently and what will be needed in the way of new resources as those resources relate to:
 - Curriculum
 - Faculty Hiring Full time
 - Contract Hiring
 - Additional Staff
 - Equipment
 - Marketing Efforts

- Classroom and Lab Space
3. The MTCU codes and occupational clusters relevant for the submission
 4. The competition including similar programs at Humber and at other Ontario institutions
 5. Any preliminary evidence of anticipated student demand for the program
 6. A preliminary assessment of the labour market demand for the program and/or societal need for the program
 7. An analysis of the strategic fit of the new program (How is the proposed program relevant to Humber's mission and goals and specific school mandate? What impact will this program have on other current Humber programs? How does it complement other program areas? Will it overlap with any other Humber program areas? What adjustments are needed in other programs offered by the school in order to accommodate the new program? (e.g., decreases in enrolment, program rationalization. How does this program support Humber's Centres of Innovation plans or developments?)

Once the program has been approved by the Core SEM committee for further development, then the development consultant works with the school to prepare the new program proposal and summaries as required. The submission is prepared against all of the PEQAB requirements and also ensures that there has been broad consultation across the college to ensure that Humber's capacity to deliver the program includes assessments of the following:

- Human Resource Requirements - Identify the human resources needed to complete the development and implementation of the program. Will the program rely on existing faculty or will there be new hires? Does the school have the faculty members with the appropriate academic and professional credentials to develop and deliver the program? If not, what will be required?
- Physical Resource Requirements - What new physical resources, facilities and equipment (if any) are required to deliver the program (including renovations, lab and office space, installation, capital costs such as new equipment, furniture)? Is there current space for the program? Are space improvements required? How will space for the program be accommodated?
- Library Resources Required - What library resources are available and/or need to be purchased to support the new program?
- Financial Requirements - Cash flow statement for 6 years that includes all of the revenue that is available and needed and all of the costs of the program. The statement addresses a number of questions listed here. What is the proposed funding model? What external partnerships exist to help support the program and the effect of these partnerships on program costs? What are the specific start-up costs (estimated program development costs (e.g., faculty release time), library costs, capital costs (furniture, new lab, equipment), renovations, installation costs, marketing costs)? What are the estimated delivery costs (faculty, technicians' salary and benefits) for each year? What are the operating expenses (e.g., lab supplies,

new software, chemicals)? What are the direct administrative costs (includes direct support costs)? What is the level of risk (sunk costs)? How will start-up be funded (by the School from current revenues or other sources)?

The development of the degree submission is managed by the Program Planning, Development and Renewal office whose staff members work with faculty and administrative representatives from the academic schools and program advisory committees to prepare those submissions.

2. A formal process for the review of new programs by institutional committees and councils, program advisory committees and the Board of Governors.

Institutional Operations and Advisory Committees

New programs are reviewed by the following operations committees and councils:

- The Vice President Academic and the Deans
- The Vice Presidents' Operations Committee
- The Academic Operations Committee
- The Academic Leadership Committee
- The Academic Council of the College
- The Board of Governors

Once a program proposal has been prepared, executive summaries are prepared for review by the Academic Council and the Board of Governors. These summaries include:

- Program description
- Credential to be awarded
- Strategic fit analysis
- Evidence of need
- Competitive analysis
- Entrance requirements
- Academic course schedule
- Target market analysis
- Costs

In addition the Board of Governors requires confirmation that the program has passed through all of the approval stages and that it is satisfied with the projected enrolment and student satisfaction rates. Formal approval of the program by the Board is required before programs may be submitted to the Minister for referral to PEQAB for review.

Additional Advisory Committees & Reviews

New programs and courses are reviewed by program advisory committees and licensing, professional or regulatory groups. Advisory committees play a vital role in the development of the new program. Every program (or cluster of programs) has an active voluntary Advisory Committee of 8 to 12 members. Membership reflects both the private and public sector and includes representatives from companies, trade and professional associations, accreditation bodies, government and program graduates in the same or related program areas. In the case of degrees every effort is made to have university academics join the advisory committees or provide some level of external consultation. Advisory Committees help to ensure that the curriculum is both current and relevant.

Desk Reviews by University Academics

In addition to the input from advisory committees, at the development stage the degree curriculum is normally sent out for a desk review by a university faculty member in a related field of study. This independent review is to help assure that the program is at the degree level, is comprehensive in depth and scope and relevant to the field of study.

Other Councils and Committees

New program proposals may also be reviewed by other Humber councils and committees such as those relating to space and campus development, student services, capital and equipment, human resources, admissions and registration, information technology, and research.

3. Formal Processes for Course Development, Course Outline Review and Curriculum Changes

Course Development & Course Review:

The Degree Council and the Program Planning, Development and Renewal Office are kept up to date with respect to the development and the delivery of the courses for the programs. For PEQAB applications, the academic Dean or his/her designate is responsible for ensuring that the courses are delivered as per the degree submission. Any program changes beyond changes which are permitted during the period of consent, must be documented and submitted to the Minister for consideration.

Every year, program coordinators and faculty members review the degree program courses to ensure that the most up to date textbooks and course materials are included in the delivery of each of the courses as well as to ensure that the delivery method and evaluation strategies are achieving the desired results. Detailed plans and schedules are

developed annually for the renewal and upgrading of program related resources such as library, computers, classrooms, labs and equipment.

Any changes beyond the requirements set by the Ministry require that the school notify the Program Planning, Development and Renewal Office. No curriculum changes for any program in the college can be entered into the registration system without approval from the academic school and that office.

Each program has an active Advisory Committee that is composed of practitioners and other academics and the faculty members and Associate Dean responsible for the program consult with the committees in the twice yearly meetings.

Advisory committee members are also contacted in between meetings with regular emails and phone discussions to discuss program-related matters as needed.

Student Feedback

Student Feedback Questionnaires

All students complete student feedback questionnaires in all of their courses. The Student Feedback Questionnaire developed for classroom and/or lab-based instruction focuses on the quality of instruction, including perceptions about whether or not:

- the professor was prepared for classes;
- instructional material was presented in a clear manner;
- the pace set for the course was appropriate;
- the professor helped students think critically about topics;
- a variety of teaching methods were used;
- students were treated with courtesy;
- the professor provided clear explanation about how student work would be evaluated;
- useful feedback was provided about student progress in the course;
- the professor was available for consultation outside of the classroom;
- the professor managed student classroom behaviour well;
- assignments were returned within a reasonable time.

The Student Feedback Questionnaire also asks students to rate their own effort in the course and for feedback about what they liked most about the course, and how it might be improved. In addition, up to three (3) professor-generated questions may be added, specific to a particular course or course section. These items are not to be used for other types of research unrelated to the course itself.

The data from student feedback questionnaires is compiled and the information is returned to the professor in both aggregate and individual form. School heads and key senior managers also receive feedback in aggregate form. Should the data reveal areas for improvement in teaching approaches, these are discussed with the individual professor. Each year the Senior Vice President, Academic and the academic managers of each school review faculty whose performance falls short of college expectations, discuss development plans, and consider other interventions.

Student Feedback and the Humber Engagement and Learning Profile (HELP)

Key to informing strategies around student success and retention is the effective collection and reporting of student data. As a key institutional initiative, Humber developed and administers the Humber Engagement and Learning Profile (HELP) survey to incoming certificate, diploma and degree students during Weeks 3 and 4 of the Fall semester. The survey asks first-semester students about their preparation for college, their educational and career goals, early opinions about their program and Humber generally, and to identify particular student support services they may use.

The objective was to find out more about new students in order to provide some “early warning signs” with respect to characteristics that best-practice research suggests may mean they are at risk of leaving their program early.

Broadly speaking, these characteristics fall into four categories:

- Level of engagement with the institution and program
- Clarity of career goals/expectations, program fit, and motivation
- Demands on the student’s time
- Academic preparedness

The Institutional Research group has prepared a number of reports using the data from the HELP survey. The information in these reports is designed to support and add value to each school’s existing focus on retention.

Student Feedback and the Key Performance Indicator Survey Data

Each year the student satisfaction data from the key performance indicator surveys is reviewed. Program satisfaction is analyzed across schools, across the college and across the system. Humber reviews its degrees against other degrees to determine the drivers of satisfaction. In addition, student success is measured course by course across the degree programs as are enrolment and financial projections.

Online Learning

Humber's policies and practices relating to online learning have been reviewed and approved as a separate submission to the Minister and PEQAB. The policies on file with PEQAB are current.

SECTION 6: CAPACITY TO DELIVER

Overview: Evidence of Humber's capacity to offer degree-level programming

Humber's vision is excellence in polytechnic education and it has been developing the programming and resources to make this vision a reality.

Humber has been offering degree-level education since 2001. Humber's experience with degree delivery began with the launch of the collaborative nursing program in conjunction with the University of New Brunswick in September 2001. This four-year B.N. program is delivered by Humber faculty using UNB's curriculum. The following year saw the launch of the University of Guelph-Humber. In partnership with the University of Guelph, Humber offers integrated 4-year honours degree/diploma programs in the following areas: Business, Early Childhood, Family & Community Social Services, Justice Studies, Kinesiology, Media Studies and Psychology. The development and delivery of the programs is shared between the two institutions.

Humber received its first consent to offer degrees in 2002 and launched its first three degrees in September 2003. It currently offers the following degrees:

Degree	Date of First Consent
Bachelor of Applied Arts – Criminal Justice	Sept. 2008
Bachelor of Applied Arts – Paralegal Studies	May 2002
Bachelor of Child and Youth Care	August 2010
Bachelor of Commerce – Accounting	August 2010
Bachelor of Commerce – Digital Business Management	May 2002
Bachelor of Commerce – Fashion Management	Feb. 2007
Bachelor of Commerce – Finance	Apr. 2012
Bachelor of Commerce – Hospitality and Tourism Management	March 2005
Bachelor of Commerce – Human Resources Management	Feb. 2007
Bachelor of Commerce – International Business	Feb. 2007
Bachelor of Commerce – Management Studies	Apr. 2012
Bachelor of Commerce – Marketing	Apr. 2012
Bachelor of Commerce – Supply Chain Management	Apr. 2012
Bachelor of Creative Advertising	Dec. 2004
Bachelor of Digital Communications	Sept. 2014
Bachelor of Film and Media Production	June 2008

Degree	Date of First Consent
Bachelor of Industrial Design	Sept. 2003
Bachelor of Interior Design	March 2005
Bachelor of International Development	Oct. 2011
Bachelor of Journalism	Nov. 2010
Bachelor of Music	March 2005
Bachelor of Nursing - Regular and Second Entry *	Sept. 2001
Bachelor of Public Relations	August 2010

*In collaboration with the University of New Brunswick

The first graduating class from Humber degrees occurred in 2007. Since then graduates of Humber degrees have found success both in the workplace and in continuing their education. Graduates have been accepted for entrance into law school, teaching programs, and into graduate programs both here and abroad. For example, some of Humber's graduates have been accepted into masters programs at York University, Vancouver Island University, Queensland University of Technology (Australia), UMEA University (Sweden), George Washington University, the B.Ed. program at York and law at University of Windsor, Bond University (Australia), University of British Columbia, University of Leicester (England), University of Birmingham (England), Thomas M. Cooley Law School (USA), and the University of London (England).

Over the last 12 years, Humber has undertaken numerous initiatives to enhance the resources to support degree delivery, including:

Faculty – Humber recognizes the importance of increasing the number of faculty with terminal credentials as degrees are planned and implemented. Since 2002, Humber has hired 85 faculty members with Ph.D.'s. In planning for each new degree, the School prepares a detailed faculty plan which identifies current faculty with credentials in the discipline, as well as the need for any new hires and a recruitment plan is developed. Since launching its first degree in 2004, the School of Media Studies and Information Technology has hired seven faculty members with doctoral degrees.

Scholarship –

Humber is committed to ensuring faculty engage in a level of scholarship and research or creative activity to ensure their currency in the field. Opportunities are provided for faculty members to attend conferences, present papers and produce scholarly work, and faculty are encouraged to identify and pursue such activities. In 2009, Humber hired a Dean of Research to advance the research agenda at the college. Humber Research supports and enriches research opportunities for faculty and students.

Humber Research works in partnership with local business, faculty, and students to provide solutions to real problems faced at the industry and community level in order to enrich the student and faculty experience, and facilitate economic development for Ontario and beyond. Humber emphasizes the integration of Humber research activities with our academic programming. As such, research at Humber enriches our core business – providing excellence in education and training for our highly diverse student population studying in programs that range from apprenticeships through four-year degrees to graduate certificates. Research and research related activities are a key component of Humber’s institutional strategic vision for a number of reasons:

Research provides direct benefits for Humber students:

- “Scholarship of Discovery” is a key Humber value
- Research keeps our faculty and staff at the leading edge of their fields
- Humber research leads to economic benefits for the GTA, Ontario, and beyond

The Humber Research website is located at: <http://humber.ca/research/research-humber>

In 2015, Humber hired a Director, Scholarship of Teaching & Learning as a leader in the emerging movement of scholarly inquiry into teaching and learning processes. Under the direction of the Associate Vice-President, Teaching and Learning, the Director will provide cross-college leadership in advancing and advocating for activities such as identification of questions related to student learning; rigorous, systematic and evidence-based study of student learning; research and peer-review of the results; and communication of the findings, broadly, to provide insights to other educators across the system. The Director will also be responsible for managing a peer-reviewed academic journal at Humber for the Scholarship of Teaching and Learning.

For more information see:

<http://www.humber.ca/centreforteachingandlearning/instructional-strategies/teaching-and-learning-research.html>

Library Collections – To support the requirements of degree students and faculty, Humber has invested \$11,262,715 in expanding library collections over the past 15 years. Working in collaboration with faculty, the librarians identify key new resources. Both the North Campus and Lakeshore campus Libraries are well-equipped providing resources and services to students year-round.

6. 1 LEARNING AND PHYSICAL RESOURCES

The locations for the Honours Bachelor of Design program will be both the North and Lakeshore campuses giving students access to excellent facilities in addition to a designated design studio.

Facilities have been improved through the acquisition, renovation and building of new space. The Humber Lakeshore campus which houses most of Humber's degrees has undergone significant expansion and classroom facilities have been enhanced. In the period between 2008 and 2015, there was over \$100 million spent in construction projects at the Lakeshore Campus. Another \$25 million worth of projects is currently underway at the Lakeshore to create a new athletic centre, welcome centre and entrepreneurship centre. In the 2008-2015 period, \$175 million was spent on new and renovated facilities at the North Campus with another \$38 million worth of building renovations currently underway for a variety of backfill spaces including classrooms, labs and offices.

Support services for students are delivered through the Student Success and Engagement Department (SSE). The functions in SSE include: Accessible Learning Services, Counselling Services, Academic Counselling, Career Counselling, Personal Counselling, Testing Services , Career Services, First Year Experience (FYE) Program, Peer Assisted Learning Support, Student Events, Athletics, Aboriginal Resource Centre, Interfaith Services, Health Services, Residence and Residence Life, Living Learning Communities (Residence Life), Community Judicial Affairs, Transition and Leadership Programs and Student Government.

Library collections have been enhanced, with Humber investing \$11,262,715 in expanding library collections over the past 15 years.

6. 1.1 Facilities – Lakeshore Campus

The campus is situated in southwest Toronto. A new dedicated studio space is planned to deliver project-based learning courses. Other courses will be offered in shared classroom spaces that currently exist.

Humber is committed to providing quality facilities to our students and continues to acquire new property, renovate and build. The Humber Lakeshore campus, which houses most of Humber's degrees, has undergone significant expansion and classroom facilities have been enhanced. In the period 2007 to Fall, 2011 the college had invested over \$80 million in construction projects at the Lakeshore campus and continues to source properties in the area to meet the needs of this growing, complex campus. Most classes are housed in renovated and repurposed Victorian buildings which were formally used as the Lakeshore Psychiatric Hospital.



The Learning Commons

The Learning Commons opened in fall, 2011 and replaces a smaller older building which housed programs relocated to the Humber Arts and Media Studios. This four-storey, 100,000 square foot building represents an investment in excess of \$55 million. In addition to specialized academic space, this building provides extensive formal and informal space for study and student interaction. The first floor contains an art gallery, eight 65 seat tiered classrooms as well as a learning commons providing quiet study, group study and informal space for over 150 students at any given time. In addition, there is a 2,500 square foot community room for special events. The second floor is a cafeteria/lounge and study area with a capacity of 330 seats. (This facility replaces the cafeteria in Building H allowing this space to be repurposed for classrooms and labs.) The third floor houses eight classrooms ranging in size from 35 to 80 seats. Two 46 seat PC labs and one 46 seat MAC lab will also be located here. A number of the classrooms have been built so that they can be easily converted to computer labs as needs shift. The fourth floor contains two editing suites and a digital media centre primarily for media related degree programs. As well, there are faculty offices and a meeting room.



The Centre for Justice Leadership

The conversion of a Mercedes dealership (3120 Lake Shore Blvd. W) into the centre for justice Leadership containing classrooms, a forensic studio and simulated crime scenes, including a mock crime scene apartment. As well there are mock interview rooms complete with an overhead viewing theatre to allow an entire class to observe and critique interviews.



Humber Arts and Media Studios

A recent long term lease (99 years) and conversion of the Lions Hockey Arena with a ten million dollar plus renovation produced the Humber Arts and Media Studios, the new home for Creative and Performing Arts programs including Theatre, Comedy, and Acting for Film and T.V. Specialty facilities include rehearsal studios, a comedy cabaret, prop and scene building shops, and a 100 seat Black Box Theatre. This facility also houses two new film studios (2,600 square feet each) for the new degree program in Film and Media Production. As well, a gymnasium to be shared with the community provides additional recreational space for students.



The Fashion Institute

The purchase and renovation of a building at the corner of Lake Shore Blvd. and Kipling Avenue has created the Fashion Institute, a key component of the Fashion Management degree. This two storey structure includes a 66 seat classroom, 36 seat computer lab, display areas and display windows, a meeting room, student lounge and faculty offices.

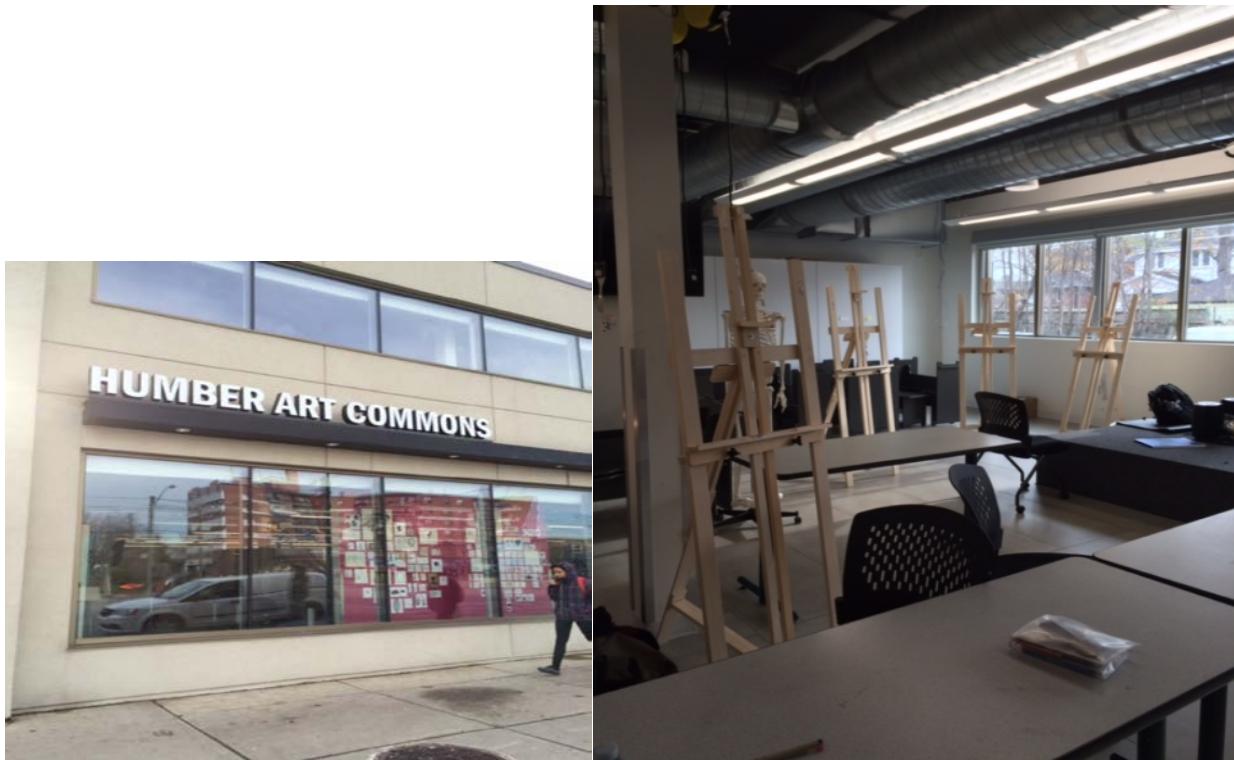


Medical Arts Building

Humber has purchased the Medical Arts Building at 3170 Lake Shore Blvd. W. This building has some long term leases, and these tenants are being relocated to the ground floor freeing the upper two floors for academic use including a play therapy lab for the Child and Youth Care degree. As other degrees are added, this building will house a variety of special purpose labs and studios.

Art Studios

A new facility was purchased and renovated on Lakeshore Blvd, W. which opened in September of 2015. It includes 4 visual arts studios accommodating wet, dry and photography/video studios which are large, with moveable partitions and equipped with appropriate lighting supports to permit a wide variety of both still and time-based shooting configurations. These art studios will be used both for instruction and for independent work by students to complete their projects. Technicians and security personnel will ensure the safe and equitable use of the spaces and equipment during open access periods.



The following includes sample lists of the space and equipment:

Visual Arts Studios:

2 Drawing Studios

- easels and drafting tables
- natural and artificial light
- projection capability
- change room and stage for models
- secure storage for art materials and hazardous materials
- space for storing works-in-progress

1 Painting Studio

- natural and artificial light
- projection capability
- sinks and drains
- exhaust ventilation
- secure storage for art materials and hazardous materials
- space for storing works-in-progress
- open spaces for art production

1 Photography and Video Studio

- light controlled
- high ceiling height (minimum 16 feet)
- supports for lighting equipment
- moveable partitions
- large open space for still and time-based production and motion capture

Lakeshore Classroom Space:

All classrooms at the Lakeshore campus are electronic classrooms designated either A or B classrooms.

Humber Standard A Classrooms contain the following equipment:

Podium:

- L-shaped podium with large work surface for laptop and notes
- Overhead spotlight to illuminate work surface
- Swing arm for computer monitor (can move monitor out of the way)
- VGA cable to connect an external laptop
- Power outlet (duplex) and network jack
- Pullout drawer for future document camera installation
- Large cabinet area (behind front door) for mounting equipment
- Magnetic locking front door (released through touch panel)
- Key lockable back door for technician access
- Pullout drawer for keyboard and mouse

Touch Panel:

- Easy, one-touch interface to control audio/visual equipment
- Pre-programmed lighting “scenes” (video, lecture, display, etc.)
- Built-in volume control and screen control functions
- Controlled access (requires security code) to front area of podium

Other Equipment:

- Dell workstation (Humber standard) with monitor on swivel arm
- Sanyo PLC-XT20 high-lumen data projector
- Security bracket and lock to secure data projector
- Two 8-foot whiteboards and one motorized, 7-foot projector screen
- Stereo amplifier (60 watts) and 4-8 speakers (depending on room)
- DVD/VHS combo unit
- Phone with direct access to technical support services

Humber Standard B Classrooms contain the following equipment:

Podium:

- Square-shaped podium with surface-mounted, flip-top, button panel
- Pullout “breadboard” for additional work surface
- Cabinet area (behind non-locking door) for housing equipment
- Security hardware to protect and secure workstation
- Key lockable back door for technician access

Flip-top Panel:

- Push-button controls to activate/deactivate the data projector
- Push-button controls to increase/decrease the audio volume
- Auxiliary VGA cable to connect an external laptop
- Power outlet (duplex) and network jack
- Auxiliary video and audio inputs

Other Equipment:

- Dell workstation (Humber standard) with podium-mounted monitor
- Crestron “Quick Media” control system (includes a 20 watt amplifier)
- Sanyo PLC-XT20 high-lumen data projector
- Security bracket and lock to secure data projector
- Two 8-foot whiteboards and one manual, 8-foot projector screen
- Two wall-mounted or ceiling-mounted audio speakers
- Phone with direct access to technical support services

Media Services is the central group at Humber responsible for the equipment installation and maintenance in these rooms. This group is also able to electronically obtain status checks (room and equipment operation) and usage data (percentage of time equipment has been used) from these rooms.

