



FULL PROGRAM PROPOSAL

BACHELOR OF ARTS MAJOR IN GRAPHIC DESIGN

MALASPINA UNIVERSITY-COLLEGE
OFFICE OF THE VICE-PRESIDENT, ACADEMIC
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JULY 2006

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EXECUTIVE SUMMARY

Malaspina University-College will create a Bachelor of Arts, Major in Graphic Design. This program will draw upon the best elements of Malaspina's successful two-year Applied Graphics Diploma Program over the last almost twenty years. The degree program will be hands-on and rich in applied elements and simulations of real employment-type learning. It will also reflect Malaspina's broad mix of programming in the Bachelor of Arts, and specifically in the Applied Arts, Humanities, and Fine and Performing Arts. Malaspina's Bachelor of Arts program features approximately fifty degree specializations in more than twenty disciplines.

The principal objectives of this Bachelor of Arts, Major in Graphic Design are to address the evolving requirements of the Graphic Design Industry and the Society of Graphic Designers of Canada; to prepare graduates for the labour requirements of today's knowledge-based communication culture; to incorporate mostly existing courses at Malaspina; and to offer a special Management stream of study.

Since 1987, the Applied Graphics Diploma has focused on imparting job skills to its graduates. The program has met with increasing success, and Malaspina Applied Graphics students have repeatedly won national and provincial prizes for their design projects. The program has led to successful employment in the industry for the majority of its graduates. Now, the Society of Graphic Designers of Canada has indicated its inclination to require three- or four-year credentials in the field for the purposes of accreditation. Moreover, employers are increasingly asking for graduates with degree-level credentials. Applied Graphics students have successfully combined the Diploma with the Digital Media Technologies component of Malaspina's Information Technology and Applied Systems Program (ITAS); despite the riches of such combinations of diplomas, the need for a more substantial credential, reflecting both increased depth of study over a longer period of time and a wider breadth of skills, is called for.

There are currently two degree programs in Graphic Design in British Columbia, at Kwantlen University College and Emily Carr Institute of Art and Design, and there is no Graphic Design degree offering on Vancouver Island. The existing programs are distinct from the program proposed at Malaspina and from each other. Over the years, demand for the Applied Graphics Diploma Program has been robust, and the Bachelor of Arts, Major in Graphic Design promises to provide fuller educational opportunities for Vancouver Island and other students. Other diploma and certificate programs in BC include those offered at North Island College, Capilano College, Thompson Rivers University, and Vancouver Community College. Graduates of these programs will be able to transfer credit to the Malaspina Degree.

The Bachelor of Arts, Major will modify and add to the two-year Diploma Program in favour of increased elective breadth in a program of 123 credits across four years of study, featuring 78 credits of discipline-specific courses, 15 credits of Digital Media courses offered by the Department of Media Studies, 6 credits of required English, and 24 credits of elective courses in other disciplines.

The program will build on a solid foundation of general skills at the first-year level, including drawing, principles of design, information media and software, photography, and design history. Second-year courses will require that students apply and expand upon foundational skills in

more detailed and specific sub-fields, such as computer imagery, illustration, typography, design photography, and design production. Upper level courses in the degree will explore problem-solving, research, creative exploration, and contextual issues at a deeper level. Students will be encouraged to complete complex practical assignments, and an optional work placement internship.

In keeping with the applied nature of Graphic Design programs, the BA, Major in Graphic Design requires more discipline-specific instruction than is conventional for most Bachelor of Arts programs. While this is a reflection of the express requirements of the design industry and the Society of Graphic Designers of Canada, there are good reasons for making this a Bachelor of Arts degree program. In the last decade, Graphic Design has evolved to become increasingly multidisciplinary, with strong links with Communications, Media Studies, Business, Marketing, the Humanities, Education, and Fine and Performing Arts. Malaspina's BA, Major in Graphic Design is intended to emphasize links with Business Management and Media Studies. It is now more important than ever that professional graphic designers have strong interdisciplinary skills typically associated with BA programs, and the program will emphasize such skills through academic requirements within the discipline as well as through non-discipline specific requirements and electives.

1. DEGREE LEVEL STANDARD

The Bachelor of Arts Major in Graphic Design will meet or exceed the standards for baccalaureate degrees and will develop both academic and applied skills. The British Columbia Ministry of Advanced Education has defined baccalaureate degrees as providing students with “knowledge, core competencies, and transferable skills”. Students will be expected to “understand the fundamental concepts underlying the field of study” and appreciate the knowledge associated with the field. Students will be able to “think critically and innovatively, communicate effectively orally and in writing, find, interpret, evaluate, synthesize, and present information, develop lines of argument and make sound critical judgments”. Graduates will be able to apply their theoretical understanding to practice, by “defining and resolving problems in an accurate, effective and cooperative manner”.

The proposed Bachelor of Arts degree in Graphic Design meets these requirements and the goals and learning objectives as described below.

1.1 Program Goals

The Applied Graphics Diploma program is a highly