Lakeshore Campus Classroom Inventory

The breakdown of classrooms and their designations is detailed in the table below:

Student Seats	20-29		30-39		40-49		50-59		60-69		70-79		80-89	
Designation	A	B												
Business School			1		8	1	2		8					5
Liberal Arts & Science		2	3	3	3	4								
Media Studies & IT					3	2	1	2						
Social & Community Services					3	1	1		10					1
Centrally Scheduled		2		1	1		1		1		1			2
Sub- Totals		4	4	4	18	8	5	2	19		1		3	
Total Classrooms	4		8		26		7		19		1		3	

In addition, the Lakeshore Campus offers a range of specialized teaching labs and studios and computing labs. These are detailed in the tables below:

Lakeshore Campus Specialized Teaching Labs

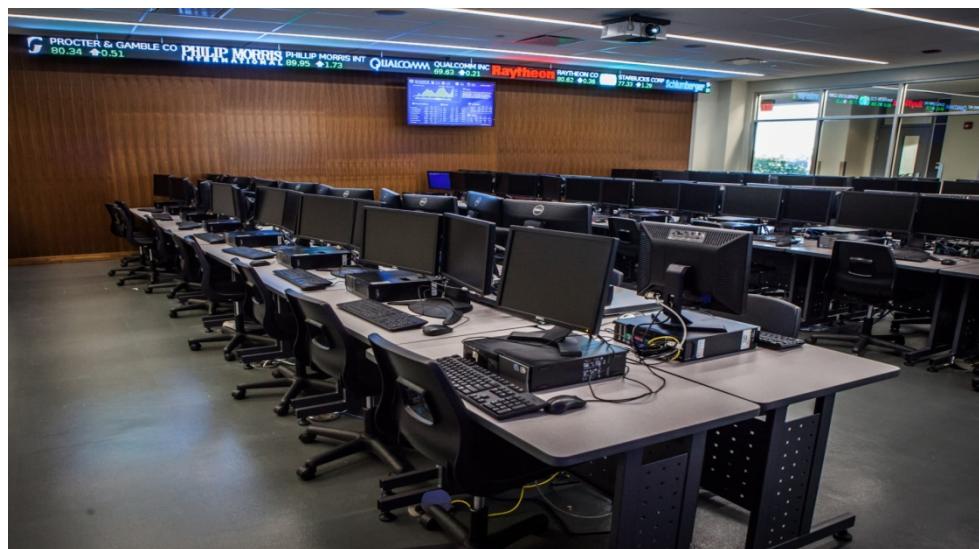
Designation	Specialization	Rooms	Total Student Capacity
Liberal Arts & Science	ESL Labs	2	66
LAS Totals		2	66
Media Studies & IT	Media Studio	2	80
	TV Arts	1	40
	Drafting	2	84
	Film Edit Suite	1	36
	Broadcast	1	137
	Visual Arts Studios	3	90
Media Studies & IT Totals		7	377
Social & Community Services	Forensic Identification	1	66
	Crime Simulation	1	68
	Interview Room	4	40
	Play Lab	1	36
	Other	2	76
SCS Totals		9	286
Creative & Performing Arts	Percussion	1	30
	Midi Studio	1	25
	Vocal Studio	1	25
	Instrumental	5	306
	Studio Music	1	30
	Music Control room	1	15
	Theatre	1	600
	Black Box Theatre	1	125
	Cabaret	1	50
	Studio	9	225
	Wardrobe Workshop	1	20
	Scene Workshop	1	25
	Paint Shop	1	20
	Prop Shop	1	20
	Green room	1	20
Creative & Performing Arts Totals		27	1231
Total Specialized Labs			1960

Lakeshore Campus Computer Labs

Computer Labs are available for classes as well as students' individual use. The breakdown of labs is shown below:

Designation	5 or less	6-10	11-19	20-30	31-45	46+	Total PC Workstations	Total Mac Workstations
Business School	1	1	0	0	4	2	293	
Creative and Performing Arts	6						8	
Liberal Arts & Science		1		1	2		99	
Media Studies & IT				3	8	1	82	336
Social & Community Services	1	1	1				29	
Student Services	3	2	1	1			66	
Library Services		1		1			37	
International Centre	2						6	
Centre for Learning Support		1					9	
Open Access Labs (non-instructional use)		2	1	2	2		120	36
Totals	13	9	3	8	16	3	749	377
								1126

(Data as of June 2014)



Planned Future Expansion at Lakeshore Campus

Lakeshore Campus – New Welcome Centre

Planned for the southwest corner of Lake Shore Blvd. and Colonel Samuel Smith Park Drive, the Lakeshore Campus's new Welcome Centre is expected to be 45,000 square feet (4181 m^2) and four storeys tall. The Welcome Centre, which will be designed according to LEED Silver standards, will house a variety of student services, including Registration, Financial Aid, Peer Tutoring, Student Access, Counselling, the Health Centre and the Student Support Centre. The building will also feature an Interpretive Centre, highlighting the history of the Lakeshore Campus grounds and buildings. One level of underground parking will be available, as well as 10 surface spaces. Construction on the Welcome Centre is projected to be complete in 2016.

Lakeshore Campus – New Athletics Centre

The new 24,000-square-foot Athletics Centre at the Lakeshore Campus will be built on the north side of Lake Shore Blvd, just east of Twenty-Fourth St. The three-storey facility, which will be designed according to LEED Silver standards, will provide cardio and weight equipment, group exercise studios, change rooms and showers, and washing/drying facilities for towels. Construction on the new Athletics Centre is projected to be complete by 2016.

Lakeshore Campus – Building G

The last of the historic cottages to be restored, Building G will house the college's Centre for Entrepreneurship. Featuring flexible meeting rooms and collaborative spaces, the building will be a facility that brings students, faculty and external partners together. The project includes an addition on to the west side of the building as well as a complete interior renovation. It is projected to be completed in 2016.



6. 1.2 Facilities – North Campus

Humber's North Campus is continuing to expand and renew learning facilities. The campus is situated in northwest Toronto adjacent to the Humber River and 100 acres of parkland.



The Humber Arboretum

Learning Resource Commons

Opened in September, 2015, Humber's North Campus the new Learning Resource Commons is a six-storey, 260,000-square-foot academic support and student services facility that is the new main entrance to the campus. Highlights of the facility include:

- space for more than 2,200 students
- group and independent study spaces
- a new library, including a centralized hub for student services
- a student gallery and showcase space
- space for the School of Liberal Arts and Sciences and college administration

The project upholds high design and sustainability standards and is built to achieve Leadership in Energy and Environmental Design (LEED®) Silver certification.



Classroom Redesign Initiative

Passionate about advancing the climate of teaching and learning in higher education, Humber College is committed to enhancing the student experience through the *Classroom Redesign Initiative*. This re-imagining process is dedicated to student success and the goal of utilizing learning spaces to develop learning experiences that are engaging, enduring, and transformative.

A Classroom Redesign Committee has been assembled to map, plan and structure the project, and to ensure that the process and outcome will be fully integrated. Working together across the institution, the committee will act as a delivery vehicle to: re-negotiate and propagate the approaches in learning and collaboration, expand the breadth of flexible learning to allow for intellectual exploration through creative spaces, and inspire a culture of reciprocity where students and faculty learn *with* each other, as well as *from* one another. Firmly embedded in this multi-phase initiative is a multi-year project aimed at remodeling classroom standards that better reflect the current atmosphere of teaching and learning philosophies, behaviours and practices. These standards will address the need for spaces that support autonomy in learning, and encourage hands-on, practical, and experiential learning.

Creating collaborative and active learning spaces will be a primary factor in stimulating learning and supporting student achievements. Guiding these principles and informing the decision making process for the project will be an amalgamation of data collected from the NSSE (National Survey of Student Engagement) and CCSSE (Community College Survey of Student Engagement), combined with current research literature. The Committee has completed a rigorous external review of best practices in learning spaces, as well as a thorough assessment of the current landscape of the classroom design across other institutions. The initial phase of the classroom redesign initiative will focus on renovating two classrooms. Informing the redesign of K148 will be a strong focus on research, centered on student and faculty experiences. The redesign for the faculty training space, D236, will echo a diverse space built for discovery of new strategies for teaching and learning. This initial phase will inform and guide the design of future learning spaces and the redesign of the existing Humber classrooms.

Moving from a one-size-fits-all solution, classroom spaces need to facilitate deep learning and be responsive to students' needs. The ability to learn is cultivated from both inside and outside of the classroom. Learning spaces must reflect a 'universal design' model that supports andragogical (Adult Learning Principles) teaching and learning methods that incorporate maker spaces, flexible learning, and support the use of educational technology. With a focus on enlivening the spirit of educational empowerment and maintaining a connection with community, the classroom redesign project will promote three essential design principles: focus on flexible learning, on service and on the learning experience. These fundamental principles were developed by the Humber community through a series of visioning and engagement consultations that included: roundtable sessions, focus groups

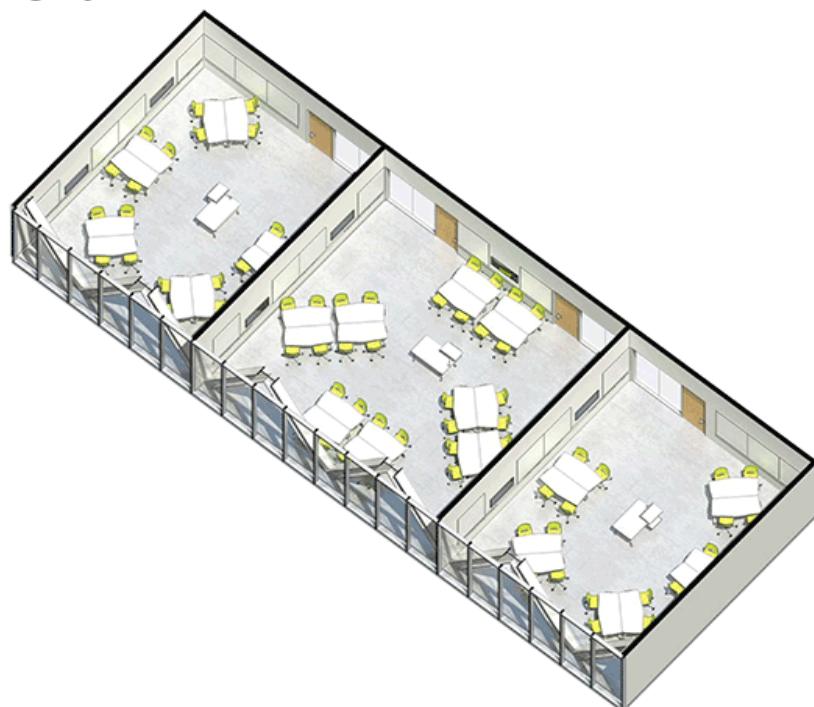
(comprised of staff, faculty, students and administration) and online surveys. These principles will strengthen the design process during classroom renovations.

1. Flexible Learning

Flexible learning means the ability to quickly and easily reorganize the physical layout of a space to facilitate numerous instructional methods. Classrooms must support flexible learning practices, and recognize that student-faculty interaction is critical to learning. Flexibility in a classroom recognizes that this teaching-learning model is bi-directional, in which the learner is both the student and the teacher.

In order to facilitate and support different instructional methods (presentations, group discussions, etc.) the classroom space need to be flexible, lending itself to the needs and strengths of students. Class space needs to be accessible, and free of all physical barriers. Space often dictates (or restricts) practice; therefore, a *universal design* needs to be implemented in order to promote multimodality and flexibility while ensuring a safe and comfortable space for all students.

Active Learning Layout

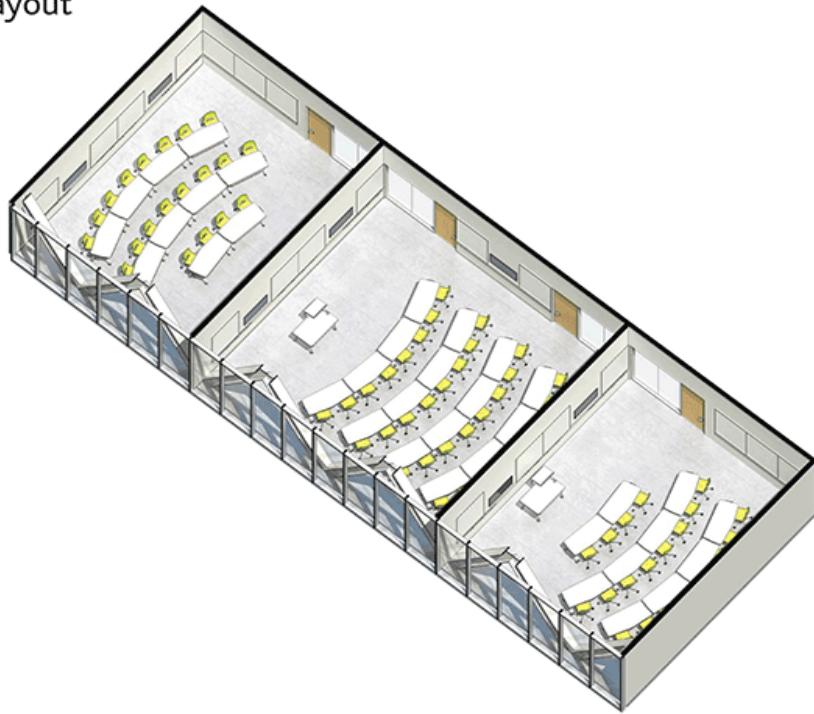


Humber College North Campus - Building F Addition

Interior Fit-out Review

User Group Meeting 14.04.23

Traditional Layout



Humber College North Campus - Building F Addition

Interior Fit-out Review

User Group Meeting 14.04.23

Classrooms:

- Demonstrate ideologies and practices to support creative and maker spaces
- are free of physical barriers; accessible to all learners (universal design)
- have no fixed front or back of the room
- are supported by technology as an enabler of learning – self-booking for faculty/students
- Include tools to facilitate collaborative approaches to teaching and learning
- Incorporate opportunities to showcase and celebrate student achievements
- Provide mentoring, guidance, and support available to faculty on an ongoing basis

2. Service

Service means the ability for a learner to engage within a space and to be supported in succeeding academically, personally and socially. The “e-interactive” classroom incorporates technologically enhanced features that promote active learning inside the classroom. Research on student learning behaviours shows that students are more engaged in an environment that promotes active learning. These spaces encourage and support the use of technology as a means to intensify knowledge acquisition and they encourage the reciprocity of ideas using fast and reliable technology that effortlessly works at the speed of conversation. Natural elements, bright colours and open spaces inspire creativity, collaboration, and intellectual investigation with other learners. The classroom design,

when re-imagined, engenders a makerspace where students feel empowered to discuss, create, innovate, and collaborate.



Classrooms:

- Include comfortable/adjustable furnishings
- Provide convenient storage options for materials, coats, bags, etc.
- Incorporate an abundance of power/charging options
- Feature fast, reliable WiFi coverage
- Provide places for food and drink
- Employ current technology that effortlessly works at the speed of conversation
- Make use of interchangeable components to minimize downtime
- Include priority, on-demand support for technical issues
- Adhere to established safety standards
- Include appropriately appointed layout for space and flow of movement

3. Experience

Experience refers to the ability of a space to foster positive feelings and to promote a shared sense of purpose within a community. Classroom spaces will be built to inspire experiential values in teaching & learning. The Trading Floor Classroom is an example of a space designed to encourage experiential

learning. This classroom structure mimics the real-life environment in the trading industry, offering students authentic, hands-on learning practice.

Through the development of tactile experience, students are exposed to new ways of thinking, reasoning and knowing, which are both relevant and transformative. Spaces that focus on experience, value a culture of reciprocity within learning, and promote a shared sense of community enrich the educational experience.

Classrooms:

- Support a culture of reciprocity
- Accommodate any device a learner chooses to use
- Provide a warm and inviting atmosphere that is both clean and well maintained
- Offer a consistent and reliable teaching and learning experience with technology
- Harness as much natural light as possible, where practical and appropriate
- Include fresh, clean air
- Ensure acoustics and sound-proofing are appropriately appointed
- Employ appropriate wiring and cable management practices
- Allow for the variable adjustment of artificial light
- Use simple and intuitive technology controls
- Incorporate natural elements

To explore the project in depth, view progress through images and find out more information about the *Humber Classroom Redesign Initiative* please visit: www.humber.ca/classroomredesignFL

North Campus Backfill Project

With many new buildings and spaces now in full use across the North Campus, progress is being made on backfill projects.

The Backfill Project is a two-year initiative that will reallocate approximately 146,000 square feet of space across 47 projects. The projects have been clustered into five contracts labeled A through E. Construction on Contract A is set to begin in December, with completion expected in August 2016.

Projects in Contract A include:

- Public Safety offices on the first floor of Building NX
- School of Applied Technology offices on the second to fifth floors of Building NX
- Fabrication/Maker Space lab, computer lab and classrooms in Building N
- Classrooms and Applied Technology project room and lab on the first two floors in Building J
- Classrooms, Liberal Arts & Sciences lab, COWD/Dual Credit/ETS offices on the second, third and fourth floors in Building H

Hoarding walls around the construction area were built in mid-December, 2015 with demolition of the existing floors in Building NX to begin shortly afterwards. The backfill projects are a significant opportunity to meet the growing needs of the North Campus, providing new labs, classrooms and office space for Humber's students, staff and faculty.

North Campus Classroom Space

Through a variety of funding mechanisms, the college has converted or upgraded many classrooms and lecture theatres to electronic standards affording both students and faculty a broader teaching and learning environment.

All central classrooms at the North campus are electronic classrooms designated as either "A" or "B"

Humber Standard A Classrooms contain the following equipment:

Podium:

- L-shaped podium with large work surface for laptop and notes
- Overhead spotlight to illuminate work surface
- Swing arm for computer monitor (can move monitor out of the way)
- VGA cable to connect an external laptop
- Power outlet (duplex) and network jack
- Pullout drawer for future document camera installation
- Large cabinet area (behind front door) for mounting equipment
- Magnetic locking front door (released through touch panel)
- Key lockable back door for technician access
- Pullout drawer for keyboard and mouse

Touch Panel:

- Easy, one-touch interface to control audio/visual equipment
- Pre-programmed lighting "scenes" (video, lecture, display, etc.)
- Built-in volume control and screen control functions
- Controlled access (requires security code) to front area of podium

Other Equipment:

- Dell workstation (Humber standard) with monitor on swivel arm
- Sanyo PLC-XT20 high-lumen data projector
- Security bracket and lock to secure data projector
- Two 8-foot whiteboards and one motorized, 7-foot projector screen
- Stereo amplifier (60 watts) and 4-8 speakers (depending on room)
- DVD/VHS combo unit
- Phone with direct access to technical support services

Humber Standard B Classrooms contain the following equipment:

Podium:

- Square-shaped podium with surface-mounted, flip-top, button panel
- Pullout “breadboard” for additional work surface
- Cabinet area (behind non-locking door) for housing equipment
- Security hardware to protect and secure workstation
- Key lockable back door for technician access

Flip-top Panel:

- Push-button controls to activate/deactivate the data projector
- Push-button controls to increase/decrease the audio volume
- Auxiliary VGA cable to connect an external laptop
- Power outlet (duplex) and network jack
- Auxiliary video and audio inputs

Other Equipment:

- Dell workstation (Humber standard) with podium-mounted monitor
- Crestron “Quick Media” control system (includes a 20 watt amplifier)
- Sanyo PLC-XT20 high-lumen data projector
- Security bracket and lock to secure data projector
- Two 8-foot whiteboards and one manual, 8-foot projector screen
- Two wall-mounted or ceiling-mounted audio speakers
- Phone with direct access to technical support services

North Campus Classroom Inventory

The following table provides a breakdown of classrooms at the North Campus

Student Seats	20-29		30-39		40-49		50-59		60-69		70-79		LARGE	
Designation	A	B	A	B	A	B	A	B	A	B	A	B	A - Theatre 150	A - Theatre 310
Applied Technology- Carrier Drive						14								
Applied Technology – Main Campus			1		2	2	9		1		2			
Business School			1	1	10	4	3	1	1					
Liberal Arts & Science		2		20	4	3								
Media Studies & IT		1		1	2	1								
Health Sciences					8		3		1					
Hospitality, Recreation & Tourism				2	1	1	1			1	3			
Centrally Scheduled		5	1		3	1	4		1		3	1	1	1
Sub- Totals		8	3	24	30	26	20	1	4	1	8	1	1	1
Total Classrooms	8		27		56		21		5		9		2	

(Data as of June 2014)

In addition, Humber's North Campus offers a range of specialized teaching and computer labs as shown in the tables below:

North Campus Specialized Teaching Labs

Designation	Specialization	Rooms	Total Student Capacity
Applied Technology- Carrier Drive	Instrumentation	1	20
	Intern Motor/Fire Alarm	1	30
	Advanced Motor	1	18
	PLC	1	30
	Woodworking	1	40
	Welding	1	20
	Plumbing	1	20
	Home Renovation	2	40
	Basic Construction	1	15
	Basic Buss and Bells	1	15
Applied Tech Carrier Drive Totals		11	248
Applied Technology – Main Campus	Civil	1	36
	Landscape	1	30
	Greenhouse	1	10
	Network VOIP	1	30
	Electronics	2	60
	Network	1	30
	RF Wireless	1	30
	Sustainability	1	25
	Environmental Systems	1	35
	HVAC	1	30
	Industrial Design Workshop	1	30
	Industrial Design Modeling	1	30
	Design Studio	7	210
	Motor & Power	1	20
	Instruments & Controls	1	20
	Engineering Projects	1	60
	Automation	1	60
	Hydraulics	1	20
	PLC	1	24
	Robotics	1	15
	Machine	1	20
	House	1	50

Designation	Specialization	Rooms	Total Student Capacity
	Wood Shop	1	50
	Open Area	1	50
	Outside House	1	50
	Other	1	36
Applied Tech Main Campus Totals		32	1061
Business School	Manicure- Pedicure	1	30
	Face-Body	1	30
	Spa	1	40
	Fashion	1	52
	Other	1	40
Business School Totals		5	192
Liberal Arts & Science	Chemistry -Micro Biology	1	25
LAS Totals		1	25
Media Studies & IT	Photo Studio	3	130
	Photo Print	1	18
	Drafting	3	98
	Film & TV	3	67
	Broadcast	1	48
	Newsroom	1	10
	Film & TV Studio	3	107
	TV Control room	1	5
Media Studies & IT Totals		17	497
Health Sciences	ECE	1	40
	Pharmacy	2	59
	Nursing	1	18
	Bio-Science	1	30
	Clinical Simulation	4	177
	Funeral Services	3	80
	OTA/PTA	1	48
	Other	2	63
Health Sciences Totals		14	515
Hospitality, Recreation & Tourism	Group Exercise Studio	3	90
	Exercise Physiology	1	25
	Fitness Assessment	1	25
	Fitness Lab/Classroom	1	48
	Massage Therapy	1	24

Designation	Specialization	Rooms	Total Student Capacity
	Cuisine	6	141
	Baking-Pastry	1	24
	Demo Kitchen	1	48
	Wine Tasting	1	48
	Bar Lab	1	26
	Humber Room Restaurant	1	100
	Tourism	1	35
HRT Totals		19	634
Centrally Scheduled	Fire Fighting	2	75
CS Totals		2	75
Total Specialized Labs	102		3247

North Campus Computing Labs

Designation	5 or less	6-10	11-19	20-30	31-45	46+	Total PC Workstations	Total Mac Workstations
Applied Technology-Carrier Drive	4	2		1	1	1	147	
Applied Technology – Main Campus	5	6	4	16	7		817	
Business School	1	1	2		6		285	
Liberal Arts & Science					3		119	
Media Studies & IT			1	6	16	1	487	295
Health Sciences	1	1	1	1		1	90	
Hospitality, Recreation & Tourism			1		2		79	
Centrally Scheduled Lab					1		42	
Student Services	6	3	2	2			108	2
Library Services		2	1		1		64	
International Centre	2						4	
Centre for Learning Support			1		1		46	
Open Access Labs (non-instructional use)		1	1		1	2	201	22
Totals	19	16	14	25	395		2489	319
							2808	

(Data as of June 2014)

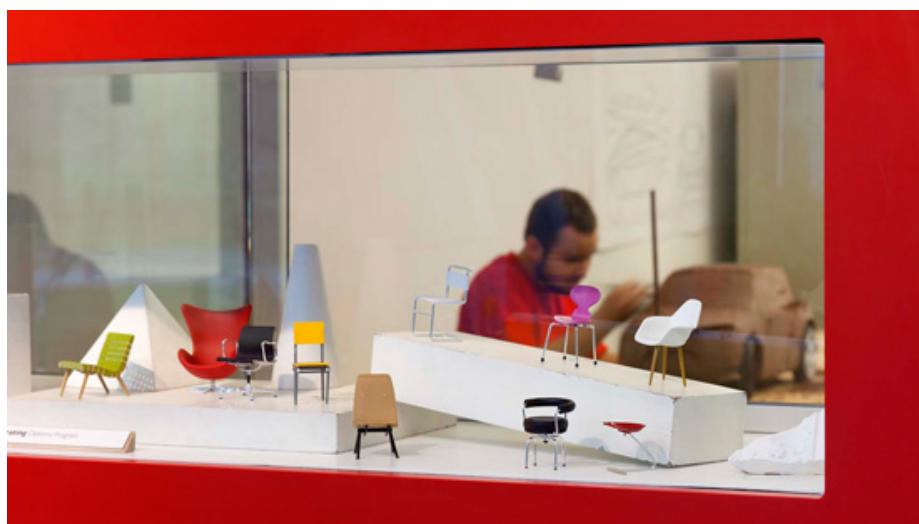
Specialized Learning and Physical Resources – North Campus

Design Centre

The new Design Centre at the North campus which opened in fall 2011. The Design Centre (open to all design students) has seven multi-purpose studios, a computer lab, three specialized design studios, a resource room, as well as an additional shared space including six classrooms and seven more computer labs over two floors. The first floor is used entirely by design programs and is 28,959 square feet and the second floor (for design and engineering technology programs) is 15,248 square feet.



Students have access to rapid prototyping equipment, a spray room and a workshop for creating models.



Media Studios

Digital Broadcast Centre

State-of-the-art facility for media production providing a hands-on environment in radio and television broadcast.



HD Television Mobile Production Unit

Humber is home to SCORPIO, the most technically advanced mobile HD unit in any Ontario college. The compact 35 foot facility features the latest in HD broadcast equipment.



Motion Capture Studio

Equipped with the latest technology in software and hardware, this advanced facility is used for 3-D animation to develop animated sequences.



Ad Centre

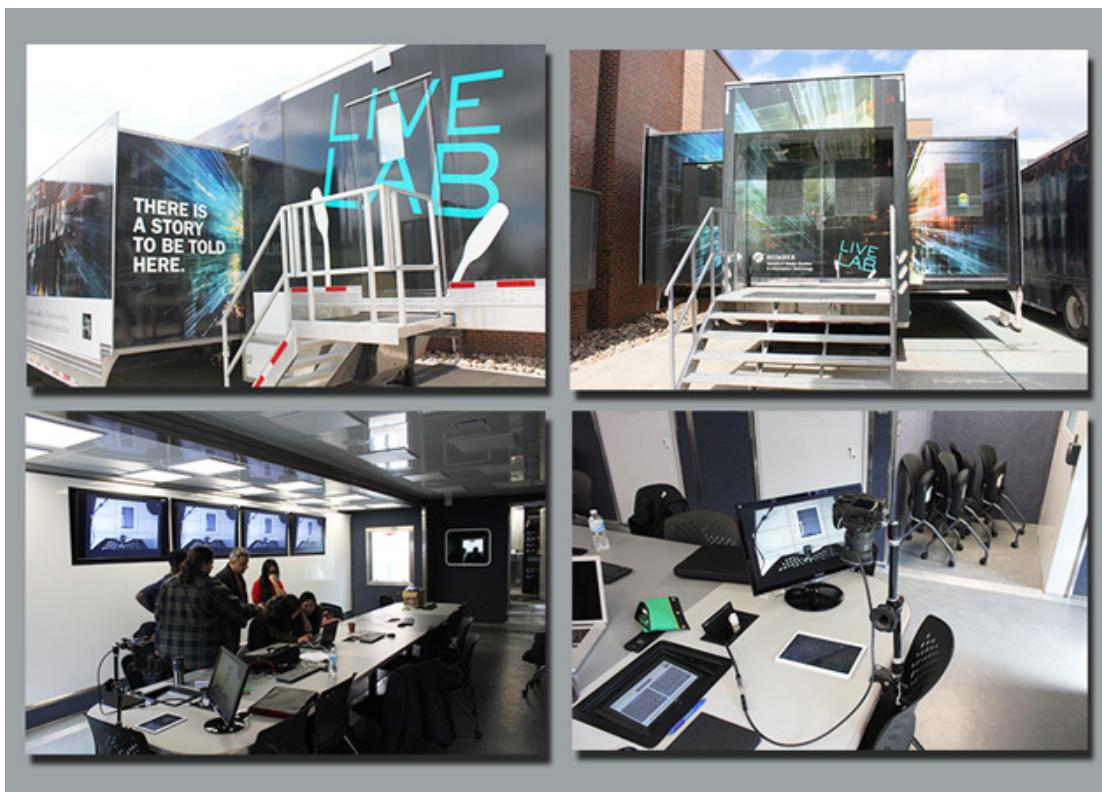
This is an in-house advertising agency. It co-ordinates client work for students in several related programs.



Usability Lab

Online and On the Road Humber's cutting-edge Mobile Usability Lab could change the way we design for the web. Usability testing is the unsung hero of design, ensuring that our interactions with technology are easy and effective. With Humber's mobile usability lab, students get the chance to test their creations to ensure that they are not difficult or confusing for users. The lab is housed within a trailer that can be moved to wherever it may be needed, and even between campuses. When it is deployed, two sections tucked inside the main body of the trailer are pushed out to create the full lab. Inside is everything students and faculty need to perform the kind on-site research that is crucial to effective web design and to shift their knowledge base from educated guess to real-world observation.

The lab includes equipment that records how the user interacts with the screen. This is done with new eye-tracking technology to allow testers to determine where users are looking when interacting with a device or website. This takes place within small observation rooms where users can interact with the devices without the testers looking over their shoulders. The testers themselves do the monitoring from a central room where they don't have to worry about interfering with the results.



F 1.3 Library Resources

Humber has annual budget for library collections. In addition the library receives funds from the Humber Student Federation, the Office of the VP Academic and the Academic Schools.

Humber is in partnership with the University of New Brunswick for the delivery of a nursing degree program. There is a separate collections budget for the nursing degree program.

Similarly, there is a separate budget for the collections associated with the joint blended degree/diploma programs offered with the University of Guelph.

Collection

95,622 print titles

36,096 eBooks

97 e-Resources

222 print titles Journals

52,203 online journals

Videos and CDs

4,681 videos

62 streamed videos

124 language CDs

Humber Libraries Collection Assessment:

I. Books (Print)

Humber Library has 116,600+ print books in its collection, 89,900 at the North campus and 26,700 at the Lakeshore campus. Within this larger collection, the Library has a core print book collection that supports the Bachelor of Design and elective breadth courses.

Librarians regularly assess Humber's holdings by call number range and campus location in order to identify the strengths of the book collection as well as to identify potential gaps.

Overall, Humber's print book collection is generally strong in the core subject areas that cover the degree. There are, however, still some call number ranges that could be augmented in order to provide a greater depth of resources for some areas, particularly at Lakeshore.

II. Books (Electronic)

In addition to print books, the Library also has access to 11,000+ electronic books via subscriptions to e-book collections. Safari Tech Books Online and Audio and E-book Collection include over 8,000 electronic books in a variety of subject areas. Approximately 3,000 titles are current e-books and 5,000+ are titles in the public domain. In 2012, the Humber Library changed book vendors, which provided the opportunity to buy more electronic books to augment the collection.

III. Periodicals: Print and Electronic

The Library has access to over 13,900 periodicals – 13,033 are web-based and 899 are print subscriptions. The print subscriptions are divided between the two campuses: North Campus holds 672 and Lakeshore Campus has 227. Full text e-journals are part of some of the electronic database subscriptions (which are listed below).

In total, there are over 30 print and over 300 electronic journals in Humber's collection that support this degree.

IV. Electronic Databases

The Library has current subscriptions to over 150 electronic databases.

There are 11 core databases for this degree:

- ABI/Inform Global
- Art Full
- Business Source Premier
- CBCA Business
- Communication and Media Collection
- Communications and Mass Media Complete
- Computer Database
- Science Journals
- Academic Search Complete
- Applied Science & Technology Full Text
- JSTOR

The Lakeshore Library

The Lakeshore Library has been recently renovated and now has more capacity to handle larger print collections. There are also more student computers and increased study space. The total square footage is 15,580. Student seating now totals 219. Student computers number 30, and there is wireless Internet capacity throughout the Library. Lakeshore's newer features include three individual DVD/video viewing stations, five group study rooms (all five have computers, three have high-end computer/multimedia equipment), an adaptive technology room, and a multipurpose library instruction/quiet study room. The Library is open seven days a week during the fall and winter semesters.



The North Campus Library

Housed in the new Learning Resource Commons, Humber's North Campus library encompasses all of the third and fourth floors. The third floor is a Learning Commons space; the Writing Centre, Math Centre, Peer Tutoring, and a blended support desk are located on this floor. Other facilities include an instructional computer lab for library classes, an adaptive technology room to support students with disabilities, two practice presentation rooms, student computers and printers, as well as a variety of study spaces to support quiet and group work activities. The fourth floor of the LRC building houses all of the Library's physical collections including books, journals and DVDs, three service desks, student computers and printers and a wide variety of student study spaces. This new space has dramatically increased the ability of the Library to provide high quality services to students.



Library Services

Library staff are available to provide circulation, reference/research support (in-person, by phone, email or web chat), and class instruction (upon faculty request). Intercampus loan services (resource sharing among Humber's three campuses) and interlibrary loan services (resource sharing with external libraries) are provided to Humber students and faculty to directly borrow library materials from any Ontario community college library.

The Library's content-rich website (<http://library.humber.ca>) provides both on-campus and remote access to the Library's catalogue and various online resources such as electronic journals and databases.

Additionally, a number of technology enhanced services have been introduced in the last three years, including virtual reference chat, streamed video, a federated search engine, a blog newsletter and online library content (journal articles and databases) that is embedded into Humber online WebCT courses. The Library is also taking part in askON, which is a real-time chat reference service that is staffed collectively by academic libraries in Ontario. This service provides students with reference assistance even when they are not in the Library.

6.2 RESOURCE RENEWAL AND UPGRADING

Humber Capital Planning and Development

Facilities have been improved through the acquisition, renovation and building of new space. The Humber Lakeshore campus which houses most of Humber's degrees has undergone significant expansion and classroom facilities have been enhanced. In the period between 2008 and 2015, there was over \$100 million spent in construction projects at the Lakeshore Campus. Another \$25 million worth of projects is currently underway at the Lakeshore to create a new athletic centre, welcome centre and entrepreneurship centre. In the 2008-2015 period, \$175 million was spent on new and renovated facilities at the North Campus with another \$38 million worth of building renovations currently underway for a variety of backfill spaces including classrooms, labs and offices.

Annual resource planning and development is managed through a number of standing committees and funds.

- Capital New Start Fund – Managed by the Finance Department. This is yearly set aside capital funds to cover new program start-up capital costs.
- College Equipment and Research Fund (CERF) – Managed by the Planning and Development Office. Funded by MTCU – approximately \$800,000 per year.
- Annual Capital Fund (for equipment) – Managed through the VP Academic Office. For the last 3 years, Humber has set aside 4 million dollars to support requests from across the schools for funds for equipment renewal.
- Facility Renewal Fund – Managed by the Facility Planning Committee. In 2010-2011, 3 million dollars was set aside for the renovation of facilities (classroom and labs).

All plans and expenditures are approved by the Board of Governors.

In addition, each academic school is responsible for conducting an annual review to assess needed capital items, renewal of resources, and the upgrading of equipment and supplies. Where resources are shared, such as labs and studio space, priority ranking is higher and costs are shared among programs. All items are prioritized by the associate deans and addressed in priority order. Much of the equipment is replaced on a cyclical basis (i.e., computer labs). A yearly curriculum review identifies new equipment/capital/space requirements that programs may have. In some instances, our industry partners will assist in providing necessary equipment and supplies.

6. 3 SUPPORT SERVICES

Student Success & Engagement (SSE) is committed to ensuring that the quality of student life at Humber is conducive to intellectual and personal growth and to the achievement of academic success. Various SSE departments provide advising, counselling and support services to assist all students to achieve their personal, academic and career goals. Qualified and trained staff members work directly with individual students and in partnership with faculty and others in contributing to student development.

The functions in SSE include: Accessible Learning Services, Counselling Services, Academic Counselling, Career Counselling, Personal Counselling, Testing Services , Career Services, First Year Experience (FYE) Program, Peer Assisted Learning Support, Student Events, Athletics, Aboriginal Resource Centre, Interfaith Services, Health Services, Residence and Residence Life, Living Learning Communities (Residence Life), Community Judicial Affairs, Transition and Leadership Programs and Student Government.

Support Service	Brief Description of Service
Academic Advising	<p>Every student at Humber is supported by a Program Coordinator who is an expert in the student's program of study. Program Coordinators can help students with program specific inquiries, such as the course requirements needed to graduate or offer guidance if they are struggling in their program.</p> <p>In September 2015 Humber launched a brand new Academic & Career Success Centre (coming to Lakeshore summer of 2016) to complement existing advising resources on our campuses. The Academic & Career Success Centre is a partnership between New Student Recruitment, Career Services and Academic Advising that aims to support prospective students, current students, recent graduates and alumni by providing general advising related to finding a program that is the right fit, exploring careers that relate to their academic programs, or planning for further education. The staff in the Centre take a holistic approach and work in collaboration with Humber's academic schools and services to address students' needs.</p>
Accessible Learning Services	Accessible Learning Services partners with students and faculty to ensure that the learning environment is accessible for students with disabilities. There are a range of confidential services that students can access including assistive technology and learning supports.
Counselling Services	Counselling Services assist students in functioning effectively as individuals and as learners. The primary function of Counselling is to provide students

Support Service	Brief Description of Service
	with services that optimize their psychological well-being by addressing their emotional, developmental and adjustment needs, thus enabling them to focus on their goals and to achieve academic success.
Personal Counselling	Counselling Services offer confidential, professional counselling to help students deal with personal or psychological problems in order to foster personal and academic growth. Areas of expertise include: trauma, relationship issues, stress, anxiety, depression, sexual harassment, eating disorders, substance abuse and others.
Testing Services	Testing Services provides a quiet and controlled space for students to complete tests outside of class time. This includes all admissions and placement tests and also includes make-up and missed tests with the approval of faculty. Testing Services also serves students with disabilities who require testing accommodations such as access to assistive technology. Finally, Testing Services provides professional invigilation services for those studying at external institutions that require access to a secure testing environment.
Career Services/ Graduate Employment	Humber offers a range of specialized services to assist students, recent graduates and alumni in their career planning and job search. The service is provided directly by Career Services staff on both a one-to-one and group basis and includes the use of facilitative technology and licensed assessment instruments. Services include career and skills assessment, labour market information and resources, employment preparation tools and techniques (e.g., resume writing, interview practice, self-marketing tips, social media for job search), networking and employer events, as well as a job portal with part-time, temporary, contract, summer and full-time employment. The Career Centre staff also work closely with faculty on preparing students for placements and employment by offering in-class presentations and customized workshops on a variety of career-related topics. During the 2014 - 2015 academic year, over 23,000 jobs were posted by more than 2,800 employers. In 2014, eighty percent of graduates secured employment in a wide variety of positions within six-months after graduation. The Career Centre also offers advising for internationally trained immigrants and works in collaboration with Humber's Community Outreach & Workforce

Support Service	Brief Description of Service
	<p>Development department to support newcomers to Canada seeking employment, training, and bridging programs.</p> <p>The social media presence of Humber's Career Services has been strong in the year 2014 – 2015. We've actively communicated with students and alumni through our social channels including Facebook (3258), Twitter (2133), and LinkedIn Group (663). As the importance of social networking and LinkedIn profile has been growing rapidly, the Career Services has provided 42 sessions of LinkedIn workshops with 1338 attendants in this period. In particular, the Career Services provided the LinkedIn Boot Camp series that help students to complete their professional LinkedIn profile within a half-day session. Career Services has partnered with Magnet, an online platform to match job seekers to employers. The Magnet project was sponsored by Ontario Ministry of Training, Colleges, and Universities, and Humber College became one of the partners along with other colleges and universities in Ontario. Career Services promoted this new opportunity to Humber students to expand their career opportunities by making an exclusive online profile that is available for Ontario employers to search for filling their positions. There are over 1300 Humber students and alumni have joined this platform.</p>
First Year Experience (FYE) Program	<p>The First-Year Experience program, or FYE, is a Peer Mentoring program for all first year students at Humber. As a member of FYE, students will be part of a group with 10-12 other students from similar academic programs. Each group is led by a Peer Mentor – an upper year student who is also in a similar academic program. Peer Mentors keep in touch with on-line, help students meet people, organize study groups, and plan social events. Peer Mentors help make the transition into college life as easy as possible.</p>
Peer Assisted Learning Supports	<p>Humber's Peer Assisted Learning Support team offers peer to peer programming to students at Humber to support their academic experience. The PALS team offers a variety of services including:</p> <p>Alternative Spring Break – A volunteer work opportunity for Humber students to get out of the classroom and into our community. This is offered during the reading week break and allows student participants to gain valuable experience and become engaged and connected to the community.</p>

Support Service	Brief Description of Service
	<p>Learning Skills Workshops – In person and online workshops are offered year round to students covering everything from Study Skills, Time Management, Presentation Skills and Tips for Success.</p> <p>Note Taking Services – This service is available to students registered with Accessible Learning Services who require note taking as part of their classroom accommodations. We offer an express program for students who require note taking, which helps to support students from the first day of classes.</p> <p>Professional Skills Enhancement – This program is available to students in the Wireless Telecommunications Program in developing comprehensive soft skills needed for gaining employment in their field after graduation.</p> <p>Peer Tutoring Program – One-to-one assistance to any student who wants to improve his/her grades. Extra practice and review of previously taught material is provided by fellow students outside of regularly scheduled class time.</p> <p>Supplemental Instruction (PASS Program) - is a form of co-curricular academic support that supports high-risk courses rather than targeting high-risk students. SI provides students and course instructors with a non-remedial approach to learning enrichment through regular peer-facilitated study groups. These sessions are facilitated by trained undergraduate students referred to as SI Leaders who have previously taken the course, achieved an “A” and are academically successful.</p> <p>The PALS tutors and student leaders are students who have demonstrated high levels of competence in the subject to be tutored and they have the necessary interpersonal skills to be effective tutors and leaders. Tutors and leaders receive specific training in communication, facilitation and learning</p>

Support Service	Brief Description of Service
	<p>success strategies and they are monitored and supported by Humber staff during their employment as tutors and leaders.</p> <p>Peer Tutors are available in all learning centres by drop-in, or by appointment.</p>
Student Events	<p>The Student Events Office co-ordinates events across all campuses, specifically supporting events initiated by Student Success and Engagement. In addition, the office works in conjunction with academic programs to recognize student creative talent with the Juried Art Show, Alcohol Awareness and student contribution to student life outside the classroom with the Student Appreciation Banquet.</p>
Athletics – Varsity/Intramural	<p>The Athletic Department offers a wide range of quality activities and programs to complement any student's leisure time and to maximize personal growth in the areas of fitness, recreation, varsity/intercollegiate, intramural, sports and instruction. There is something for everyone whatever the level of individual skill and interest.</p> <p>Varsity/Intercollegiate – For skilled and competitive student athletes dedicated to the pursuit of excellence, men's and women's programs are offered in basketball, volleyball, soccer, golf, cross country, badminton, curling, rugby, men's baseball and women's softball. Humber's varsity teams have a history of competing and winning at both the provincial and national level.</p> <p>Intramural Sports and Recreation – There is an organized program of male, female, co-ed and individual activities both of a friendly competitive nature and "just for fun" that includes basketball, volleyball, indoor soccer, ice hockey, floor hockey, and indoor cricket.</p>

Support Service	Brief Description of Service
	<p>Fitness – Many students take advantage of fitness classes as well as pursuing personal training programs in the Athletic Centre. Jogging, walking and cycling are popular activities on Humber’s extensive system of trails.</p> <p>Instruction – The Athletic Department offers a number of certificate programs in the areas of fitness leadership and outdoor education. In addition, the Athletic Department provides a range of student support and developmental services including: the Student Athletic Association, a peer leadership organization; the Varsity Academic Center which provides academic advising and tutoring for student athletes; athletic scholarships, awards, recognition events and part-time jobs for approximately 200+ students in the Athletic and Recreation facility.</p>
Aboriginal Resource Centre	<p>The Aboriginal Resource Centre (ARC) provides cultural, financial and support services for Indigenous students to assist with transition, community engagement and success. ARC offers a wide range of cultural services for students such as activities and workshops, elder counselling and teaching circles, as well as special campus wide Pow Wow events at both Lakeshore and North Campus. Access to bursaries and financial aid is also provided through ARC, and opportunities for students to have work-study positions at either Lakeshore or North Campus are also available. ARC also provides community and academic support through applications and registration assistance, student access to peer-tutoring, resume writing, and networking opportunities both on and off-campus. Promoting a strong sense of community, ARC has also developed Wigwamen: Our Home for students in North Residence for access to a quiet study space and place to participate in workshops. ARC prides itself in being inclusive of all students in the Humber community and all are welcome to participate in events.</p>
Multifaith Services	<p>The Multifaith Service exists to respond to the spiritual and faith needs of students. Humber’s Chaplain is committed to an interfaith dialogue and is a resource to many student faith based clubs on campus. All contact by appointment, telephone or email is confidential. A Multifaith Centre on each campus is available for use by all students.</p>
Health Services	<p>Health Services provide the support and resources to enable students to address and solve health problems that may interfere with their ability to</p>

Support Service	Brief Description of Service
	learn. Nurses and physicians provide primary health care for the treatment of physical illness and the treatment of mental/emotional health. Health Services is also very involved in health education.
Residence & Residence Life	One of the primary responsibilities of the Residence Life program is to build strong positive communities within residence. The role of Residence Life is not only to provide a convenient, welcoming, and secure community environment, but to also provide highly trained staff who are responsive to student needs and issues. The Residence Life staff (a <i>Residence Life Manager</i> , three live-in <i>Residence Life Coordinators</i> and 40 student Residence Life staff called <i>Resident Assistants</i>) are responsible for connecting students with many different campus resources (counseling, advising, health services, leadership programs, etc.), delivering extensive social and educational programming, administering student misconduct, in addition to crisis/emergency response. One major role of the <i>Resident Assistant</i> is to connect with students on a 1-on-1 basis throughout the year, developing rapport in order to set students up for success at the college. Residence Life staff also organize social events, activities, training, workshops, and more.
Living Learning Communities (Residence Life)	<p>A Living Learning Community (LLC) is a place to live and to learn within Humber's residences. Students apply to live in these micro-communities, and they act as a place where students connect what they are learning in the classroom to activities outside the classroom and the world around them. Students in each community, share experiences, have fun, and learn together. Each floor is a vibrant place to live and call home. Within each LLC experience is individualized community programming facilitated by the Living Learning Community Programmer, Residence Life staff, and students within the community. LLCs provide the incredible opportunity for students, staff and faculty to come together for shared interests.</p> <p>The following LLCs are currently offered at Humber:</p> <p>Leadership LLC Health & Wellness LLC</p>
Student Conduct	The Student Conduct Office promotes the rights, well-being and safety of others. We support campus community development through assistance with

Support Service	Brief Description of Service
	<p>conflict resolution, and as needed, investigate complaints using the Code of Student Conduct. The Code of Student Conduct outlines individual and community expectations regarding student actions and behaviour.</p> <p>We encourage respect for others, honesty, integrity and safety. Whenever possible, we strive to help students recognize the impact of their choices and create opportunities to learn from them.</p>
Transition and Leadership Programs	<p>Transition and Leadership programs provide programming for students to get engaged in the larger campus community, as well building and refining their leadership skills. The Transition and Leadership Programs services include Orientation, Student Leadership Academy, Off Campus Connection, and the Co-Curricular Record.</p> <p>Orientation</p> <p>Orientation provides new students with the opportunity to learn about all that Humber has to offer through a Meet Your Faculty session, service fairs, campus tours and much more.</p> <p>Student Leadership Academy</p> <p>The Student Leadership Academy is an opportunity to gain and develop valuable skills, such as communication, conflict resolution, diversity and teamwork through various ‘leadership paths’. Participants will have a chance to meet other student leaders and build lasting memories.</p> <p>Off Campus Connection</p> <p>Off Campus Connection is a program for commuter students at both Humber College and the University of Guelph-Humber. Off-Campus Connection offers free social and skill building events throughout the year.</p>

Support Service	Brief Description of Service
Student Government	<p>The Humber Students' Federation (HSF) is the official student government on campus which advocates on behalf of more than 27,000 full-time students at Humber College and the University of Guelph-Humber. The elected students of HSF are members of key Humber committees to ensure that students are properly represented during all major discussions and decisions.</p> <p>HSF is here to ensure that your time at Humber is successful, accomplished and rewarding. Student leaders work hard to provide the essential resources students need to help balance academic success with personal well-being.</p>

6. 4 FACULTY

6. 4.1 Projected Staffing Requirements

The Honours Bachelor of Design program will be staffed by qualified full-time and part-time professors, adequate to ensure students have ample access to their instructors both in-class and outside of class hours.

Staffing Requirements - Projected					
	Cumulative Enrolment	Cumulative Full-time Faculty Equivalents (F.T.E.)	Cumulative Part-time Faculty Equivalents (P.T.E.)	Classroom support technicians	Ratio of Full-time Students/Full-time Faculty
	Full-time				
Year 1	60	0.8	0.5	1	75/1
Year 2	111	1.7	1.1	2	65/1
Year 3	152	2.4	1.6	3	63/1
Year 4	187	3.1	2.1	4	60/1

Method used to calculate cumulative enrolment:

Year	Retention Rate	Year 1	Year 2	Year 3	Year 4
		2015/16	2016/2017	2017/2018	2018/2019
1		60	60	60	60
2	85%		51	51	51
3	88%			41	41
4	86%				35
Total		60	111	152	187

6.4.2 Faculty Plan

The School of Media Studies and Information Technology has increased the number of faculty with terminal credentials since first beginning to offer degrees in 2004 and will meet the requirement to have at least 50% of the students' experience in the main field of study taught by faculty holding terminal credentials in the design and innovation field or closely related field.

The terminal credential in the design field is usually considered to be a Masters of Design (MDes), or in some cases a Masters of Fine Arts (MFA). The Master of Architecture (MArch) is also considered a terminal credential which, depending on the area of emphasis, may be appropriate to the design fields also. In some cases a PhD in a field such as Psychology, Anthropology or Sociology may be appropriate when coupled with extensive experience in human-centred design research. For writing-intensive courses, the appropriate credentials are expected to be in Professional Communication, Advertising, English or Rhetoric.

The faculty plan for the proposed program capitalizes on the experience and strength of many fine scholars and instructors employed by Humber currently. Their CV's indicate the depth of their expertise and commitment to lifelong learning. The plan also ensures that all faculty will hold an academic credential at least one degree higher than offered by the program. Any requests for "CV exceptions" will be reviewed and agreed to by the President.

Humber will employ a complement of identified members of current faculty augmented by newly hired members recruited for their academic and professional qualifications, expertise in design, innovation and technology and their commitment to the guiding principles of the proposed program.

Proposed Academic Credentials

Semester	Course Title	Proposed Faculty Credential
1	Technology Immersion	MA, MDes or MFA In such fields as Technology, Inclusive Design, Industrial Design, Innovation or related fields
1	Creative Non-Fiction	MA, MFA or PhD In such fields as Professional Communication, Creative Writing, Advertising, English, or related fields
1	Language of Design	MA, MDes or MFA In such fields as Graphic Design, Visual Arts, Advertising, or related fields
1	Multi-Media Design 1	MA, MDes or MFA In such fields as Interaction Design, Graphic Design, Digital Technology, Digital Communications or related fields
2	Visual Literacy	MA, MDes or MFA In such fields as Graphic Design, Visual Arts, Advertising, or related fields
2	Content that Matters	MA, MFA or PhD In such fields as Professional Communication, Creative Writing, Advertising, English, or related fields
2	Street Photography	MA, MDes or MFA In such fields as Visual Arts, Photography, Image Arts, Film and Video Production, or related fields
2	Multi-Media Design 2	MA, MFA or MDes In such fields as Interaction Design, Graphic Design, Digital Technology, Digital Communications or related fields
3	The Journey from Invention to Innovation	MArch, MA, MFA, or MDes In such fields as Technology, Inclusive Design, Industrial Design, Innovation or related fields

Semester	Course Title	Proposed Faculty Credential
3	Human-Centred Design Research Methods	MArch MA, MDes or PhD In such fields as Inclusive Design, Interaction Design Strategic Foresight and Innovation, Human-Centred Design, Psychology, Anthropology, Sociology or related fields
3	Portfolio Development	MA, MDes or MFA In such fields as Interactive Design, Graphic Design, Digital Technology, Digital Communications or related fields
4	The Diffusion of Innovation	MA, MDes or PhD In such fields as Inclusive Design, Interaction Design, Strategic Foresight and Innovation, Human-Centred Design, Sociology or related fields
4	The Art of Questioning	MA, MDes or PhD In such fields as Inclusive Design, Strategic Foresight and Innovation, Adult or Higher Education, Human-Centred Design, Psychology, Sociology, Anthropology or related fields
4	Storyscaping	MA, MDes or PhD In such fields as Graphic Design, Human-Centred Design, Interaction Design, Professional Communication, Creative Writing, Advertising, English, or related fields
5	Creativity and Possibility	MA, MFA or PhD In such fields as Inclusive Design, Strategic Foresight and Innovation, Adult or Higher Education, Human-Centred Design, or related fields
5	Communication Lab	MA, MFA or PhD In such fields as Professional Communication, Creative Writing, Advertising, English, Psychology or related fields

Semester	Course Title	Proposed Faculty Credential
5	Designing for Interaction	MA, MDes or PhD In such fields as Interaction Design, Inclusive Design, Human-Centred Design, or related fields
6	Near- Future Forecasting	MA, MDes or PhD In such fields as Strategic Foresight and Innovation, Technology and Innovation or related fields
6	Service Design	MA, MDes or PhD In such fields as Interaction Design, Inclusive Design, Human-Centred Design, or related fields
7	Capstone Project Definition	MA, MDes or PhD In such fields as Interaction Design, Inclusive Design, Human-Centred Design, or related fields
7	Practical Rhetoric	MA, MFA or PhD In such fields as Professional Communication, Creative Writing, Advertising, English, or related fields
8	Capstone Project Implementation	MA, MDes or PhD In such fields as Interaction Design, Inclusive Design, Human-Centred Design, or related fields
8	Special Topics in Design and Innovation	MArch, MA, MDes, MBA or PhD In such fields as Strategic Foresight and Innovation, Technology and Innovation, Business Administration or related fields
8	Brand Re-Positioning	MA, MDes MBA or PhD In such fields as Professional Communication, Business Administration, Advertising, or related fields

6. 4.3 Faculty Complement

Core Courses

Humber's diploma and degree programs in various fields of design are taught by well-qualified faculty, most with recognized doctoral or master level degrees. Some of this faculty is expected to form the nucleus of the core teaching faculty for the proposed Honours Bachelor of Design. The Curriculum Vitae of these identified faculty members are included later in this section. For lab-intensive courses, it is expected that Humber may need to hire additional part-time and full-time faculty in order to create appropriate student-faculty ratios for effective applied learning.

The following table summarizes full-time equivalent (FTE) core faculty complements over the first 4 years of the program:

Note: Determined using formula of 60% full-time and 40% part-time.

	Year 1	Year 2	Year 3	Year 4
Full-time faculty FTE	0.8	1.7	2.4	3.1
Part-time faculty FTE	0.5	1.1	1.6	2.1
Full time Support Technicians	1.0	2.0	3.0	4.0

Non-Core Courses

All faculty members teaching in non-core courses have professional qualifications and related work experience in the field in which they teach courses. Humber's policies require that all instructors in degree-level non-core courses hold at least master's level credentials.

6. 4. 4 Faculty Scholarship

Humber faculty engages in scholarship, research and creative activity to remain current in their field of expertise. The School of Media Studies and Information Technology regularly supports faculty attendance at conferences and exhibitions. In addition, faculty is supported financially with access to several programs to support their scholarly activities:

Humber Applied Research and Innovation

In 2009, Humber hired a Dean of Research to advance the research agenda at the college. Humber Research supports and enriches research opportunities for faculty and students. Humber Applied Research & Innovation works with faculty members to apply classroom learning to industry and community need. This can happen in a number of different ways: industry, community or not-for-profit partner-driven capstone projects can provide students with valuable skills and relevant work experience; projects funded by one of Humber's internal research funds enable faculty members to pursue their own research interests and engage students as active members of the research team; externally funded projects allow faculty members to stay actively involved in their field, cultivate industry partnerships, and provide intensive work experiences for students.

Applied Research & Innovation helps faculty members form new partnerships, especially interdisciplinary collaborations, and explore innovative ways to enhance curriculum. Ideas can start with a sketch on the back of a lunchroom napkin or with a blue-sky conversation at an event or trade show.

Scholarship of Teaching and Learning

In 2015, Humber hired a Director, Scholarship of Teaching & Learning as a leader in the emerging movement of scholarly inquiry into teaching and learning processes. Under the direction of the Associate Vice-President, Teaching and Learning, the Director will provide cross-college leadership in advancing and advocating for activities such as identification of questions related to student learning; rigorous, systematic and evidence-based study of student learning; research and peer-review of the results; and communication of the findings, broadly, to provide insights to other educators across the system. The Director will also be responsible for managing a peer-reviewed academic journal at Humber for the Scholarship of Teaching and Learning.

Humber Press

Humber Press is interested in publishing a variety of different types of works that align with Humber's Academic Mission. This will include creative works submitted by students and faculty and other interested creators for peer and/or professional review. Works considered for publication will be original and contribute new knowledge, ideas and/or creatively advance the field and/or discipline.

The Centre for Teaching and Learning

Humber's Centre for Teaching and Learning supports faculty professional development with numerous programs and opportunities throughout the academic calendar. One example is the Teaching Innovation Fund, a support package to help faculty develop and conduct a project focused on a teaching and learning research question. The package includes:

- Up to \$1000.00 to investigate the effectiveness of a teaching and learning innovation.
- A Scholarship of Teaching and Learning workbook to guide faculty through the process.
- Mentorship and support from the CTL, from proposal development to data collection and analysis.
- Peer support throughout the research process, through a community of practice.

All faculty (full-time; part-time; partial load) are eligible to hold the fund. Faculty may apply jointly to share a combined, larger fund for a collaborative project. An individual faculty member may apply and receive the fund up to three times in 5 years. The fund does not support research that contributes directly to credentials.

Humber and OPSEU Locals 562 & 563 Employee Scholarship Fund

Humber and OPSEU Locals 562 and 563, through the Employment Stability Committees, provide an Employee Scholarship Fund which assists full-time unionized employees to improve their academic qualifications. A maximum of \$5,000 per year, for up to 4 years, is available per approved employee. The fund covers tuition fees for accredited post-secondary programs leading to a discipline specific degree or professional accreditation.

SECTION 7: CREDENTIAL RECOGNITION STANDARD

7.1 Program Design and Credential Recognition

The design of this program is expected to facilitate credit transfer to and credential recognition by other postsecondary institutions. This is based on the content and academic rigour of the program, the expertise of the faculty, and the fact that many courses offered by Humber are already recognized by universities in Canada, the United States, and Australia.

Issues of transferability and equivalence of credit have been a focus of Humber's attention in order to facilitate the mobility needs of its graduates. Efforts have been made to ensure that courses are commensurate with undergraduate instruction (both at the lower and upper levels) at other postsecondary institutions. For example, the curriculum designers have compared the proposed curriculum to other similar baccalaureate programs to ensure the curriculum is at a comparable level. University and college professors from related programs served as advisory committee members and provided advice and feedback as the program was developed. These include: Dr. Karin Schmidlin, Professor at University of Waterloo, Dr. Fil Salustri, Professor at Ryerson University and Sarah English, Professor at Centennial College. They have offered their support of the program and provided positive feedback to indicate that the program is designed to offer the breadth and depth of understanding expected in a bachelor's level program.

In addition, the breadth elective courses should, in most cases, be transferable. Many of Humber's existing courses (for example, courses offered through the Liberal Arts and Science Division) have already been recognized as equivalent by universities such as the University of Guelph, the University of New Brunswick, York University and Thompson Rivers University, as well as various universities in the United States and Australia.

Rigorous assessments have been built into each course in the Honours Bachelor of Design including individual and collaborative design projects, written reflections, essays, tests and examinations. These assessment strategies parallel degree course requirements in other jurisdictions and will provide graduates with samples of degree-level work to include in their applications to other postsecondary institutions.

7.2 Consultation

Post-Secondary Education Consultation and Credential Recognition

Humber is committed to ensuring recognition of its degrees by other post-secondary institutions. As discussed above, throughout the design of the program, Humber staff consulted with academics from other institutions to ensure the program is at a baccalaureate level and meets the requirements of the field of study. These efforts have helped to ensure that graduates have the depth and breadth of knowledge to be considered for advanced degrees.

In 2007, the first students graduated from Humber degrees. Since then graduates of Humber's degrees have found success both in the workplace and in continuing their education. Graduates have been accepted for entrance into law school and into graduate programs both here and abroad. For example, some of our graduates have been accepted into masters programs at York University, University of Toronto, Vancouver Island University, Queensland University of Technology (Australia), UMEA University (Sweden), George Washington University, Bond University (Australia), University of British Columbia, University of Leicester (England), University of Birmingham (England), Thomas M. Cooley Law School (USA), and the University of London (England) and also the B.Ed. program at York, and law program at University of Windsor.

With respect to Humber's media degrees specifically, Humber has formal agreements with Davenport University (USA) and the University of Western Sydney (Australia). For example, under the terms of these agreements, graduates of Humber's Bachelors of Applied Arts (Creative Advertising) are considered for direct admission into Masters programs.

Ontario universities, through a statement issued by the Council of Ontario Universities (see section G3), have indicated they will consider graduates of college degree programs on an individual basis. Letters of understanding have been received from Concordia and Simon Fraser University regarding the newly launched Bachelor of Digital Communications which is sponsored by the same school as the proposed Honours Bachelor of Design. These letters demonstrate the on-going commitment to forging connections that result in expanding opportunities for Humber students. As with all of Humber's existing degrees, it is expected that graduates from the proposed Honours Bachelor of Design program at Humber College will be assessed alongside students from other accredited programs, on a case-by-case basis. These letters are included in section 7.3.

Humber's commitment to developing articulation and transfer credit arrangements with universities and university programs can be seen in the annual publication of the Humber College University Transfer Guide, available in print upon request and on the web at <http://transferguide.humber.ca/>. In addition over the years, Humber has developed several examples of innovative and extensive credit transfer/recognition arrangements with universities. They include:

- the University of Guelph-Humber which offers students an opportunity to earn both a diploma and a degree in four years;
- the General Education electives which have been approved by the York University Senate so that students receive credit for them at Humber and then credit for them at York University when they register at York.

Humber continues to work with institutions both here and abroad to develop opportunities for its students. Umea University in Sweden has indicated their support for potential exchange opportunities as well as a fit for graduates into their MFA programs. Their letter is included below. Humber is currently

pursuing other international credential recognition through Via University in Denmark, KEA University in Denmark and Unitech in New Zealand.

The development team also consulted informally with university faculty in related fields from the University of Waterloo, Ryerson University, the University of Washington, and Carnegie Mellon University.

7.3 Letters of Credential Recognition – Universities

Letters of credential recognition have been received from, or are expected to be received from:

- Council of Ontario Universities
- Ontario College of Art and Design University
- Ryerson University
- Emily Carr University
- Nova Scotia School, of Art & Design
- Concordia (re Bachelor of Digital Communications)
- Simon Fraser University (re Bachelor of Communications)
- Umea University, Sweden

COUNCIL OF
ONTARIO UNIVERSITIES

CONSEIL DES
UNIVERSITÉS DE L'ONTARIO

The COU Statement on Advanced Study at Provincially Assisted Ontario Universities is intended to serve as a guide for answering questions about the eligibility and admissibility of students with undergraduate degrees to university graduate and professional programs.

**COU Statement on Advanced Study at
Provincially Assisted Ontario Universities**

Ontario's provincially assisted universities are committed to maintaining high quality graduate and professional programs and to admitting students who are best qualified and most likely to succeed in these programs.

The universities are autonomous and make individual decisions to determine their admission requirements. As enrollment in graduate and professional programs is typically limited in number by institutional and departmental capacity, it is not possible to accept everyone who applies. Thus many applicants who meet the minimum entrance requirements are not admitted to these programs.

Applicants to provincially assisted universities in Ontario are considered for admission on an individual basis in a process whereby the appropriate range of academic and other relevant evidence is weighed.

Each applicant is considered on his or her own merits, according to standards set by each institution, program by program.

Council of Ontario Universities
December 7, 2006

180 Dundas Street West, Suite 1100, Toronto, Ontario M5G 1Z8
Tel 416 979-2165 Fax 416 979-8635
Email cou@cou.on.ca Web Site www.cou.on.ca

OCADU



February 5, 2016

Sandra Cardinal
Program Development Consultant
Humber College Institute of Advanced Technology and Learning
LRC-6117 205 Humber College Blvd.
Toronto, ON M9W 5L7
Sandra.cardinal@humber.ca

Re: Humber's Proposed Honours Bachelor of Design

Dear Ms. Cardinal,

We are writing in response to your query as to whether Ryerson University would consider students/graduates of Humber's proposed Honours Bachelor of Design for admission to an appropriate Ryerson program at the undergraduate/graduate level.

As an institution, Ryerson complies with the Council of Ontario Universities' Statement on Advanced Study at Provincially Assisted Ontario Universities. We welcome applications from all qualified students/graduates for admission to our programs, "on an individual basis in a process whereby the appropriate range of academic and other relevant evidence is weighed. Each applicant is considered on his or her own merits, according to standards set by each institution, program by program." We follow this process, and admission for all students is subject to competition for our limited number of spaces.

We wish you all the best in the program approval process and look forward to hearing the outcome.

Sincerely,

Marcia Moshé, PhD
Interim Vice Provost Academic

Jennifer Mactavish, PhD
Dean, Yeates School of
Graduate Studies

Cc: C. Evans, Interim Provost and Vice President Academic, Ryerson University

350 Victoria Street, Toronto, Ontario, Canada M5B 2K3 Tel: 416-979-5000 ext. 2356 Fax: 416-979-5237 www.ryerson.ca

Emily Carr University – FORTHCOMING

Nova Scotia School of Art & Design – FORTHCOMING



Concordia University

School of Graduate Studies

Office of the Dean

November 30, 2012

Sandra Cardinal
Program Development Consultant
Humber College Institute of Technology and Advanced Learning
205 Humber College Blvd
Toronto, Ontario
M9W 5L7

Dear Ms. Cardinal:

I have reviewed the degree materials you enclosed with your request. It appears from that information that the degrees will be four-year Baccalaureate degrees. As such, Concordia University will recognize those degrees and will accept graduates of this program for consideration for admission to our Master of/Magisteriate in Arts (Media Studies) program to the same extent that we consider applicants from Canadian public postsecondary institutions as well as other accredited postsecondary institutions.

Please let me know if you require further information.

Sincerely,

A handwritten signature in black ink.

Paula Wood-Adams
Interim Dean of Graduate Studies



1455 De Maisonneuve Blvd. West, Montreal, Quebec, Canada H3G 1M8 graduateschools.concordia.ca



Office of Graduate Studies and Postdoctoral Fellows

1100 Maggie Benison Centre
8886 University Drive,
Burnaby, BC
Canada V5A 1S6

TEL 778.782.3042 FAX 778.782.3080 Email: gGradStudies@sfu.ca
www.sfu.ca/dean_gradstudies.html

November 27, 2012

Sandra Cardinal
Program Development Consultant
Planning and Development
Humber College
Toronto, ON M9W 3L7
Email address: sandra.cardinal@humber.ca

Re: Proposed Bachelor of Digital Communications

Dear Ms. Cardinal:

We have reviewed the degree materials that you enclosed with your request. It appears from that information that the degree will be a four-year baccalaureate degree. As such, Simon Fraser University will recognize that degree and would consider graduates of that degree program for admission to Simon Fraser University graduate programs (and in particular for admission to the Master's program in Digital Media) to the same extent that we consider applicants from Canadian other public postsecondary institutions as well as other accredited postsecondary institutions.

Sincerely,

Wade Parkhouse
Dean of Graduate Studies
Professor of Biomedical Physiology and Kinesiology
Simon Fraser University

SIMON FRASER UNIVERSITY ENGAGING THE WORLD

From: Demian Horst [<mailto:demian.horst@umu.se>]
Sent: Friday, January 22, 2016 3:02 AM
To: Lisa Anketell
Subject: Re: Curriculum exchange: Umeå University and Humber

Hi Lisa,

I checked through the document you shared and think you are putting together a very rich programme! It felt very attractive to me and should also appeal to our BFA students willing to go to Canada.

Answering your question, I believe all MFA tracks we offer could connect well with this BDes. Objectively speaking, the 'obvious' one is our Interaction Design Programme in which they basically deepen their knowledge in the field. An interesting spice could come for the students who are interested to work in the vehicle industry. They should check our Transportation Design Programme which is evolving to encompass more knowledge around the user interaction happening with and inside the product. Students that want to strengthen their ability to innovate (specially on the B2B segment) and also love to craft physical products should have a look at our Advanced Product Design Programme.

I hope this will be helpful. Please let me know if there is any specific information that may be useful to you at this stage.

regards from Umeå,

Demian---

Demian Horst
Deputy Rector

Umeå Institute of Design

Umeå University
SE-901 87 Umeå
Sweden

+46 (0)90 7869782
+46 (0)70 2931650

www.uid.umu.se

7.4 Evidence of Employer Consultation and Support

The Humber development team engaged in broad consultation with small to mid-size employers, as well as contracting the research firm Academic Inc to conduct further interviews with larger corporations. The feedback received informed and supported the program in its direction, content, and employment focus. Some interviewees were pleased to offer actual letters of support. For some companies, letters of support are more difficult to issue for a proposed program that is not yet implemented with hard evidence of its students' abilities.

Company	Letter of Support	Other
Shopify	Pages 14 & 17	Telephone conversations Sept. 15, 2015, Studio visit Sept. 30, 2015
LUX Digital	Page 15	Telephone conversations Studio visit Sept. 22, 2015
Crescent Communications	Page 16	Telephone Conversations Sept. 20, 2015
Usability Matters	Page 18	Telephone Conversation Studio Visit Nov. 16, 2015
Kaiser Permanente	Page 19	Telephone conversations Sept. 15, 2016
Master Card	Page 20	Telephone Conversations Sept. 20, 2015
Paula Blackstein-Hirsch	Page 21	Telephone Conversation Jan 7, 2016
Normative		Discussions and consultation Sept. 20, 2015
Jackknife Design		Studio Visit Oct. 1, 2015 on-going discussion
Creative Niche		Agency visit Oct. 1, 2015 Offer of involvement in setting up employers' think tank re: student placements Jan. 26, 2016
Jam 3 Digital		Telephone conversation Studio visit Sept. 29, 2015

Company	Letter of Support	Other
Autodesk		Telephone Conversation Studio visit Sept. 29, 2015
One Method		Telephone Conversation Studio visit Oct. 7, 2015
The Change Foundation		Telephone Conversation Nov. 26, 2015
Grey Group		Discussions and consultation Sept. 20, 2015
Rogers Communications		Interviewed about program feasibility by Academica Inc on behalf of Humber
Macadamian		Interviewed about program feasibility by Academica Inc on behalf of Humber
Klick Health		Interviewed about program feasibility by Academica Inc on behalf of Humber
Google		Interviewed about program feasibility by Academica Inc on behalf of Humber
TD Bank		Interviewed about program feasibility by Academica Inc on behalf of Humber
NuRun Toronto		Interviewed about program feasibility by Academica Inc on behalf of Humber
Omnigon		Interviewed about program feasibility by Academica Inc on behalf of Humber



To: Humber College Institute of Technology & Advanced Learning
From: Lynsey Thornton, Director of UX research & content strategy, Shopify
Date: Dec 17th, 2015
Re: Bachelor of Design, support of new program development with Humber College ITAL

This letter confirms my support of the new Bachelor of Design degree program being developed by Humber College Institute of Technology & Advanced Learning.

I have been involved as a member of the Program Advisory Committee and support Humber's process in both gathering and regarding advice in the development of the program.

Future possible connections I envision me and/or my organization having involvement with Humber once the Bachelor of Design is being implemented include:

- Guest instruction in courses
- Mentorship support
- Field placement opportunities
- Sharing of real-world projects and problem solving opportunities
- Participating in or hosting capstone (thesis) exhibitions

Thank you,

Lynsey Thornton

To whom it may concern

A few months ago, I was lucky enough to be invited by Humber College to be part of the Joint Ad-Hoc Program Advisory Committee. The purpose was to develop two new programs: the Bachelor of Design and the Graduate Certificate in User Experience Design - both working titles.

Due to my IA / UX / strategy background, my role was to consult, answer questions and explore what 'user experience' is - including but not limited to process, deliverables, skills needed and the different roles under this category.

Recently, I had the chance to review both programs' approaches, descriptions, outcomes and courses and I was very impressed. Both programs show innovative thinking, a hands-on approach and a very inspiring take on UX. I certainly support the initiatives and the outcomes put together so far.

I look forward to continuing to work with the team on future opportunities such as guest instructions in courses; mentorships; sharing of real-world projects and problem-solving opportunities; and / or participating in & hosting capstone (thesis) exhibitions.

Thank you,



Camila Uchoa
Sr. UX / IA Strategy Freelancer (*Lux Digital*)

Crescent

Sandra Cardinal
Program Development Consultant
Humber College Institute of Advanced Technology and Learning
LRC-6117 205 Humber College Blvd
Toronto, Ontario
Canada
M9W 5L7

Attn: Sandra Cardinal,

Dear Sandra,

This letter follows my involvement with the Program Advisory Committee where I was pleased to review materials, participate in exercises to validate future student outcomes and listen to the proposed program outlines for the proposed Bachelor of Design degree.

I am happy to endorse the development of a Bachelor of Design degree program at Humber College. In an effort to support program development, Crescent Group would be happy to participate through offering student field placement opportunities and/or participating as a guest instructor for courses related to the degree.

Should you require any further support in your efforts to have this Bachelor of Design degree approved by the Ministry of Training, Colleges and Universities through the Post-Secondary Education Assurance Board please do not hesitate to contact me.

Laura Sellors
President
Crescent Group

Jen Chow
Shopify Inc.
80 Spadina Ave, 4th Floor
Toronto, Ontario
M5V 2J4

December 2, 2015

Dear Ministry of Training, Colleges and Universities:

I would like to indicate my support for Humber College's new Bachelor of Design degree offering. Specifically, I have been involved in the Program Advisory Committee and endorse the people-centred process that has been used to gather advice feedback in the development of the program.

In the future, I will also consider being involved (or facilitating my organization's involvement) in the following for the Bachelor of Design program:

- Guest instructions in courses
- Field placement opportunities
- Sharing of real-world projects and problem-solving opportunities

Please feel free to contact me over email with any follow-up questions at jen.chow@shopify.com.

Thank you,

Jen Chow

UX Research Lead, Shopify Inc.

USABILITY MATTERS

Nov 30, 2015-11-30



To Whom it May Concern,

I'm writing to provide my support for the new Bachelor of Design degree program at Humber College.

I've been involved in the Program Advisory Committee, and have reviewed the initial course outlines and curriculum for the program. I'm confident this program will fill a major gap in the market for UX Designers here in Ontario.

I'm pleased to see that industry representatives have been consulted to provide input for the program, and am looking forward to ongoing industry involvement. In particular, I believe that members of the industry may have valuable ongoing contributions to the program once it is in place.

My team at Usability Matters and I look forward to ongoing collaboration with the program, and would be open to many different opportunities such as guest lectures, case studies, participating in thesis projects or other options.

All the best,

A handwritten signature in blue ink, appearing to read "Sarah English".

Sarah English

215 Spadina Ave, Suite 550, Toronto, ON M5T 2C7 Canada
www.usabilitymatters.com
416 598 7770



22 December 2015

To: Humber College Institute of Technology & Advanced Learning
Humber North Campus
205 Humber College Blvd
Toronto, ON M9W 5L7
Canada

From: Louis Rawlins
Lead Designer at Kaiser Permanente HR Technology
1 Kaiser Plaza
Oakland, CA 94611
USA

Re: In support of the Bachelor of Design program at Humber College ITAL

I'm sending this letter in confirmation of my participation on the advisory committee and my support for the program. Over the past few months, I had a number of lively and engaging conversations as part of the committee exploring the importance of design. As a team, we looked at the form and content of design degree programs and it was clear that we all share a strong belief that good design is important not only for individuals, but for thoughtful stewardship of our communities. It's my hope to see this program blossom as the design field continues to grow. New techniques and technology make it more important than ever to prepare students to think creatively. Though I live and work in California, I hope that my career will allow me to participate in the program, either as an instructor or a guest. It's been a privilege to participate on the advisory committee and I look forward to seeing the Bachelor of Design program become a reality.

Sincerely,
Louis Rawlins



December 30, 2015

Sandra Cardinal

Humber College Institute of Technology & Advanced Learning
LRC – 6117 205 Humber College Blvd.

This letter confirms my support of the new Bachelor of Design degree program being developed by Humber College Institute of Technology and Advanced Learning.

I have been involved as a member of the Program Advisory Committee and support Humber's process in both gathering and regarding advice in the development of the program.

Any additional involvement or future participation in the program will require separate engagement.

Thank you,

Rebecca Harrison

Consultant, Customer Quality Acceptance
Global Customer Care



Record of Support

I understand that Humber College Institute of Technology and Advanced Learning is planning to submit an application to the Ontario Ministry of Training, Colleges and Universities to offer an Honours Bachelor of Design.

This is to acknowledge that based on the information provided, my organization supports the development of the Honours Bachelor of Design program at Humber.

Specifically, my organization would consider supporting the program in the following ways: (please check all that apply)

- Serve on a program advisory committee
 - Provide a supervised field work placement opportunity for a 2nd or 3rd year student
- Act as a student mentor
 - Hire graduates
- Serve as a guest lecturer
 - Other _____

Name: Paula Blackstien-Hirsch

Title: Principal

Organization: Quality thru Improvement

Address 21 Lambert Road, Thornhill, Ontario, L3T 7E7

Date: February 1, 2016

Additional Comments: My organization is a sole proprietorship – I consult as an independent to organizations, primarily in healthcare. Additionally, I am core faculty with the Masters of Quality and Patient Safety at the Institute for Health Policy, Management and Evaluation at the University of Toronto, and also teach in other post-graduate programs.

SECTION 8 : REGULATION AND ACCREDITATION

Not applicable to this submission.

SECTION 9: PROGRAM EVALUATION

Not applicable.

Humber has previously submitted a program evaluation/review process that meets all of the Board's benchmarks.

See electronic policy file for Humber's policy on program evaluation.

SECTION 10: NOMENCLATURE

The suggested nomenclature for the proposed Humber degree is *Honours Bachelor of Design* following the PEQAB benchmark for naming the bachelors credential to denote the subject of study, and the June 2015 decision by the Minister of Training, Colleges and Universities to allow the use of the term “honours” to title 4-year college degrees. This nomenclature is recognizable in North America, Australia and Europe with precedents in the many post-secondary institutions. The nomenclature Honours Bachelor of Design accurately reflects the program’s level of study for students, employers, and other postsecondary institutions by affirming that the credential is an honours bachelor’s degree. The program was developed in accordance with the Ontario Qualifications Framework’s Level 11 - Baccalaureate/ Bachelor’s Degree: Honours.

Humber appreciates the importance of awarding credentials which delineate clearly the field of study in a format well-understood by prospective students, graduate schools and employers.

In alignment with PEQAB’s requirements for degree nomenclature Humber considered:

- whether the name clearly conveys the focus of the degree;
- whether the degree meets the degree-level standards expected of a program in communications;
- the orientation of the degree in terms of approach and preparation of students.

Humber has appreciated the flexibility shown by the Board in accepting degree nomenclatures which reflect their innovative orientation. Of the many Ontario models for framing the types of credentials, Humber’s Board of Governors has agreed that the nomenclature *Bachelor of Subject* is an appropriate form for a number of its degree offerings. Such titles clearly convey the intense applied focus of the degree; acknowledge that its graduates have studied with the expected academic rigour of bachelor’s level program; and that the program’s orientation is differentiated from those commonly associated with universities’ research-based offerings.

Examples include Bachelor of Journalism, Bachelor of Public Relations, Bachelor of Digital Communications and Bachelor of Music. The nomenclature *Honours Bachelor of Design* is consistent with this nomenclature convention, and will continue to facilitate public recognition of Humber’s degree qualifications.

A similar nomenclature convention is used in some colleges and universities in Ontario (such as Ontario College of Art and Design University (OCADU), Conestoga College and York University/Sheridan College), other Canadian provinces (such as Emily Carr University and NSCAD) and internationally (such as University of the Arts, London and University of Washington). Similarly to Humber’s proposal, the nomenclature designates a broad critical understanding of design while developing practical workplace skills in areas such as multi-

media design, human-centred research methods, written communications, presentation skills and business-related skills.

Humber considers the nomenclature *Honours Bachelor of Design* to be the most representative of the intent and content of the proposed degree program. The nomenclature has been endorsed by the Program Advisory Committee and the Humber Board of Governors.

SECTION 11: ACADEMIC FREEDOM AND INTEGRITY

Not applicable.

Humber has previously submitted policies on academic freedom and integrity that meet all of the Board's benchmarks.

See electronic policy file for Humber's policies on academic freedom and integrity.

SECTION 12: STUDENT PROTECTION

Not applicable.

Humber has previously submitted a student protection policy that meets all of the Board's benchmarks.

See electronic policy file for Humber's policy on student protection.

Section 13 - Economic Need

Humber contracted the research company Academic Group Inc. during the period October to December, 2015, to gather, analyze and report on data related to economic need. This included an environmental scan, industry consultation and a student demand survey for the proposed program. Academica's report also included program comparator information which is contained in Section 14 – Non-Duplication.

The results of the study informed the on-going direction of the program and the design of curriculum. The comments gathered during the industry consultation phase were particularly relevant, and in combination with the advice and feedback of the program advisory committee helped to shape the final curricular decisions made by the program development team. These decisions are reflected in this proposal document.

The full Academica report is available on request. A summary of the research methods and findings is presented in the pages that follow.

13.1 Environmental Scan

Executive Summary

Industry Overview

- The primary focus of user experience design is on a user's interaction with digital environments and devices. User experience design is one facet of an entire customer experience ecosystem that involves every "touch point" with a product or service, digital or physical.
- While the concept of user-centred design is not new, the growth of its use in response to a more engaged consumer market is creating a need for new talent, new skillsets and new ways of thinking. User experience design has become more aligned with business strategy, marketing and branding, and more sectors have recognized the need to adapt, either bringing in user experience consultants or shifting their own human resource infrastructure.
- Some current economic, technological, and social trends that emerged in the research process included: Increase in companies employing user experience design methodologies; Acquisition of smaller companies by large corporations in order to develop UX teams; Technology trends increasing the demand for user experience design services; Changing habits of consumers shifting the need for user experience design; Overall growth in demand for user experience designers

Labour Market Needs and Job Market Analysis

- The demand for user experience designers is growing. It has been reported that this position is the top out of seven in-demand careers for design and planning and has experienced job growth of 30% and is identified as one of the top growing jobs in the United States.

- Looking at current job postings for user experience designers, the needs are consistent. Educational requirements typically include a bachelor's degree in an area of design (industrial, interaction, graphic, interactive, product), or computer science, business, human factors, psychology, business, marketing or communications. User experience design is truly a multi-disciplinary field.
- Skills requirements include design skills, technological skills, strong written communication skills and soft skills. This is consistent with input provided in Phase 2 of this research.

Student Demand Analysis

- Programs analyzed included: Sheridan's Bachelor of Interaction Design; Sheridan/York Bachelor of Design; and Conestoga's Bachelor of Design. These programs have all experienced increasing application, registration and enrolment numbers since their inception.
- Programs labeled "Bachelor of Design" attracted higher proportions of female applicants, while programs labeled Interaction Design attracted higher proportions of male applicants.

Implications and Recommendations

- User experience design is evidently a growing field in which individuals are being employed across multiple sectors. Based on the industry overview and job market analysis, there has been significant growth for the occupation that is only expected to continue. Given that there are currently no formal educational programs in user experience design explicitly, Humber has an opportunity to introduce an innovative offering. Job postings list other types of programs ranging from graphic design to psychology, which could point to a need for user experience programming.
- Current skills needs for user experience designers are consistent across multiple sectors and indicate some areas where the program should focus. Skills needs range from design, technical and soft skills. Primarily, technical skills include specific tools used in user experience design, as well as research skills. Humber should increase its focus on research skills in the proposed program. This is also consistent with findings from Phase 2, Industry Consultations.
- Based on the student demand analysis, interest levels in relevant programming have risen steadily in the past year or two. Introducing a user experience design program into the Toronto market would be a good opportunity given the level of interest in programs somewhat related.

Introduction

This report presents the findings of the first stage of research for the proposed Bachelor of Design with its strong focus on user experience design. This first stage, an environmental scan, involves four key

components: an industry overview, labour market projections, a job market analysis, and competitive program review. The objectives of the research are to outline the labour market trends, opportunities, and employment prospects facing graduates of Humber College's proposed Honours Bachelor of Design program, and to provide insight into the competitive environment in which the proposed program would operate.

METHODS

Industry Overview

The industry overview summarizes current trends in Ontario's information, communication and technology (ICT) sector as well as trends related to user experience design in all sectors of the economy. To obtain this information, we consulted industry associations, sector council reports, industry publications, and regional labour market studies.

Labour Market Analysis

The labour market projections predict the needs of the future labour market. Traditionally, occupations are selected based on the program concept paper and mapped to the National Occupational Classification (NOC) System, which organizes more than 30,000 occupations into 520 categories, each identified by 4-digit NOC codes. In this specific circumstance, the occupations that the Humber team saw graduates pursuing did not fall into any particular code as currently defined in the 2011 system.

The labour market analysis therefore focuses on secondary research indicating the demand for individuals trained in user experience design and related topics and is supplemented by the job market analysis in order to demonstrate a snapshot of current demand for these occupations.

Job Market Analysis

The job market analysis component involved a search of current job advertisements related to the program. Relevant job postings within the Greater Toronto Area are documented, along with the educational requirements, job description, and key skills noted. The purpose of the job market analysis is to provide a snapshot of current opportunities and insight into the types of skills and educational requirements employers are seeking.

Competitive Program Review

The purpose of the competitive program review is to better understand the competitive landscape in which Humber College is considering the development of a design degree program. The review focused on similar programs offered at postsecondary institutions in Ontario.

Publicly available data sources and institutional websites were used to gather the information presented. These were used to document the faculty, program title, and credential earned for competitor programs, while documenting whether the programs offered work-integrated learning, admissions criteria, tuition rates, and relevant accreditation.

Student Demand Analysis

The OCAS data warehouse provides application and enrolment information on programs offered at Ontario colleges. The Ontario college data was used to identify demand for different programs as well as application trends.

Industry Overview

This section of the report summarizes key trends related to the proposed program in user experience design. This section also looks into the current state of user or customer experience design in the digital and physical world and how companies are investing more in these strategies as consumers become more engaged, expectant, and empowered.

Defining the field of User Experience Design (UXD)

The primary focus of user experience design is on a user's interaction with digital environments and devices. User experience design is one facet of an entire customer experience ecosystem that involves every "touch point" with a product or service, digital or physical.¹ The process of user experience design involves the study of qualitative research methodologies around human behaviour and is supported by technological, design, and communication skillsets.

While the concept of user-centred design is not new, the growth of its use in response to a more engaged consumer market is creating a need for new talent, new skillsets and new ways of thinking. The conceptual framework of user experience design has transitioned along with new technologies and digital platforms to broad fields of human endeavour. User experience design has become more aligned with business strategy, marketing and branding, and a range of sectors have recognized the need to adapt, either bringing in user experience consultants or shifting their own human resource infrastructure. Companies have recognized that designing a product or service must balance what is right for business with peoples' needs and that human-centred design methods are integral to successful and sustainable business. Design thinking is being applied to the design of digital interfaces and devices, products and service environments.²

Current Trends in UXD

User experience design is increasingly moving to the forefront of business strategy. Research conducted by the Design Management Institute has shown that organizations that put design first have been proven to be more successful those that have not yet adapted. An analysis conducted by the Design Management Institute (DMI) showed that companies like Apple, Coca Cola, Ford, IBM, Inuit, Nike, Starbucks, and Target who all apply user experience design frameworks and methods to the development of their offerings outperformed the S&P index by 228% over ten years.³ Below, current trends in the user experience design community are briefly outlined to demonstrate the growth in this area across all sectors.

¹ http://blogs.forrester.com/kerry_bodine/13-10-04-how_does_service_design_relate_to_cx_and_ux

² <http://www.forbes.com/sites/sap/2015/05/10/what-is-design-thinking/>

³ <http://www.dmi.org/blogpost/1093220/182956/Design-Driven-Companies-Outperform-S-P-by-228-Over-Ten-Years--The-DMI-Design-Value-Index>

1. Increasingly more companies employing user experience design methodologies;

Positive consumer experiences continue to rise as more businesses identify this essential component as part of their overall strategy. User experience is important in the digital world in the physical world.⁴ Research conducted by UX Magazine shows that customer experience is becoming even more essential to successful business and that designing for experience requires insight into consumer emotions, needs, and desires.⁵ Companies that do not have a user or customer experience strategy risk falling behind and losing their competitiveness.⁶

2. Acquisition of smaller companies by large corporations in order to develop UX teams;

Large corporations have not traditionally had design teams dedicated to user experience. In the new knowledge economy, however, they have started to recognize the importance of design and have begun purchasing smaller design firms in order to establish their own internal teams.⁷ Further to this, companies are investing more resources into consumer experience design, and in recent years have restructured their human resources in order to address the increase in demand for user experience design services.⁸ Recent acquisitions by large companies points to these trend: Deloitte purchased Doblin, an innovation consultant; Accenture purchased Fjord, a design and innovation firm; and Capital One purchased Adaptive Path.

3. Technology trends increasing the demand for user experience design services;

One of the most prominent trends in the field of user experience design is the growth of technology across all sectors, specifically the growth of smart or connected technologies, as well as all things mobile- and cloud-related. The Internet of Things (IoT) and the realm of SMAAC (social, mobile, analytics, app, and cloud) technologies are trends that are the driving forces behind extreme growth in the ICT sector and beyond.⁹ Growth in these two areas will continue to increase the demand for ICT skills (include UX design) across all sectors of the economy. A publication released by Xerox indicated that by the end of 2015, 42% of the population will own a smartphone and in turn, these people will be increasingly reliant on mobile technology and interfaces to communicate and engage with companies.¹⁰

4. Changing habits of consumers shifting the need for user experience design;

Another significant driver behind the growth of user experience design is the changing expectations of consumers. Consumers are more engaged, informed, and empowered than ever before.¹¹ Their user habits have changed and it is important for companies to address shifts in consumer behaviours and provide solutions to problems before they arise. Consumers are coming to expect user-centred and responsive services both on and offline.¹²

⁴ <http://customerthink.com/where-customer-experience-is-going-in-2015-10-trends-to-watch/>

⁵ <http://uxmag.com/articles/the-top-ux-predictions-for-2015>

⁶ <http://www.wds.co/10-trends-2015/>

⁷ <http://uxmag.com/articles/the-top-ux-predictions-for-2015>

⁸ <http://customerthink.com/where-customer-experience-is-going-in-2015-10-trends-to-watch/>

⁹ <http://www.digcompass.ca/wp-content/uploads/2015/07/Labour-Market-Outlook-2015-2019-FINAL.pdf>

¹⁰ <http://www.wds.co/10-trends-2015/>

¹¹ <http://customerthink.com/where-customer-experience-is-going-in-2015-10-trends-to-watch/>

¹² <http://www.wds.co/10-trends-2015/>

5. Growth in demand for user experience designers;

The demand for user experience designers is growing.¹³ Bloc writes that this position is the top out of seven in-demand careers for design and planning and has experienced job growth of 30%.¹⁴ User experience designer was listed as a top growing job by Business Insider, General Assembly (online course provider), Bloc (software development course provider), and CNN in 2014 and 2015.¹⁵ In 2014, the Globe and Mail published an article about the difficulty young job seekers are having in finding employment. This article, though, stated that the most in-demand skills are in the technology sector, and specifically in quality assurance and user experience design.¹⁶

The Information and Communications Technology Council releases labour market projection reports every two years. The most recent report indicates the drastic changes that the “smart economy” is bringing on the country’s workforce. Increasingly employers are searching for candidates with a combination of business savvy, design and technological skills to support the integration of UX design into the overall business strategy.¹⁷ It is clear that user experience design is part of the entire customer experience ecosystem and highly integral to a business’ success, driving demand for workers in the occupation.

¹³ <https://blog.bloc.io/job-market-for-ux-ui-designers/>

¹⁴ <https://blog.bloc.io/job-market-for-ux-ui-designers/>

¹⁵ <https://blog.bloc.io/job-market-for-ux-ui-designers/> ; <http://money.cnn.com/gallery/pf/2015/01/27/best-jobs-2015/14.html> ; <https://blog.generalassembly.com/the-3-most-promising-careers-of-2020/> ;

<http://www.businessinsider.com/best-jobs-of-the-future-2014-1?op=1>

¹⁶ <http://www.theglobeandmail.com/report-on-business/careers/career-advice/for-young-job-seekers-its-still-a-tough-market/article21510438/>

¹⁷ <http://www.digcompass.ca/wp-content/uploads/2015/07/Labour-Market-Outlook-2015-2019-FINAL.pdf>

13. 2 Labour Market Needs and Job Market Analysis

Labour market projections are difficult to provide for an emerging market. The proposed education program cannot be mapped to the current National Occupation Classification (NOC) code system. Rather than providing projections for occupations considered to be loosely related to the program outcomes, it was decided by Humber and Academica instead to use secondary data in the industry overview to supplement traditional labour market projections and use the Job Market Analysis section to provide a snapshot of current needs in the field of user experience design. Phase 2 – Industry Consultations also sheds light onto the current industry needs.

Job Market Analysis

The job market analysis is a snapshot look at current demands for talent in the field of user experience design. Overall this section demonstrates demand across all sectors of the economy and illustrates the types of skills, experience and credentials that employers are looking for in order to guide the proposed program.

Academica analyzed 25 job postings across public job boards including Workopolis, Monster, Indeed in the city or Toronto or surrounding area. Job titles ranges between user experience and customer experience designer.

Education requirements for these positions varied but usually a bachelor's degree was required. For senior or management level positions, a graduate degree may have been listed. Program areas of interest for employers included: industrial design/engineering; computer science; interaction design; ergonomics; human-computer interaction; human factors; psychology; business; graphic or interactive design; information technology; design engineering; marketing; product design; communications. Two job postings specifically asked for user experience design credentials. This is due to the fact that since the UX field does not currently exist as an Ontario postsecondary credential, employers list other degree types that are currently held by workers in design. Often companies asked for between three and seven years of experience in the workforce and experience within the specific sector of employment (ex. Financial services, agency work, etc.).

Common required skills noted included (but not limited to):

<i>Current tools/ software</i>	<i>Communication skills</i>	<i>Design skills</i>	<i>Soft skills</i>	<i>Other skills</i>
Dreameaver	Presentation skills	Web design	Interpersonal skills	Process mapping
Photoshop	Written and oral communications	Mobile design	Problem solving	AB Testing
Axure		Social media	Teamwork and collaboration	Qualitative research
Balsamiq		Graphic design	Creativity	User testing
Keynote		Wireframe		Whiteboarding
Omnigraffle		Interactive		Product
Mobile First		Prototypes		development
Lean UX		Responsible design		
Microsoft skills		Experience building personas		
HTML				
CSS		Customer-centric design and usability		

Further detail can be found in the Job Market Analysis Tables provided by request.

Industry Consultation

Executive Summary

Industry Trends and Employment Outlook

- Industry representatives came from various sectors and organizations in which graduates of the proposed program would be expected to pursue careers. They represented both design agencies and corporate companies.
- In the discussions, common themes emerged around current trends in the field of user experience design and the role of user experience designers:
 - o *Many individuals enter user experience design in a round-about way due to a lack of formalized education for the field;*
 - o *Large companies are starting to restructure and dedicate entire teams to user experience design, while agencies are adding user experience design portfolios;*
 - o *There exists a strong link between business strategy and user experience design which may be contributing to the increase in demand.*
- Industry representatives were asked to describe the concept of user experience design as they understand it. The consensus across the board was that user experience design is primarily digital and is one facet of the overall customer experience ecosystem. The underlying theme was that user experience design is a way of thinking that puts the focus on what the user needs and how the user will interact with a product or service.
- Typically, user experience teams consist of four specific roles: design researcher, interaction or user experience designer, visual or graphic designer, and a front-end developer. Different companies have various structures when it comes to the build-up of their specific team, whether or not they have individual project teams, but the key to the user experience design is team work and collaboration.
- All employers interviewed were either currently hiring or had recently hired for the role of user experience designer. When asked about educational background of those they interview or hire, feedback included programs such as a Bachelor of Design, Bachelor of Industrial Design, digital media programs, visual designer programs, psychology, graphic design, and sometimes software development programs.
- Skill requirements were consistent among interviewees. Two perspectives emerged: design and research. Almost all interviewees mentioned that a potential employee needs to have a good “fit”, indicating a need for a well-rounded and flexible individual who can adapt to different environments and organizational culture. Inarguably, research skills were seen as the most important with additional skills including empathy, creativity, technical and presentation skills.

- The two key challenges in hiring that emerged were:
 - o High demand for user experience designers with the larger companies recruiting the “good talent”;
 - o Difficulty recruiting candidates with full understanding of the concept of user experience design
- Every interviewee noted they had hired multiple user experience designers over the past year, and several noted they expected this demand to continue. The demand for user experience designers is due to an increase in demand from clients. Some interviewees noted an increase in specific requests such as usability testing and prototyping. The increase in demand for members of a UX team was noted by both agencies and corporations.

Feedback about the Proposed Program

- Key informants were provided with the program description prior to the interview (see Appendix 2). This allowed the informant time to read and reflect on the proposed program. Feedback about the program is summarized here, covering perceived strengths, perceived weaknesses, and suggestions for improvement. Key informants were also asked about fit within their own company and about opportunities for partnership.
- Overall, feedback about the proposed program was extremely positive. Employers were excited to see a program that specifically trained for the role of user experience designer and were encouraging, positive, and looking forward to collaborating with Humber. The main takeaway in terms of suggestions for improvement was that the program did not focus enough on research and had too much focus on digital and design skills.
- When asked what was surprising or puzzling about the program description, the most commonly mentioned aspects were the specific courses. Interviewees mentioned that the courses were focused too much on design and digital aspects, and there were certain technologies that are not actually used in industry that were included in the potential listing.
- Interviewees felt that successful graduates of the proposed program would meet specific needs within the company. The draw for most was the fact that if the program was able cover an array of skills and that the goal or outcome of the program was to create well-rounded, interdisciplinary individuals, that the industry is certainly in need of these workers.
- Every organization interviewed indicated a desire for some sort of follow-up, contribution or partnership with Humber should the program be approved.

Introduction

This report presents the findings of the second stage of the program feasibility research for the proposed Bachelor of Design. The first stage, an environmental scan, involved an industry overview, competitive review and an examination of labour market trends. This second stage of the research project involved interviews with industry representatives. The representatives were selected from relevant industries that were determined in consultation with Humber.

The objectives of the research were to outline the labour market trends, opportunities, and employment prospects for graduates of Humber's proposed user experience design program, and to obtain industry feedback on the structure and features of the proposed program.

Methods

The method of data collection used was qualitative interviews. Through consultation with Humber a list of potential interviewees from relevant companies and industry associations was generated. In total, 50 individuals from a variety of organizations were invited by either email or phone to participate in an interview. A total of 12 individuals agreed to be interviewed representing a number of different industries. A full list of organizations interviewed is located at the end of this report (Appendix 1).

Humber provided a brief program description that was delivered to participants prior to the interviews. The interviews were conducted between October 30 and November 11, 2015, and lasted approximately 30 minutes. Interviews were recorded and then transcribed for analysis. The analysis focused on examining interviewees' perceptions of industry trends influencing their immediate sector of work, as well as trends directly related to the hiring of user experience design graduates.

Industry Trends and Employment Outlook

Industry representatives came from various sectors and organizations in which graduates of the proposed program would be expected to pursue careers. They represented both design agencies and corporate companies.

Industry Trends

In the discussions, common themes emerged around current trends in the field of user experience design and the role of user experience designers:

1. *Many individuals enter user experience design in a round-about way due to a lack of formalized education for the field;*
2. *Large companies are starting to restructure and dedicate entire teams to user experience design, while agencies are adding user experience design portfolios;*
3. *There exists a strong link between business strategy and user experience design which may be contributing to the increase in demand;*

Many individuals enter user experience design in a round-about way due to a lack of formalized education for the field

Individuals currently working in the field of user experience design often come from varying backgrounds, none specifically in user experience. The most common educational backgrounds include industrial engineering, human factors, human-computer interaction, psychology, web design, and graphic design.

- *I came from a biology and psychology degree. Then I also had a teaching degree. I was very interested in sort of brain and behavior and psychology... I kind of fell into this career, and then realized it was actually a pretty good fit for most of the things I was interested in.*
- *My educational background is industrial engineering with an emphasis on human-computer interaction... so I have that combined background. Back in those days, human-computer interaction was an offshoot of ergonomic studies and production-line optimization and manufacturing optimization. That was the closest thing to what we would have today from a user-experience design perspective. I'm odd in terms of having a more direct background related to it, because, back in those days, you didn't have a user-experience design programs. They just didn't exist. You happened to have people that had an aptitude for it and had a background somewhat related to it on a tertiary basis. Then you basically fell into the dot-com world, and grew.*
- *I actually kind of fell into user experience. It wasn't even a term when I graduated from university. I took psychology, sociology, and English lit in university.... I ended up getting a job at a high tech company helping them with writing marketing material and technical writing. That's how I fell into what was then known as usability because I started noticing discrepancies, gaps, and issues with the product when I was trying to write about it.*
- *My background actually started in psychology. I was doing my undergrad in psychology at Carlton University. I started to get interested in the impact of social media on socialization. Basically that kind of drew me into something called the human-oriented technology lab at Carlton, which is human-computer-interactions; very tightly related to the concept of user experience.*
- *My undergraduate and graduate degrees are in theoretical physics... One of our people, who was director of research for a while here, she had a degree in English, we've had mechanical engineers who were designers who are crazy mismatched and of course some people who went through psychology or HCI or something like that.*
- *Most people come from design. Researchers, you're going to get some people come from research, some people come from psychology backgrounds and that kind of thing as well.*

Large companies are starting to restructure and dedicate entire teams to user experience design, while agencies are adding user experience design portfolios;

Representatives from various companies noted restructuring over the past approximately six years in order to accommodate a growing demand for user experience design services. Large companies like communications and financial services have developed departments and resources dedicated to user experience design, either by shifting current departments or acquiring small user experience design start-ups to create a department. Advertising and consulting firms have also been either developing a digital or user experience portfolio within their service offerings and shifted foci entirely in order to meet market demands.

- *One of the things that's happening right now is, part of the reason I was hired here six months ago, was that there are more and more projects that are coming down that are requiring user experience research. So part of me joining was to accommodate that and one of the things we're doing in an organizational level is we're going to be splitting our user experience department into a research department and a design department... I think it's kind of a reflection of the increased awareness that these are distinct activities that are both very important but both part of the user experience at a higher level.*
- *Rogers has had [user experience designers] for a long time, for many years now, but it's the size and the scale, and the shift to a consolidated team only happened last summer.*
- *The consulting agencies have developed digital arms which in turn have acquired design agencies as part of them. If you look at Accenture they went and bought Fjord and even banks are doing this like Capital One purchased Adaptive Path, so it's become the in thing and everyone is recognizing that. You need that to compete because financial services are just a commodity.*
- *The user experience team had started I think six years ago at this point, or seven years ago.*
- *I think you are seeing companies that traditionally didn't have [UX teams], like financial institutions or something, big banks. Those guys never had design teams before, and now they are popping up like daisies.*

There exists a strong link between business strategy and user experience design which may be contributing to the increase in demand

It was stated consistently in the interviews that user experience design is related to the overall business and strategy development of a company. Interviewees recognized the importance of user experience design in the overall success of a company, in any sector, and spoke to larger organizations recognizing this as well.

- *It's one of those things where the organization realizes that, "You know what? This is critical to the business, so it's important that we consolidate these assets and this talent pool and make*

sure that we leverage it by having it consolidated." Again, it's a facet of digital just becoming more significant and important.

- *It's become a lot more important, especially now that we can pair the user experience connection with the user to return an investment.*
- *What we do is we'll work very closely with the strategy team, so the strategy team is more focused on bigger picture ecosystem kind of thinking for our clients, so they'll come up with the ... I guess you could say, what our client should do, but not how it should behave. So the "how" is kind of figured out in user experience.*
- *UX design for the last sort of 10, 11 years has been focused on digital products, so software, websites, apps, kiosks, you know, medical systems, whatever it is. Anything on a screen, basically. What's happening now in our space is that we're taking the sort of skills and process that we use for UX design. We're extending it out to designing businesses.*

The role of user experience designer

Defining user experience designer

Industry representatives were asked to describe the concept of user experience design as they understand it. The consensus across the board was that user experience design is primarily digital and is one facet of the overall customer experience ecosystem. The underlying theme was that user experience design is a way of thinking that puts the focus on what the user needs and how the user will interact with a product or service. Other terms used were customer experience design and human-centred design. User experience design begins with research and involves collaboration, problem solving, and designing a solution that meets the needs of customers and the business.

- *It's really about the two elements of the term, which is the "users" and the "experience". Anything we experience around us is something we can design or we can manipulate or at least measure and see what it's like. So it involves the senses, it involves timing, it involves the physical things, it involves the interactions we have with other people. It involves interaction we have with software and all those things constitute an experience. So when you think of that and then you add on the term user, you get into that what we call user experience. So how do I interact with something successfully, how do I make sure that user understands, what they see on the screen, what they see around them and make sense to them.*
- *Our job, I think in a perfect world, is to kind of identify what it is our customers need, what problems they might have that we can help solve, and to design and experience that they can understand and it's meaningful to them and actually kind of makes their lives easier.*

- *I think that user-experience design ... When I tell people about what we do, people often think about it as, you design webpages; you design web apps. The fundamental thing that I tell my team in terms of what we do is that we are there to change behaviors. The point of design is not to just make it look great or feel great. The point of the design is to influence and compel you to do something, start something, stop something, do more of something, do less of something. The way that we shape the experience influences how you behave.*
- *I see user experience as the expression of understanding user needs and then designing a product, be it an application or a website to meet those needs, but at the same time satisfying business objectives.*
- *User experience design I think it's something that's very difficult to strictly define, and depending who you talk to, it will encompass a lot of different things, as I'm sure you're aware. From my perspective, I actually have more of a research oriented approach, rather than a user experience design approach. Although I do user experience design, a lot more of my focus and expertise is in the research benefits that inform user experience design; so things like user ability testing or user persona generation or user interviews or that sort of thing. When we talk about user experience, kind of generally, it really reflects those kind of two perspectives; the design approach and the research approach.*
- *In my industry or in my organization, the user experience designers, in many ways, are the center of the wagon wheel of people working on a project. We're the people that generate the overall team vision and how the product is going to exist and function. You become kind of the center point of all of that; Things that come from strategy or development or from the design department, we try to be the connecting piece that holds the whole thing together.*
- *As far as user experience design, it's really totality of a digital experience as it relates to us anyway, but obviously transcends that. That obviously means how the user engages with a particular product or service and in how the brand is put in there. Everything from the way the user interface behaves to the user flows and journeys is essentially detailed in a UX type of project.*
- *UX is a very broad discipline. It includes both sort of strategy work, that's bordering on sort of business strategy... UX design is all about creating great experiences for end users as they interact with the system... It includes research, not only for the usability testing, which is sort of the primary research method of this type of practice, but also other methods. It includes a lot of structuring of content... Then of course, there's the creative component, which we, in our business, in our practice, consider part of UX. For us, UX is the total user experience, all roles that impact user experience. That includes content, creative, strategy, and then what we call traditional black and white UX design, which is basically information architecture and wire-framing.*

- *We try and serve businesses. Businesses are trying to make money and they interact with their customers in some way and every means by which they interact, every touchpoint they have, is an aspect of their customer experience. It may be a digital touchpoint, it may be even advertising, it may be when they call, it may be when they go into the store... The larger customer experience design, I think, is something within which user experience design fits and I think where ... You can also just define that as, if you wanted, user experience, but I think the more accepted form is to define the larger space customer experience design and user experience tends to focus on anything that peripherally or substantively, deals with where software fits in that.*

Human resource structure and the role of the user experience designer

Typically, user experience teams consist of four specific roles: design researcher, interaction or user experience designer, visual or graphic designer, and a front-end developer. Different companies have various structures when it comes to the build-up of their specific team, whether or not they have individual project teams, but the key to the user experience team is team work and collaboration. This was highlighted as a key skill for individuals in the field as the importance of interdisciplinary teams seems to be increasing. The user experience designer is sometimes seen as the centre of the process; working with the business strategy team, marketing team, and creative team to produce a product or service. Interestingly, as noted above, companies are beginning to restructure with the demand for user experience in all sectors. Portfolios are being designated to digital platforms within design firms, and teams are being created at larger business-oriented companies as they come to recognize the influence of user experience design on their bottom line.

- *We have a centralized team, so that's one thing, but all the user-experience design teams report up into me, but they serve different business units. I have some people on the consumer side, some people on the enterprise side, some people focused on our media assets and video products. There's different lines of business or different groups of users, if you will. They're all doing user-experience design, but for different target audiences.*
- *Right now we have a dedicated strategy team that really deals with the user research as well as industry trends.*
- *We sort of have all of the different design functions in our team, so that we do research to support design, we do actual design, we do design validation, and then detail design, conceptual design. It's all done within our team... the team has been around in the similar form I would say now about six years. Which is really a centralized design function in the company and it's just grown since the inception.*

- *We have a design job family at IBM that has discrete design job rules. When we're looking to hire we have fairly specific criteria for each one of those job roles so the four design job roles within the design job family are Visual Designer, User Experience Designer, Design Researcher, and Front End Developer.*
- *It's basically teams of three, where the senior person just provides leadership direction, design collaboration, to help manage the client. The UX lead is responsible for all activities and deliverables up to Photoshop, basically. Then the creative person sort of takes over from there. The entire team works collaboratively throughout.*
- *We used to be our own silo department, but now we're seeing a lot of great collaboration coming from working closer with creative. As well as strategy, and then even technology. We facilitate a lot of that collaborative design effort.*

Labour market demand and skills needs

Hiring user experience designers

All employers interviewed were either currently hiring or had recently hired for the role of user experience designer. When asked about educational background of those they interview or hire, feedback was quite consistent. Most employers hire from programs such as a Bachelor of Design, Bachelor of Industrial Design, digital media programs, visual designer programs, psychology, graphic design, and sometimes software development programs. Looking at the graduate level, employers hire from programs such as Master's in Human Factors, Master's in Information Science, Master's in Anthropology, and Master's of Human Interaction.

Skills needs were also very consistent among interviewees. There were often two perspectives to looking at skills needs: design and research. Almost all interviewees mentioned fundamentally that a potential employee needs to have a good “fit”, indicating a need for a well-rounded and flexible individual who can adapt to different environments and organizational culture. Beyond this need, interviewees noted several skills that ranged from soft skills to creative skills to technical skills to presentation skills. Inarguably, research skills were seen as the most important. Empathy was a soft skill that was frequently noted, as it is important in understanding user needs.

The most commonly cited skills requirements included:

Interdisciplinary & Soft Skills	Technical	Design Skills
- Research (ex. Usability testing, ABAB testing, survey development and facilitation, focus groups, etc.) - Design thinking - Empathy - Team work - Collaboration - Problem Solving - Presentation skills - Ability to defend a design solution - Basic business acumen	- Wire framing - Prototyping - Tools (ex. Photoshop, Agile, Sketch, Axure) - Front-end development - Coding/HTML/CSS	- Visual design - Digital design - Fundamental design skills - Design portfolio is essential

- *Obviously the person has to demonstrate a social fit within the company. That is top of mind. It's really somebody that is able to draw out requirements from a project brief by interacting with the clients and then really translating that into an experience that's going to resonate with the target audience.*
- *Research is quite a big one. Prototype development is another big one. The way we typically test our stuff is we'll put together very low fidelity simple prototypes to validate these ideas. All of my UX designers have the skill set of being able to put together a prototype and then ultimately work with ... Well, on their own or with somebody else who helps sort of get that out in the field and get it tested.*
- *For a Design Researcher we're certainly looking for academic rigor to research that's collected, whether it's ethnographic research, contextual inquiry, being able to put together good questionnaires and surveys, good one-on-one interviewing technique.*
- *There are two major ones, one is understanding of an appreciation of the research components to this process and understanding just basic design principals.*
- *A solid grounding in Design Thinking, being able to do Design in a very systematic approach, work in Agile, like Agile is something that's kind of important too. That's really the cadence of our software design, to have some familiarity there.*
- *I will tend to look more for experience. I'm not strict on the specific degree program that they're coming from. I want someone that has lived and breathed digital, and people that are familiar with what works and doesn't work. A lot of people can design, but then there's those that are design and have gone through the cycle of understanding what works and hasn't worked in real life.*

- *If they have skills in conducting usability testing, with that kind of experience, that's definitely an added bonus, because that means that they've gone through that discipline and that rigor, and then they're naturally more user-focused when they've gone through that.*
- *I'd say the big thing is you have to be comfortable with complex environments, and being able to assess and analyze them, and use the information to inform your design process. It has to be somebody who is very detail oriented and can deal with complex problems... From a research prospective again, many of our researchers and designers come from master's programs... we're obviously looking for people who have the education, are well-rounded, and have the foundation in research methodologies, so psychology and sociology.*
- *The soft skills also are important. Communication, working with people, collaboration.*
- *The aptitude for running effective presentations is definitely a requirement. Knowing the principles of design, the basic of user experience, the different methodologies, the different tools out there... Knowledge of the methodology. I mean that's really important. Things like how to run a proper usability test in a lab, how to effectively communicate and sell through a design solution. Understanding constraints and working within those, be it budgetary or timeline or technological. These are all challenges that come up every day here, so I need someone who understands all that.*
- *From the design perspective, it's certainly the ability to wire-frame and use software like Axure. Then from the research side it's things like usability testing, doing card-sorting, doing user interviews, and then communicating those into design recommendations which is something that's really hard to find.*
- *You need to know how to follow standards in basic operating systems, you know how to create wire frames and so forth. The higher end skills are the things that happen before that... one step before that is skills like doing conceptual design ideation, perhaps ethnographic research.*
- *The right balance of research skills, design skills, strategy skills. If we're looking for someone who's more on the creative side as an example, we're definitely going to be looking for someone there who's coming out of college or university program with graphic design. On the UX side, it's all about their portfolio. What examples of projects do they have on their portfolio? Does it demonstrate good, solid design thinking? The portfolio's really important on the creative side as well, but I think the creative folks, we look for portfolio and credentials. On the UX side, we don't. That's mainly because we don't see any program out there right now that's filling that gap.*
- *We're a very collaborative team, so someone who can work well, someone who can communicate very strongly, someone who can make a strong case for a solution that they're*

putting forward. Then beneath that, obviously they have to be excellent, excellent designers in whatever capacity that is, and they have to be able to explain why they're good designers.

Challenges in hiring user experience designers

The two key challenges in hiring that emerged were:

1. High demand for user experience designers and the larger companies are recruiting the “good talent”;
2. Difficulty finding someone who truly understands the concept of user experience design

The key challenge in hiring was the growth in demand for user experience designers and larger companies with more to offer hiring the talented, more experienced candidates.

- *Many of them, for example, we missed the boat with some of our top candidates at York/Sheridan program because they were already extended offers by Google, LinkedIn, Facebook, and others.*
- *You have to attract the talent. The people that are good are treated well in their respective organizations, so they hold on to it. The talent is a differentiator. If I have someone that's really great at designing a shopping experience and knows how to do that well, that's generating revenue for that company, so that person ... They're going to be highly coveted, and it's competitive.*
- *I think it is because... the banks and those places are snapping them up, and frankly they got a little bit more money than us. If you are CIBC or something, you can probably afford to pay \$15,000 more than us.*

Another challenge in hiring noted by interviewees was the sheer lack of qualified individuals. While they stated that there are many people applying to jobs and selling themselves as user experience designers, there are not enough that actually have the skills and experience or even an understanding of what a true user experience designer is.

- *The demand for UX right now is pretty high and if we're going to speak about this city specifically, it's tough to find somebody who was a true UX designer, I personally find that there's a lot of confusion in the industry between UI and UX. They're not the same, so we'll often get UI designers calling themselves as UX designers but really not understanding what UX is all about.*
- *For many, many years, it was very, very difficult to find anyone. Now, the market is flooded with folks who are calling themselves UX designers with less than a year's worth of experience. There's a lot of smoke and mirrors right now. Again, a lot of these college programs are producing people who have done one UX course as part of a whole program, and have decided*

that's where they want to be, and that's how they're marketing themselves. There's quite a few people on the market now, I would say. Whether they're fully qualified and ready to go is sort of another story.

Employment outlook

Every interviewee noted they had hired multiple user experience designers over the past year, and several noted they expected this demand to continue. The demand for user experience designers is coming mainly from an increase in demand for clients. Some interviewees noted an increase in specific requests such as usability testing and prototyping. The increase in demand for members of a UX team was noted by both agencies and corporations.

- *We're seeing a huge increase... For my team here, just the one located in Markham, we're going to try to hire 27 more people before the end of the year. We have 63 and I think the team downtown is looking at a pretty ambitious hiring plan.*
- *Yes, about a dozen or so.*
- *Industry wise, I think there is definitely a demand. The success of many start-ups that are design-focused has certainly given some strong indication that that might be a competitive differentiator.*
- *Yes, I am [hiring]. We have about fifty full-time people. Then we scale up with contractors if required.*
- *It's full time and it's to meet the demands of new clients.*
- *We've hired about five people for either UX designer or designer.*
- *We grew about 50% over the last two years, which is really nice, and that's largely an extension so we can support the incoming work... We started off at about 30 people, and over the last 10 years we've grown over 200%. We've experienced double digit growth year over year, and in order to support the work that comes in, we just have to build the team up.*
- *Yeah, we have had a pretty steady growth in user experience design and request and I think it has to be tempered with the fact that there are more UX firms popping up.*

Feedback about the Proposed Degree Program

Key informants were provided with the program description prior to the interview (see Appendix 2). This allowed the informant time to read and reflect on the proposed program. Feedback about the program is summarized here, covering perceived strengths, perceived weaknesses, and suggestions for improvement. Key informants were also asked about fit within their own company and about opportunities for partnership.

Overall, feedback about the proposed program was extremely positive. Employers were excited to see a program that specifically trained for the role of user experience designer and were encouraging, positive, and looking forward to collaborating with Humber. The main takeaway in terms of suggestions for improvement was that the program did not focus enough on research and had too much focus on digital and design skills.

Is there a need for this type of programming?

Interviewees were asked if they felt a Bachelor of Design in User Experience Design was needed in the postsecondary market. The short answer was “Yes”. Employers felt that while there are successful programs out there, there is none that focuses on solely user experience design, which may be leading to underqualified individuals flooding the market.

- *But there's a major lack in schools that are offering programs that really tie to it so I know Sheridan is doing one now, and University of Toronto also has something relatively similar but not user experience... It's something that I haven't seen too many places have at this point in time. And I don't see schools that are doing it but it's still few and far between, especially for the current industry and the way the trends are moving, where it's not just user experience ... Well, it's user experience but that very much still relates to the strategic side as well as the art directions design side.*
- *I think that if someone comes out of school with a focus on user experience that definitely gives them a leg up, especially at the more junior to intermediate side, but once you're in the senior world, that implies you've worked for a number of years within the field already, and so credentialing becomes less important. I think a good UX professional I think has a nice rounded skill set.*
- *By having a succinct program that is able to touch on all those points. I think it's a benefit.*
- *I think it's great that these courses are coming out. We need people to have a formal education in this and it's a field that is really highly desired but there have been very few people.*

Does the program meet the needs of the organization?

The response to this question was also positive: interviewees felt that successful graduates of the proposed program would meet specific needs within the company. The draw for most was the fact that if the program was able cover an array of skills and that the goal or outcome of the program was to create well-rounded, interdisciplinary individuals, that the industry is certainly in need of these workers.

- *Yes. It really matters about more personal strengths and what people like to do. I don't want to hire someone who isn't enjoying what they do.*
- *I think it's a great program. I think it's great that you guys are offering this. I think it's absolutely needed in the industry. It's nice to see an undergrad, basically, in it.*
- *I believe so, like I said earlier we tend not to hire junior UX people, simply because I don't think a lot of these educational opportunities exist for them. We're reliant on work experience to bring them up to speed. But that still puts us at a lot of risk, because we're not sure where their deficiencies lies. So, if someone were to come out of school with a degree like this, would we consider them in a junior position, or an internship? Absolutely we would.*
- *I think we would definitely look for people like this.*

Partnership opportunities

Every organization interviewed indicated a desire for some sort of follow-up, contribution or partnership with Humber should the program be approved.

- *Yeah, all of those things ... Every semester a co-op student comes in, I tend to have not prefer the title intern because we do say the co-op student.... I'm more than happy to go into places to discuss, I'm more than happy to jump on calls to make ... The more that that's one to make sure that the course outline really makes sense in the end...But anything I can really do that to help out is what I try to do.*
- *I certainly think that internships are a possibility. For us, that gives us that try before we buy. It would give us the confidence. The other side of it.... Certainly, I, personally, do guest lecturing at different places, and I know that my team members would be happy to give back in that way... The community, in and of itself, is pretty tight. We all know each other, and, in general, we're very supportive of one another, because we believe in what we do and just want to see more of it, because it makes everyone's lives better.*
- *Absolutely and I'd be really curious to figure out who [Humber] are going to have teach these courses and- I've always had a real interest in teaching and if they were looking for people who have experience- like guest lectures I would totally be willing to explore that.*

Interview Participants

Organization	Position	Sector/Industry
Rogers Communications	Senior Director, Head of User Experience	Telecommunications
Macadamian	Vice President User Experience	UXD Agency
Macadamian	Director of Healthcare User Experience	UXD Agency
Klick Health	Director, User Experience	Digital marketing
Usability Matters	Managing Director	UXD Agency
Google	Interaction Designer	
TD Bank	Associate Vice President, Digital Customer Experience (Strategy and Design)	Financial Services
Akendi	President	UXD Agency
Nurun Toronto (Publicis Worldwide)	UX Architect	UXD Agency
Nurun Toronto (Publicis Worldwide)	Senior User Experience Architect	UXD Agency
Omnigon	Chief Creative Officer	Digital consulting agency

13.3 Analysis of Student Demand for the Proposed Program

Executive Summary

Respondent Profile

- The survey was completed by 392 respondents. 65% of the sample was female, and the average age of respondents was 21.5 years old. The majority were born in Canada (82%). Those not born in Canada were primarily from China and had moved to Canada prior to 2004.
- The majority of respondents were enrolled in postsecondary programs at the time of the survey, with 68% in university and 23% in college. 71% had a high school diploma as their highest credential. 57% had applied to universities only, 21% to colleges only, and 22% to both colleges and universities.
- Most respondents in PSE started their program in 2015 (48%). 65% entered postsecondary directly from high school. The majority are working towards a bachelor's degree (58%) followed by a diploma (15%). The most common program areas among respondents were Social Sciences (31%), Business (27%), Art and Design (20%), and Computer Science (14%).
- Respondents were asked what key factors were important when considering which institution to attend. The most important factors reported were the reputation of the institution and employment prospects for graduates (70% and 69% respectively said these were very to extremely important). Half (50%) found the admissions requirements to be very or extremely important, with just under half stating program cost (49%) and distance of institution from home (46%) as very to extremely important. The least important factor was the option to take a program online (9%).

Program Appeal and Suggested Improvements

- When asked what was most appealing about the program, the most common themes that emerged were the human-centred concept of the program (19%), followed by the practical and real-world applications the program was seen to offer (13%), and working with the latest technologies (11%). Respondents used words like “innovative” and “unique” to describe the program and were particularly drawn to the breadth of topics to be covered and the positive job prospects.
- When asked what was least appealing about the proposed program, the highest proportion indicated that nothing was unappealing to them (17%). The most common concern was that the program may be too broad and not offer enough specialization. Others found the description to be vague and were unsure of what the program was actually offering in terms of skillsets, and they were concerned over a lack of distinctive job prospects. Similar proportions were not interested in the subject matter as a whole, and others selected specific aspects of the program they found unappealing.

Interest in Proposed Program

- Overall, nearly two-thirds of respondents (65%) expressed some sort of interest in the program (from slightly to extremely interested). The key reasons for interest in the program were similar to those viewed as most appealing about the program. These included: interest in human-centred design, interest in user experience design, the variety and breadth of the topics to be covered, the hands-on experience, and the uniqueness and innovative nature of the program. The main reason for not being interested in the program was that the program content in general (lack of interest in design, too broad of a program) and the career path were not of interest to some respondents. Interest in entering the program with Advanced Standing was slightly higher (68%).
- Among Ontario residents only, overall interest was higher by one percentage point, as was interest in applying with Advanced Standing. Results were also slightly higher for those familiar with Humber.

Awareness and Perceptions of Humber College

- Over half of all respondents had heard of Humber College but had not applied or been a student prior to the survey (59%); 21% had not heard of Humber; 10% were or had been a Humber student; and 11% had applied to Humber.
- Among those familiar with Humber prior to the survey, the majority (69%) said that knowing that Humber would be offering the program did not impact their level of interest in the proposed program. 15% indicated it would make them more interested, and 16% would be less interested.
- The key reasons for being more interested were that Humber had a positive reputation, respondents were familiar with the institution, and the institution was close to home. The key reasons for being less interested in the program based on it being offered at Humber were that it was a college-granted degree program and respondents preferred a university credential.
- Nearly two-thirds of respondents agreed or strongly agreed that the program seemed unique compared to other offerings (65%) and that it would be an interesting area of study (64%). Half (51%) agreed or strongly agreed that employment opportunities would be positive for graduates of the program. Smaller proportions agreed or strongly agreed that Humber would offer a strong program in this area (29%), and that Humber already has a strong reputation in this program area (17%). The final two statements also had the highest proportion of “don’t know” responses, indicating a simple lack of awareness.

Implications

- Interest in the proposed program was positive, as 65% indicated at least some sort of interest, with one-third stating they would have no interest in the program. This is particularly significant when considering the sample: respondents were from both colleges and universities and currently enrolled in a variety of program areas including business, social sciences, humanities, computer science, and art and design. This result indicates broad appeal for the program.
- Respondents found the proposed program to be especially unique and an interesting area for study. Words that were used to describe the program included “innovative” and “forward-thinking”, something that students clearly understand to be valuable in an evolving economy. Response to industry trends and fluctuations will be important as Humber will need to adjust curriculum to keep up with developments in the field.
- Respondents were particularly drawn to the human-centred aspect of the proposed program, which is one of its key facets. Building a program that aims to address the needs of consumers and businesses was especially appealing, and respondents identified with the need for this way of thinking across multiple sectors.
- Today’s postsecondary students are highly interested in employability. They understand the importance of a highly recognizable credential from an accredited institution with a strong reputation. While evidence and research point to the rising demand for individuals in this field, it will be important for awareness campaigns to include statistics of employment demand and clear occupational pathways. One concern that was present among students was the “vagueness” of the program description and its graduate outcomes. Further to this, building a reputation for the program will be important as respondents were concerned about employer recognition.

Introduction

This report presents the findings of a survey of prospective students. The survey is meant to test the appeal and perceptions of a proposed Bachelor of Design degree being put forward by Humber College.

Methods

To obtain student perspectives on the proposed program, an online survey was conducted using Academica Group's StudentVu panel and current Humber College students. The objective of the survey was to gauge perceptions of the proposed program as well as potential interest in the program among prospective students. Panelists invited to participate were those who had applied to various programs at colleges and universities in Ontario within the last three years. The panel member survey was in-field from December 2 to December 16, 2015. Current Humber College students were also invited to take the survey. The Humber student survey was in-field from December 2 to December 22. A total of 392 valid respondents completed the survey (366 from Academica's sample and 26 current Humber students).

Respondent Profile

As shown in Table 1, the highest proportion of respondents were women (65%), aged 17-21 (66%), and living in Ontario (80%). The majority were born in Canada (82%) and were Canadian citizens (98%).

Those not born in Canada were primarily from China and had moved to Canada prior to 2004. Over two-thirds (68%) of respondents were in university, nearly one-quarter (23%) were in college, and 8% were not attending school. Most had a high school diploma (71%) as their highest level of education. 57% had applied to universities only, 21% to colleges only, and 22% to both colleges and universities.

Among those who were attending postsecondary (n=359), most started their program in 2015 (48%). 65% entered postsecondary directly from high school. The majority were working towards a bachelor's degree (58%) followed by a diploma (15%). The most common program areas among respondents were Social Sciences (31%), Business (27%), Art and Design (20%) and Computer Science (14%).

Table 1 - Respondent Demographics (All respondents, n=392)

		Total
		All respondents, n size
Gender	Male	32.7%
	Female	64.5%
	Prefer not to answer	1.3%
	Other gender identity	1.5%
Age	17-21	66.3%
	22-29	27.6%
	30+	6.1%
Province/Territory	Alberta	8.4%
	British Columbia	3.6%
	Manitoba	0.3%
	Newfoundland and Labrador	0.5%

	Nova Scotia	3.6%
	Ontario	79.8%
	Prince Edward Island	0.3%
	Quebec	2.0%
	Saskatchewan	1.3%
Born in Canada	Yes	81.6%
	No	18.4%
Citizenship	Canadian citizen, permanent resident or landed immigrant	98.0%
	International student on a study permit or student visa	1.5%
	Prefer not to answer	0.5%
	Respondents born outside Canada, n size	
		70
Moved to Canada	Before 2004	57.1%
	2004-2008	17.1%
	2009-2013	17.1%
	2014	2.9%
	2015	2.9%
	Have not moved yet	2.9%
	Prefer not to answer	2.9%
Country Born	China	22.9%
	Pakistan	10.0%
	Russia	5.7%
	Philippines	4.3%
	India	4.3%
	Other	51.4%
	Prefer not to answer	1.4%
	All respondents, n size	
		392
Highest level of education	High school diploma	70.9%
	Certificate	4.3%
	Diploma	7.1%
	Graduate certificate	0.5%
	Advanced diploma	2.8%
	Bachelor's degree	12.2%
	Graduate diploma	0.3%
	Graduate degree	0.8%
	Other	1.0%
Institution Type Applied	Colleges only	20.9%
	Universities only	57.4%
	Both colleges and universities	21.7%
Education Status	I am in college	23.2%
	I am in university	67.9%
	I am at a polytechnic	0.5%
	I am not attending school	7.7%
	Other	0.8%
	Respondents in PSE as of September 2015, n size	
		359
Program start	2015	48.2%
	2014	24.8%
	2013	10.9%
	2012 or earlier	16.2%
Credential to be obtained	Certificate	5.6%
	Diploma	14.8%
	Advanced diploma	8.4%
	Bachelor's degree	68.0%
	Other	3.3%
Program entry directly from high school	Yes	64.6%
	No	35.4%

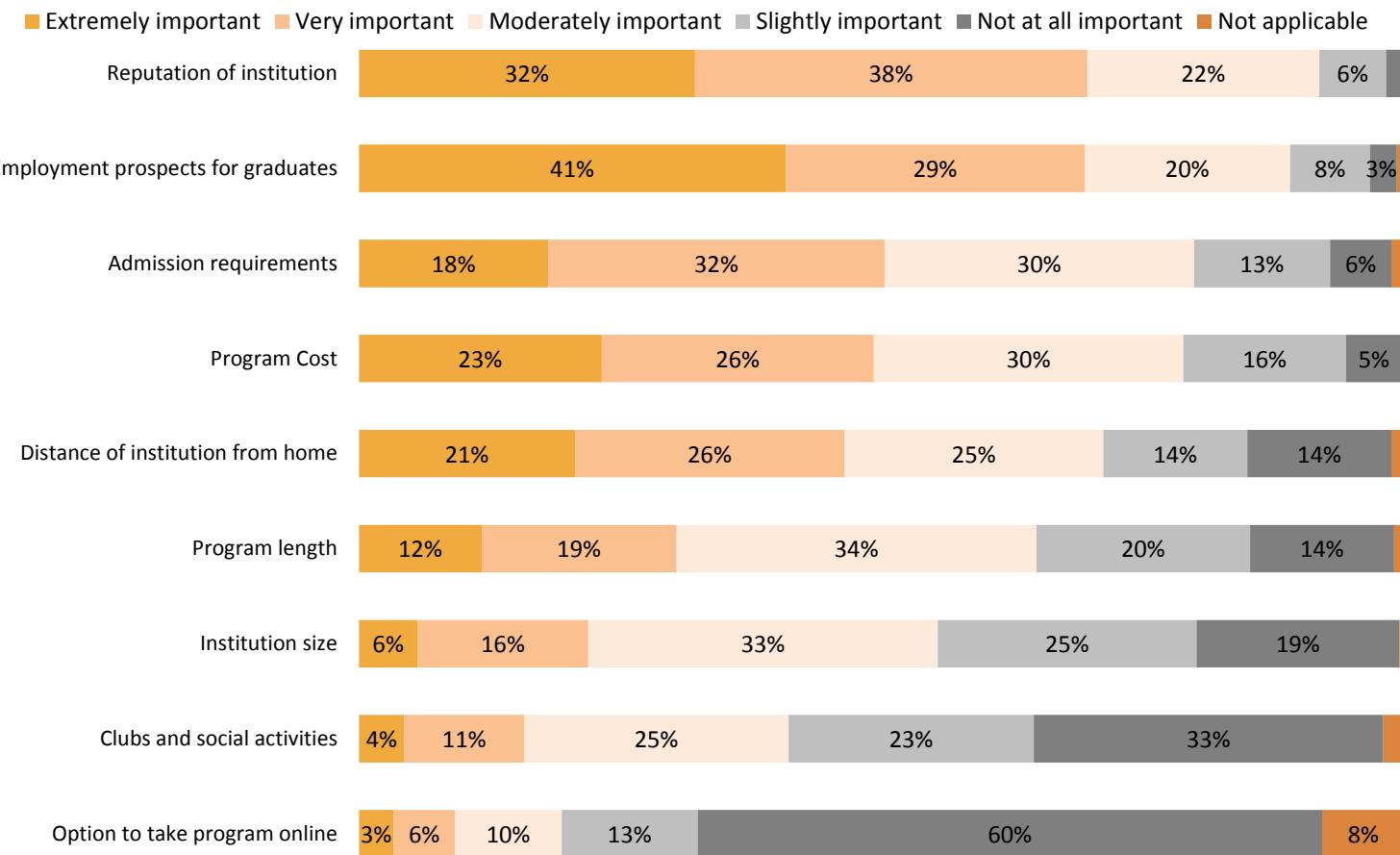
Program area	Art and Design (e.g. fine arts, performing arts, music, animation, graphic design, industrial design, web design/development)	20.1%
	Business (e.g. marketing, commerce, accounting)	27.3%
	Communication/Journalism/Media Studies	5.0%
	Computer Science/Information Technology	13.6%
	Humanities (e.g. languages, philosophy, history)	1.4%
	Social Sciences (e.g. political science, sociology, psychology, geography, anthropology)	31.2%
	Other	1.4%

Research Findings

Key Decision Factors

Respondents were asked what key factors were important when considering which institution to attend. The most important factors reported were the reputation of the institution and the employment prospects for graduates (70% and 69% respectively said these were very to extremely important). Half (50%) found the admissions requirements to be very or extremely important, with just under half stating program cost (49%) and distance of institution from home (46%) as very to extremely important . The least important factor was the option to take a program online (9%) (Figure 1).

Figure 1: Key Decision Factors, All respondents



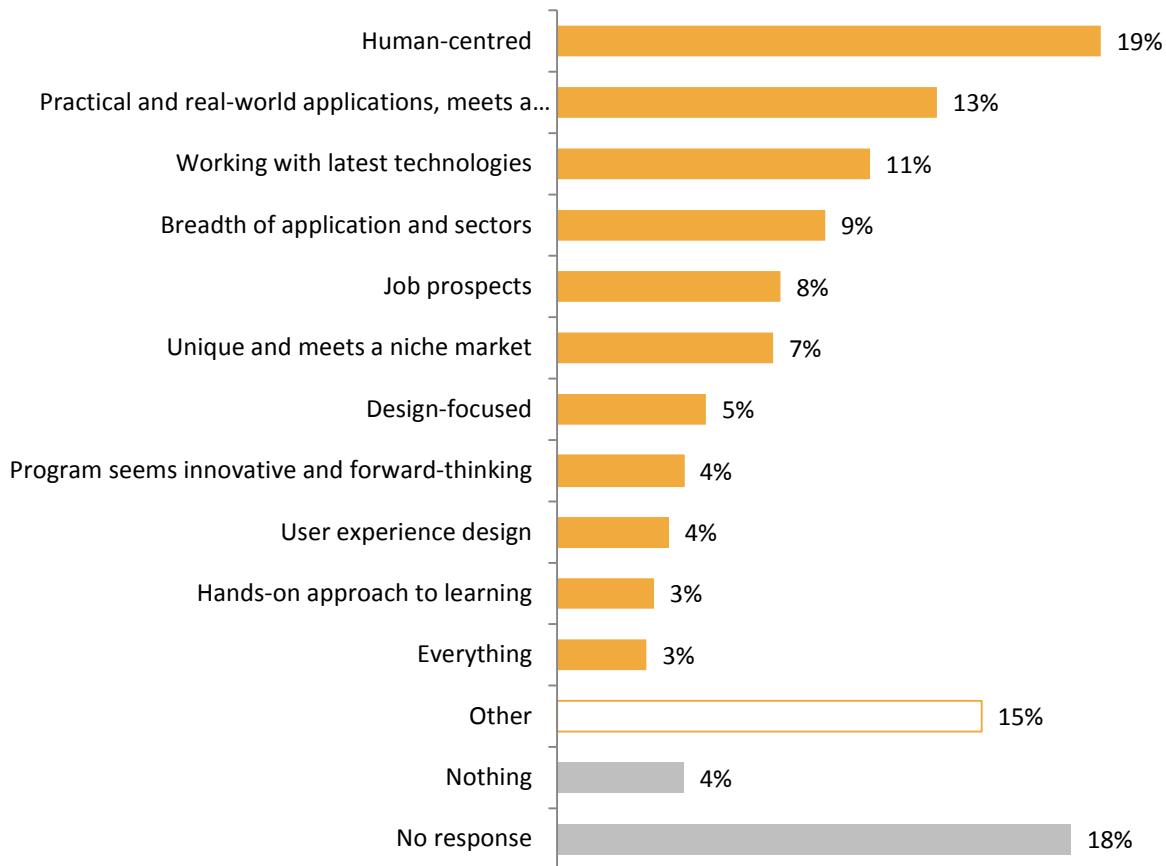
Proposed Program Perceptions

MOST APPEALING ASPECTS OF THE PROPOSED PROGRAM

Respondents were asked to describe the most appealing aspect of the proposed program in an open-ended question. The most common themes that emerged were the human-centred concept of the program (19%), followed by the practical and real-world applications the program was seen to offer (13%), and working with the latest technologies (11%). Slightly smaller proportions found the breadth of the topics to be covered in the program, the positive job prospects, and the uniqueness of the program to be most appealing. (Figure 2). Included in the “Other” category were specific foci of the curriculum including problem solving, creativity, and empathy, which seemed to garner a lot of interest in some respondents.

Respondents in business-related programs were statistically more likely to find the most appealing aspect of the program to be its unique concept (15% compared to 7%), and less likely to find the human-centred concept to be most appealing (11% compared to 19%) (Table 4).

Figure 2 – What is *most* appealing to you about the proposed program? (All respondents, n= 392)



Below are selected verbatim responses that represent emerging themes:

- *I like the human-centred design. A lot of programs simply focus on implementation or theory without much thought to the ease-of-use for a user.*
- *Pushing design towards a more empathetic, real human-based focus.*
- *The idea that there is the possibility of a completely UX /Human connected program. Learning how to solve design solutions related to UX design is exciting.*
- *It provides an education for an overlapping and much needed aspect of several industries. Good user experience is something that is increasingly important but often overlooked when designing products.*
- *The emphasis on matching what students are learning to what the job market is looking for.*
- *I like that this program is reacting to the current trends and realities of the modern workforce. I think most university programs don't change over time and are relatively outdated.*
- *It seems to address new opportunities emerging in the world today.*
- *It teaches concepts that are widely in demand and relevant to the 21st Century.*
- *The graduates of this program will work in a job which will allow them to use their creative energy in a productive way, and that there is a growing unmet demand for such professionals.*
- *How it is a design program that seemingly serves to be a link between a regular design program and what is actually needed in the field.*
- *Being able to potentially have a career in a different sectors because of the variety of things being learned.*
- *The fact it tries to meet the demand for UX designers, as that is a field that is still growing and needs more development.*
- *It is new and a more innovative that can directly be helpful to help students find jobs as this is a field that is growing with the technology or our days. It also is helpful for companies and help improve competitiveness. As a result, this program provides students with enriching education that would be very important in the real world.*
- *It is designed to promote innovation.*
- *Very interesting concept combining sociological/psychological factors with hands-on practice such as design.*
- *It's a great new opportunity to tailor one's artistic skills with the ingenuity of the fast-paced ever-changing world of technology; it's a brilliant bridge between technology and design, and I think it's an amazing program that I'd be interested in taking straight out of high school.*

INTEREST IN PROPOSED PROGRAM – OVERALL

- To gauge interest in the proposed program, respondents were asked how interested they would have been in applying to the program had it been available when they were applying to postsecondary education. Overall, nearly two-thirds of respondents (65%) expressed some sort of interest in the program (from slightly to extremely interested) (Figure 4).
- The key reasons for interest in the program overlapped with those features viewed as most appealing about the program. These included: interest in human-centred design, interest in user experience design, the variety and breadth of the topics to be covered, the hands-on experience, and the uniqueness and innovative nature of the program. The main reason for not being interested in the program was that the program content in general (lack of interest in design, too broad of a program) and the career path were not of interest to some respondents.
- Significant differences were seen among subgroups and the total sample: Humber students were significantly more likely to show interest in the program, with higher proportions selecting ‘very’ or ‘extremely’ interested, while those in university were less likely to select these options. Respondents not currently attending PSE also had higher interest levels than the total sample. Program areas that were more likely to be interested were Art & Design, while those in Social Sciences were slightly less interested.

Figure 3 – Interest in proposed program when applying to PSE, All respondents (n=392)

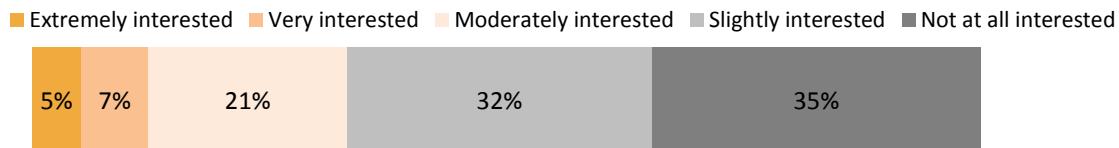
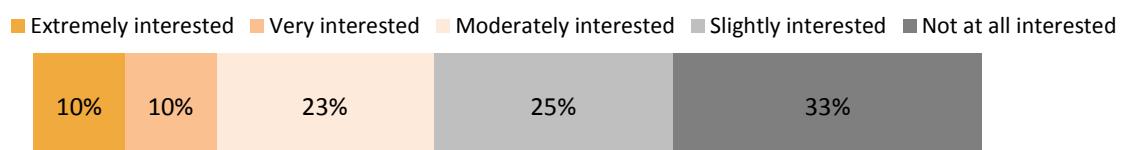


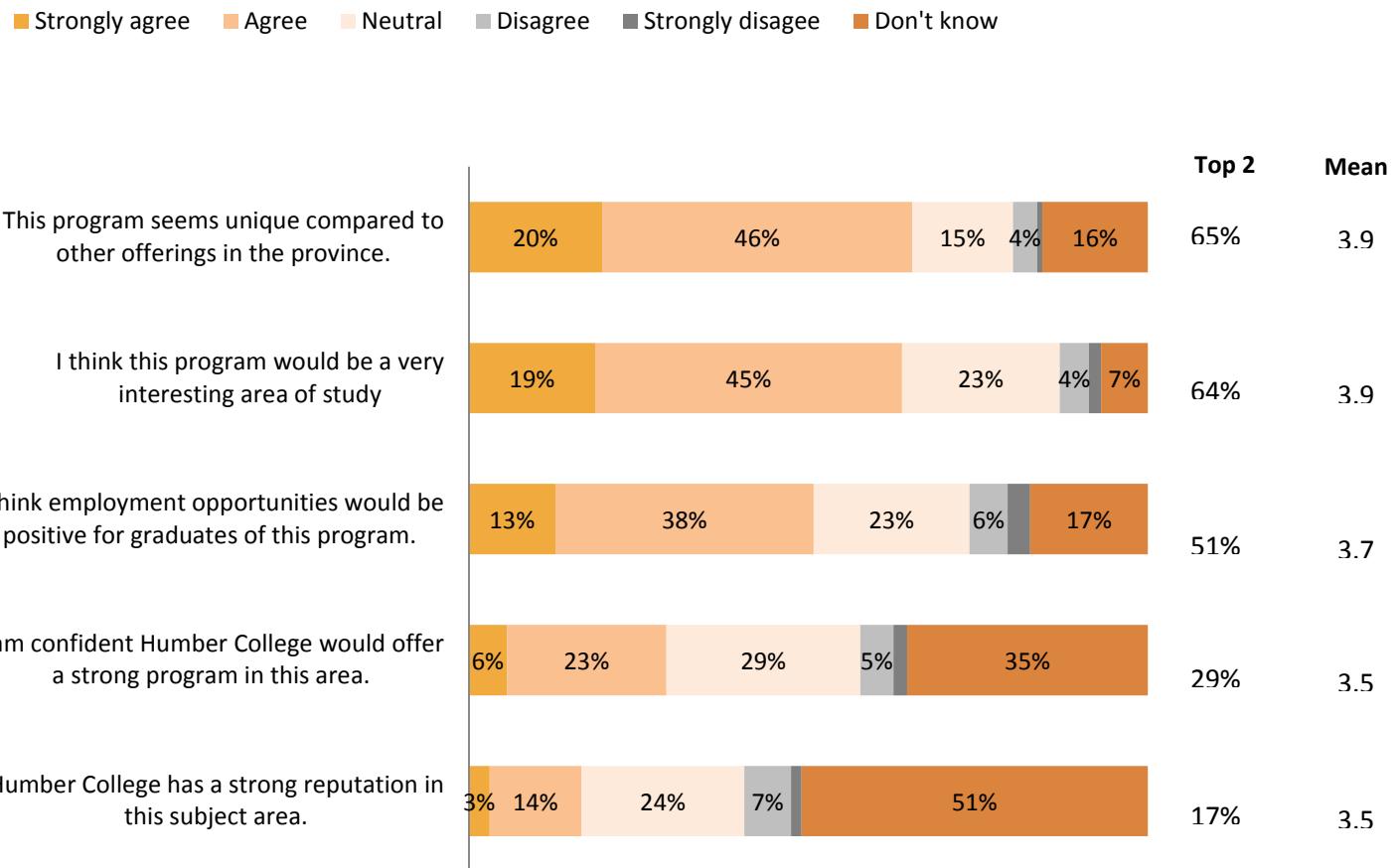
Figure 4 – Interest in proposed program with Advanced Standing option, Diploma and Advanced Diploma respondents (n=83)



AGREEMENT STATEMENTS – OVERALL

Nearly two-thirds of respondents agreed or strongly agreed that the program seemed unique compared to other offerings (65%) and that it would be an interesting area of study (64%). Half (51%) agreed or strongly agreed that employment opportunities would be positive for graduates of the program. Smaller proportions agreed or strongly agreed that Humber would offer a strong program in this area (29%), and that Humber already has a strong reputation in this program area (17%). The final two statements also had the highest proportion of “don’t know” responses, indicating a simple lack of awareness.

Figure 5 – Agreement statements (All respondents, n=392)



13.4 Economic Need - Summary and Conclusions

The proposed Honours Bachelor of Design program at Humber has been shown as promising to fill an important need in today's economy, and there is good evidence to suggest that it will be attractive to a large pool of potential applicants. Graduates of the program will be in high demand, as the research shows that the need for trained human-centred designers is considerably greater than the current supply. While there are a small number of postsecondary institutions offering comparable programs, these are not keeping up with the current demand for graduates. In addition, Humber's proposed program will offer a more targeted and intense curriculum focus on user experience design than current postsecondary offerings.

SECTION 14: DUPLICATION

As part of the research contracted by Humber to Academica Group Inc., an analysis of comparator programs was conducted. A summary of the findings is found in the following pages. The full report is available on request.

Competitor Review and Pathways

- Nine programs in Ontario were included for analysis, though none were directly comparable to the proposed program and Humber's will be easily differentiated. The programs included: York University/Sheridan College, Bachelor of Design; Sheridan College, Bachelor of Interaction Design; Conestoga College, Bachelor of Design; OCAD University, Bachelor of Design (Digital Futures); University of Toronto, Interactive Digital Media; Carleton University, Bachelor of Information Technology (Interactive Multimedia & Design); and Brock University, Interactive Arts and Science.
- Each of these programs differs from the proposed program in their focus and objectives. Humber's proposed program aims to teach students about user experience design in a human-centred, interdisciplinary way that emphasizes human-centred design methods that drive innovation in digital and material interconnected systems. Most of the comparable programs reviewed focused more so on the technical or digital aspects of user experience design, while Humber's program more broadly applied across design disciplines to integrate information and service design support by both material and digital technologies. The most comparable of all programs reviewed seems to be York University and Sheridan College's Bachelor of Design and Sheridan's Interaction Design.
- Pathways into the program would include high school, as well as college programs in Advanced Diploma 3D Animation, Art & Design; Advanced Diploma Web Design & Interactive Media; Diploma in Multimedia Design and Development; Diploma in Visual and Digital Arts; Diploma in Creative Photography; Design Foundation; Art Foundation; and Media Foundation.
- Graduates of the proposed program may not wish to pursue employment right away and may opt to pursue graduate studies in a related field. Several options exist for these individuals, the most relevant of which include: Master of Design (MDes), Master of Fine Arts (MFA), and Master of Human Factors.

14. 1 Comparator Review

The comparator review shows current related or similar program offerings. This section can be used to draw key differentiators for the proposed program and discover opportunities for enhancement.

There are currently seven degree programs offered by six institutions in Ontario that may be comparable to the proposed Bachelor of Design:

- York University/Sheridan College, Bachelor of Design

- Sheridan College, Bachelor of Interaction Design
- Conestoga College, Bachelor of Design
- OCAD University, Bachelor of Design (Digital Futures)
- University of Toronto, Interactive Digital Media
- Carleton University/Algonquin College, Bachelor of Information Technology (Interactive Multimedia & Design)
- Brock University, Interactive Arts and Science

York/Sheridan's Bachelor of Design is described as focusing on human-centred design methodologies and states career outcomes in areas such as branding, corporate identity, web design, multimedia, product packaging, exhibit design, and retail/merchandising. The program has seven areas of concentration: visual communication; design history, theory and criticism; typography; information design; 3-dimensional design and packaging; interactive design and motion design. Students are required to take part in a three-week professional placement in a design firm.

Sheridan also offers a Bachelor of Interaction Design on its own. This program focuses on how humans interact with digital technologies of all kinds. Career outcomes described by Sheridan include entertainment, mobile computing, marketing, e-commerce, product innovation and social innovation. Students are required to participate in a fourteen week job placement between years three and four.

The Bachelor of Design at Conestoga College focuses mainly on graphic design but also introduces students to areas of entrepreneurship, marketing and management. Career outcomes include working in design studios, advertising agencies, communication departments and new business ventures. Graduates of a three-year graphic design diploma are eligible for admission into third year of this program after completing a bridge. This program also has two back-to-back four month co-op terms. Students are eligible to become members of the Association of Registered Graphic Designers.

The Bachelor of Design (Digital Futures) at OCAD University is a multidisciplinary program combining skills in art, computer programming, design and business. Career outcomes stated by OCAD include mobile app development, video games, user experience design, e-commerce, communication and data visualization, product, exhibition and event design, wearable technology, and media services. Graduates from the following Ontario advanced diplomas are able to ladder into upper years of this program: Niagara College Computer Programmer Analyst; Seneca College Computer Engineering Technology; Fanshawe College Computer Programmer Analyst; Conestoga College IT Innovation and Design; Conestoga College Software Engineering.

University of Toronto's Interactive Digital Media program is heavily focused on digital media as its name suggests. There are two modules: Knowledge Media Design and Immersive Digital Media that prepare students for different job fields. Students are required to take core courses including:

1. First Contemporary Communication Technologies; Rhetoric and Media
2. Law, Technology and Culture; Design Fundamentals; Meaning and Interpretation; Introduction to Digital Culture; Culture Change and Innovation; An Introduction to Surveillance Studies

3. Design for Online Cultures; Research Methods; Collaborative ICT Project; Work Integrated Learning (100 hours of project work through an unpaid internship, faculty research project, non-profit or industry-based project)

In addition, students take courses from each of the two modules.

1. Knowledge Media Design: Contexts and Practices; Technologies of Knowledge Media; Introduction to Modelling Information; Knowledge Representation and Reasoning; Special Topics in Knowledge, Media and Design.
2. Virtual Media Audiences: Imagined and Actual; Edutainment: Immersive Learning; An Introduction to Immersive Environments; User Integrated Design for Interaction; Augmented Places and Social Media Spaces.

Carleton's Bachelor of Information Technology in Interactive Multimedia & Design is again very technology-focused and covers areas such as computer animation design, 3D visualization, human computer interaction, and virtual reality. Some relevant careers indicated in Carleton's promotional materials include user interface design, multimedia development, and web application design. This is a joint program with Algonquin College. Courses are taken at both Carleton and Algonquin for the first three years; year four is taught at Carleton only.

Brock University offers an interdisciplinary bachelor's degree in Interactive Arts and Science, focusing on digital media producers. The blending of interactive technologies with traditional humanities is the key feature for this program. Specializations include: Digital expression; Digital prototyping; Digital scholarship; Instructional design.

The average tuition for the programs per year is \$8,729 with the highest being the University of Toronto's Interactive Digital Media program and the lowest being Brock's program at \$6,652 per year.

Common educational requirements for the programs include an Ontario Secondary School Diploma with six 4U or 4M level courses including English. Sheridan College's Interaction Design program requires a high school senior level visual art course; Carleton University's Bachelor of IT requires one of the 4U or 4M courses be a math credit; and Conestoga College recommends one of the six courses be in mathematics.

There are several different models of work-integrated learning in the reviewed programs. These range from no work-integrated learning opportunities, to optional internships, to three-week placements, fourteen-week placement, and an eight-month placement.

Each of these programs differs from the proposed program in their focus and objectives. Humber's proposed program aims to immerse students in a broad definition of design rooted in human-centeredness. Humber's program will be the innovator in the user experience design space at the undergraduate level. The key differentiator for Humber's proposed program is that it will be a true user experience design program: other programs offer one or two courses in UX design as elements to other

design fields. Humber's program embraces user experience design as a unifying concept and offers courses of study that feed, support, and drive the imperative for innovations that serve people and society in profoundly human ways.

14. 2 Pathways In

Humber College has noted a number of credit transfer pathways into the program from within the institution including: Advanced Diplomas in: 3D Animation, Art & Design, Graphic Design and Web Design & Interactive Media, and Diplomas in Multimedia Design and Development, Visual and Digital Arts, and Advertising and Graphic Design. In addition, pathways without advanced standing would include certificates in Design Foundation; Art Foundation; and Media Foundation. Other colleges in Ontario offer design-related diplomas and advanced diplomas that could also feed into the proposed program.

- 3D Animation Advanced Diploma
 - St. Clair
- 3D Animation Diploma
 - Centennial
 - Durham
 - Mohawk
- Animation Advanced Diploma
 - Algonquin
 - Cambrian
 - Loyalist
 - Seneca
 - St. Clair
- Creative Photography Diploma
 - Mohawk
- Design and Visual Arts Diploma
 - Cambrian
- Integrated Design Diploma
 - Fleming
- Interaction/Interactive Design Advanced Diploma
 - George Brown
 - Confederation
- Interactive Media Design Diploma
 - Algonquin
 - Durham
 - Fanshawe
 - Seneca
 - Georgian
- Internet Applications and Web Development Diploma/Advanced Diploma

- Algonquin
- Fanshawe
- St. Clair
- IT Innovation and Design Advanced Diploma
 - Conestoga
- Mobile Application Design and Development Diploma
 - Algonquin
- New Media Web Design
 - Niagara
- Visual and Creative Arts Advanced Diploma/Diploma
 - Sheridan
 - St. Lawrence
 - Fleming

14. 3 Pathways Out

Graduates of the proposed program may opt to pursue graduate studies in a related field. Several options exist for these individuals, the most relevant of which include: Master of Design (MDes), Master of Fine Arts (MFA), and Master of Human Factors. Other unique opportunities are also noted below:

- Master of Design: York, Ryerson and OCAD universities all offer Masters of Design programming. OCAD offers four separate MDes programs: Strategic Foresight and Innovation; Digital Futures; Inclusive Design; and Design for Health.
- Master of Fine Arts: Institutions that offer MFA programming in Ontario include: University of Guelph; University of Waterloo; University of Windsor; Western University; OCAD University; University of Toronto; York University; and University of Ottawa.
- Master of Human Factors: University of Toronto, University of Waterloo, and Carleton University all offer graduate programming in Human Factors.
- Carleton University offers a graduate program in Human Computer Interaction that could also be a potential pathway for someone looking for higher level of education.
- University of Waterloo offers an MBA program with a specialization in Entrepreneurship and Technology.
- University of Toronto's Knowledge Media Design Institute (KMDI) offers two graduate level programs related to media and technology and human behaviour. The KMDI Collaborative Program is an interdisciplinary graduate program that is formed by multiple graduate centres at the university. It is meant to be taken alongside a graduate or doctoral degree. The Masters of Information KMD program is a standalone offering that began in 2013. It covers areas such as knowledge media design thinking, human-centred media, and building solutions to problems.

14. 4 Differentiation from Existing Programs

A. College and Joint University/College Degree Programs:

Descriptions were drawn from institutional websites in order to make comparisons with the proposed Humber Honours Bachelor of Design. In addition, application and enrolment data was available for three related programs in Ontario:

- Sheridan College Bachelor of Interaction Design
- Sheridan College/York University Bachelor of Design
- Conestoga College Bachelor of Design

Sheridan College, Bachelor of Interaction Design

Institution: Sheridan College ITAL
Program Name and Credential: Bachelor of Interaction Design
Program Description: Sheridan has developed Ontario's first four-year interaction design bachelor's degree, which develops a diverse set of skills, laying a foundation for interaction design careers and fostering entrepreneurship. It includes design theory and process, visual communication, 2D and 3D design, digital media design and production, physical and mobile computing, computer programming and business practices and entrepreneurship. Interaction design focuses on how people engage with all forms of digital technology, including mobile devices, collaborative interfaces, and global networks. Interaction designers are creative problem-solvers who find new ways to integrate technology into our lives – by creating new products, developing better applications, and generating more compelling content. This wide-ranging program is as adaptable as technology itself. Students will develop advanced technological literacy and use it to express their own ideas and creativity.
Similarities and Differences: While there are parallels to be drawn between Sheridan's program and the proposed honours degree in design, it can be seen that Humber's purposes are broader, developing generalist designers (sometimes called T-shaped designers) with the ability to apply design thinking across a broad range of organizations, such as health care, retail, manufacturing, education, food service, financial services, and many others in the for-profit and not-for-profit sectors. Humber's program fosters awareness and capabilities which reach beyond the digital realm to encompass real products, services and environments. Humber's inclusion of Service Design, for example, is an important differentiator, which addresses the reality that at least 70% of Ontarians are employed in service industries, which are ripe for the quality-enhancing strategies, offered by design professionals to improve and modernize their business practices.

Sheridan's Bachelor of Interaction Design has seen steadily increasing application, enrolment and registration numbers since the 2013-14 academic year. Applications increased from 176 to 264 between 2013-2015, registrations from 60 to 105, and enrolment from 61 to 86. The applications, registrations and enrolments for both 2013-14 and 2014-15 academic years had a high proportion of students between 17 and 21 years old and more males than females applying.

Figure 1: Applications, Registration and Enrolment by Year

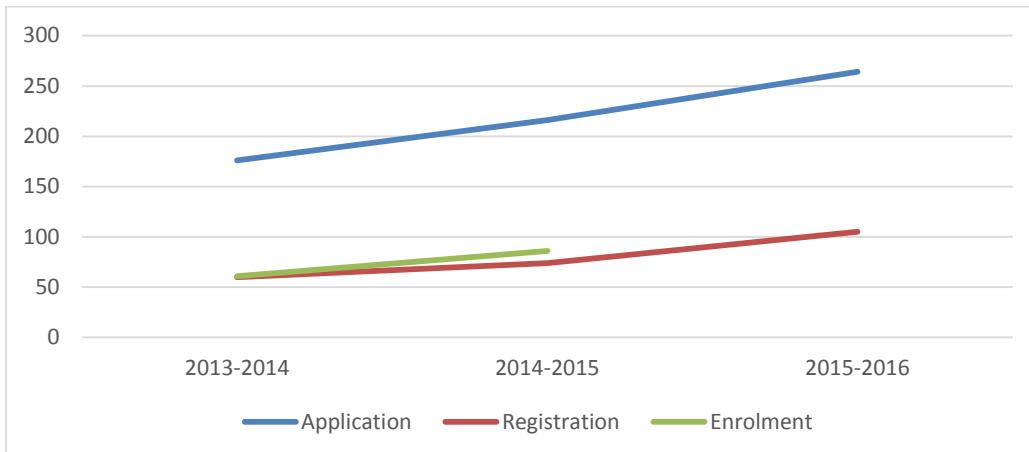


Figure 2: Applications, Registration and Enrolment by Year and Gender

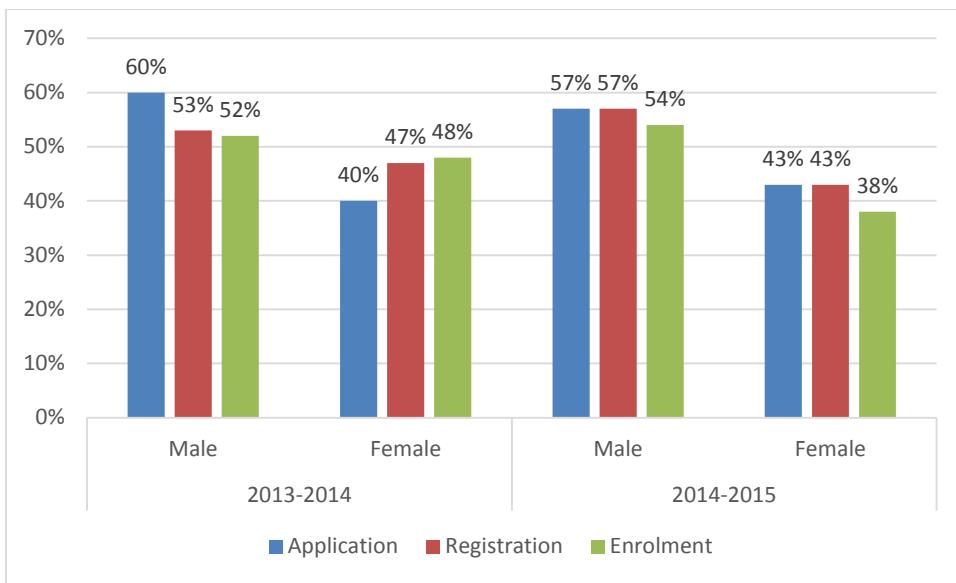
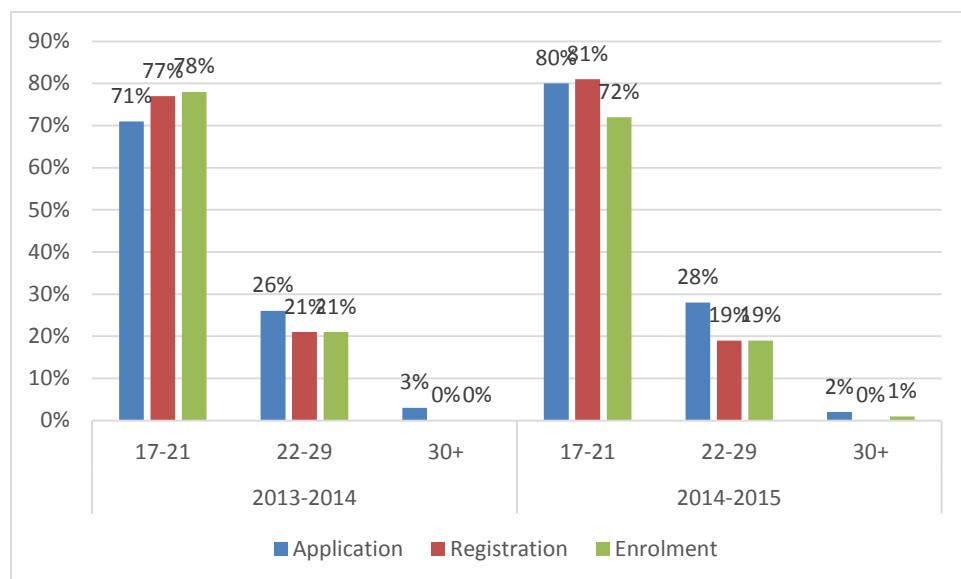


Figure 3: Applications, Registration and Enrolment by Year and Age



Sheridan College/York University, Bachelor of Design (Honours)

Institution: York University /Sheridan College
Program Name and Credential: Bachelor of Design
Program Description: The York University/Sheridan College Joint Program in Design (BDes Honours) emphasizes creative, critical and strategic thinking, by synthesizing practice, theory and history to educate the design leaders of tomorrow. It serves a national constituency by offering a comprehensive university experience that addresses the social, cognitive, and technological implications of design practice while preparing students for work in the profession and/or graduate study.
This program combines the faculty and resources of two leading institutions that are committed to excellence in teaching and to the development of the design discipline by engaging in pure and applied research. Our curriculum focuses upon the practicum areas of visual communication, information design, and interactive multimedia, supported by design studies. Students learn to address contemporary issues through effective design solutions by using relevant methodologies and visual principles of form, imagery, and typography.
Located in Toronto, the third largest center for design in North America, this four-year specialized honours degree program strives to assume a leadership role in design education and maintains strong links with the design profession, international research organizations, the corporate sector, and the professional associations.
Similarities and Differences: The York/Sheridan program has some parallels with the proposed program with its orientation towards creative and strategic thinking, but with a greater emphasis on visual design than present in the Humber program. By contrast, Humber's program is oriented towards design for experience including service design not emphasized in the York/Sheridan program. Humber's program will be attractive to students wishing a more cohesive experience within one location and institution.

York/Sheridan's Bachelor of Design program has also seen an increase in applications in 2014-15 and 2015-16 academic years. The application, registration and enrolments in 2015-16 show the highest proportion were between 17 and 21 years old with more females than males.

Figure 4: 2014-2015 Application, Registration, Enrolment by Gender

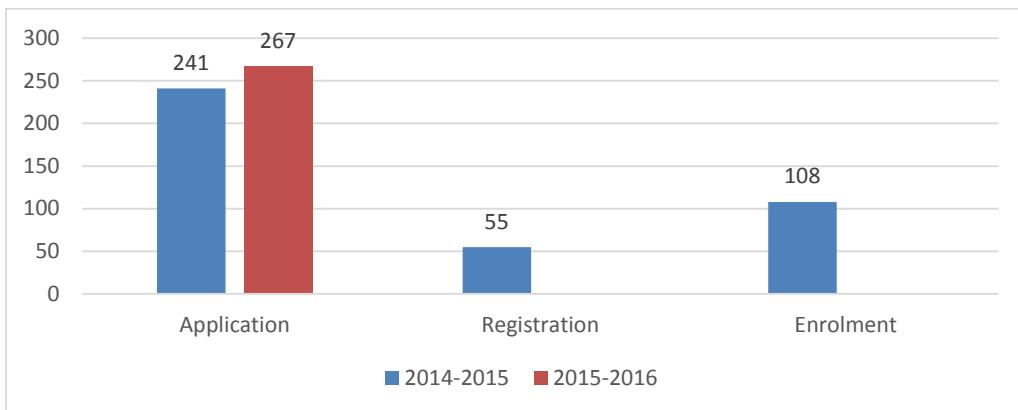


Figure 5: 2014-2015 Application, Registration, Enrolment by Gender

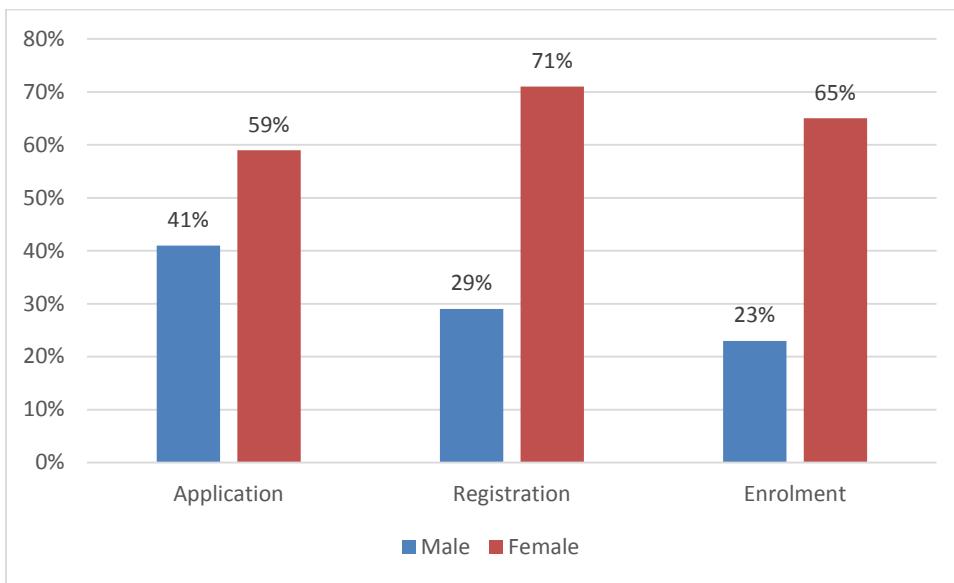
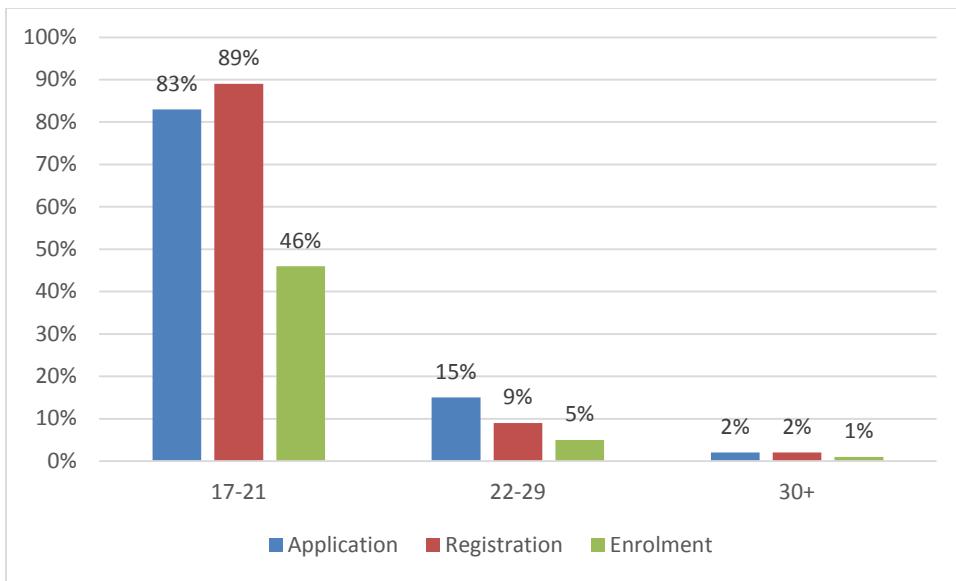


Figure 6: 2014-2015 Application, Registration, Enrolment by Age



Conestoga College, Bachelor of Design

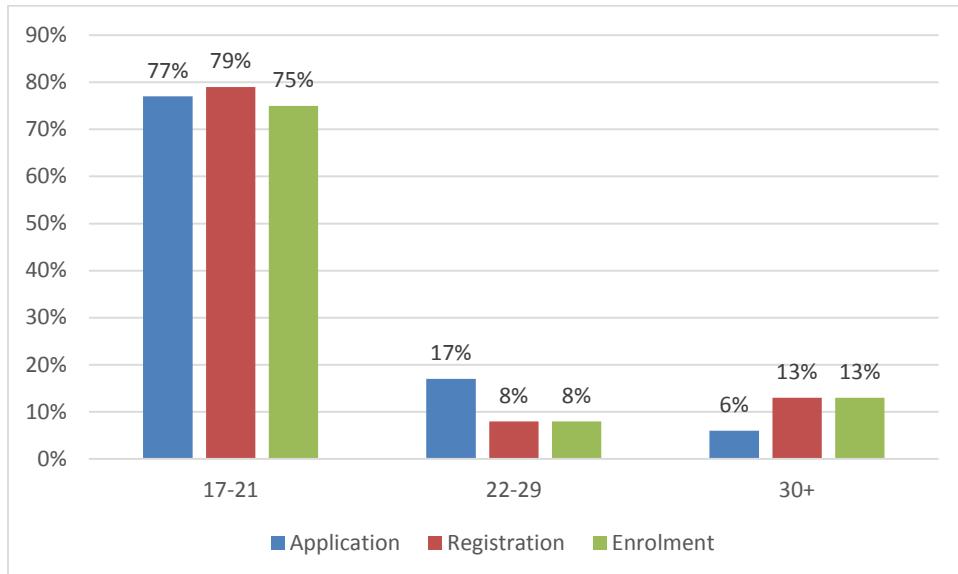
<p>Institution: Conestoga College</p>
<p>Program Name and Credential: Bachelor of Design</p>
<p>Program Description: The Bachelor of Design is a four-year degree, delivered at the honours level, in graphic design with a complement of courses in entrepreneurship, marketing, and management. The program will ensure graduates have both the creative and visual acuity, and the knowledge of business strategy, that are necessary to create design solutions for current market needs.</p> <p>Conestoga's Bachelor of Design is unique in Ontario for offering students a truly inter-professional perspective that blends graphic design, entrepreneurship, and liberal studies courses with co-op opportunities. Enhanced studio space and technologies, including state-of-the-art software, hardware, and printing facilities, are provided. Limited enrollment and small class sizes ensure student access to faculty with professional experience in the fields of graphic design and business development. As well, the program supports student memberships in the Association of Registered Graphic Designers (RGD) and provides access to the Design Thinkers Conference.</p> <p>As a comprehensive design program, students take courses in typography, visual design, colour theory, design studio, drawing and illustration, photography, interactive design, as well as entrepreneurship, branding, marketing, business management, writing and presentation skills, and group dynamics.</p> <p>The program employs a project-based learning approach that addresses design and entrepreneurship skills, as well as a variety of prescient issues including accessibility, sustainability, and corporate and social responsibility. Students engage in dynamic studio projects for both in-class and live clients. As well, the program offers numerous opportunities for research and networking through field trips, guest speakers and lectures, and collaborations with outside organizations.</p> <p>Between years three and four students have two back-to-back four-month co-op terms. Working with faculty and the Co-op and Career Services office, students will arrange supervised co-op positions in agencies, design firms, in-house departments, and other organizations, both in Canada and internationally.</p>
<p>Similarities and Differences:</p> <p>Both Humber's proposed program and Conestoga's offer honours baccalaureate study geared to professional design practice. While Conestoga emphasizes graphic design, as a marketable and foundational skillset, Humber's proposed program emphasizes design for media communications, for change in organizations and in service design.</p>

Conestoga's Bachelor of Design program was brand new for 2014-15. It attracted 100 applicants in 2014-15, and 123 in 2015-16. The highest proportion of applicants were between 17 and 21 years old and there were more females than males.

Figure 7: Application, Registration, Enrolment by Gender



Figure 8: Application, Registration, Enrolment by Age



B. Three-Year Ontario College Advanced Diplomas

For general characteristics as defined by the Ontario Colleges of Applied Arts and Technology Credentials Framework see Appendix O3.

These diplomas meet the provincial requirements for Ontario College Advanced Diplomas, but not degree-level study. These requirements include:

- Vocational learning outcomes, breadth and depth of knowledge and skills as specified by provincial standards for advanced diplomas, but not the same as the degree-level standards;
- Fundamental generic employability skills as defined for college diplomas and advanced diplomas;
- 3-5 general education courses but not necessarily of increasing complexity as specified for degree-level study; and
- Admission requirements as established in Regulations and Minister's Binding Policy Directives, but not equivalent to degree-level admission requirements.

Institution: Humber College, Durham College
Program Name and Credential: Web Design and Development, Multi-Media Designer
Program Description: Graduates from this program will be prepared to design and develop internet, intranet and e-commerce applications. It is expected that graduates of this program will enter the workforce in entry-level positions as web designers, content managers, project managers or create their own businesses and provide contracted web development services to companies and organizations.
Similarities and Differences: The advanced diploma programs focus on content production and management for a range of digital platforms. The degree program develops some similar skills and adds theoretical perspectives, strong writing and critical thinking skills and extensive breadth education.

C. Two-Year Ontario College Diplomas in Related Fields

These diplomas meet the provincial requirements for Ontario College Certificates or Diplomas, but not degree-level study. These requirements include:

- Vocational learning outcomes, breadth and depth of knowledge and skills as specified by provincial standards for college diplomas, but not the same as the degree-level standards;
- Fundamental generic employability skills as defined for college diplomas and advanced diplomas;
- 3-5 general education courses but not necessarily of increasing complexity as specified for degree-level study; and
- Admission requirements as established in Regulations and Minister's Binding Policy Directives, but not equivalent to degree-level admission requirements.

Institutions: Humber College, Seneca College
Program Name and Credential:
Two-Year Ontario College Diploma: Media Communications, Digital Media Arts
Program Description: This is a two-year Ontario College Diploma program which will produce communications generalists for increasingly cross-functional roles within the communications or marketing departments of organization with a growing focus on emerging technologies including mobile, social media and new development platforms.

Institutions: Humber, Durham College
Program Name and Credential:
Two-Year Ontario College Diploma: Multi-Media Design & Development, Internet Applications & Web Development
Program Description: This four semester program is designed to provide students with the skills and abilities necessary to design, develop, maintain and administer a website. Students also gain the skills and knowledge necessary to develop small businesses in Internet Website development.

D. Ontario College Graduate Certificates

These certificates meet the provincial requirements for Ontario College Graduate Certificates, but not degree-level study. These requirements include:

- Vocational learning outcomes, breadth and depth of knowledge and skills as specified by provincial standards for Ontario College Graduate Certificates. The intent is to provide a complex understanding/greater depth in a narrow range of skills;
- Fundamental generic employability skills not required but locally determined;
- General education courses not required but locally determined; and
- Admission requirements usually necessitate possession of an Ontario College Diploma, Ontario College Advanced Diploma or University Degree, as established in Regulations and Minister's Binding Policy Directives.

Institutions: Humber, George Brown, Centennial College
Program Name and Credential: Ontario Graduate Certificates: Web Development, Digital Design, Interactive Digital Media
Program Description: The Web Development program focuses on the development of websites and web services for multiple environments, including database-driven programming, content management, and mobile services. Working on team projects and individually, students create commercial applications that apply theories of user-centred design, usability, information architecture and quality assurance testing. Project management and presentation skills are key components of the program. Students finish the program working on websites that meet business and development requirements. At the end of the program students have a portfolio website showcasing their work. Students complete a seven-week internship prior to graduation.
Similarities and Differences: The graduate certificate programs are narrowly focused on specific technologies, to enhance employability for students who already possess general arts bachelor's degrees. The Humber degree program provides a curriculum which blends undergraduate liberal arts education with the development of highly relevant skills for employment within the span of four years. Breadth courses are an important component of Humber's degree while they are not in the Graduate Certificate programs.

E. Similar/Related University Programs

Institution: Ontario College of Art and Design University (OCADU)
Program Name and Credential: Bachelor of Design in Digital Futures
Program Description: OCADU offers the Bachelor of Design Credential in Digital Futures, which might be considered the most comparable to the proposed Humber degree. It also offers Bachelor of Design credentials in Industrial Design, Environmental Design, and Graphic Design. The Digital Futures program prepares students for careers in technology-related design fields, such as app development, wearables, data mining, gaming, transmedia, and multi-media services. The program has strong links with technology companies who value the X-shaped designer graduates. The X represents the four areas of skill in art, computer programming, design and business.
Similarities and Differences: OCADU's program has some parallels with the proposed program in terms of its aspirations to build a range of competencies across design, art and technology. However, OCADU's project-based learning is technologically focused, where Humber's is differentiated by its human-centeredness. Humber's program will therefore be more attractive to students whose aims are more oriented towards addressing sociological problems or service design questions.

The College has on file and available upon request the research undertaken to complete this section.

SECTION P: POLICIES

Humber submitted an electronic policy file as part of a previous submission. The policies on file with PEQAB are current.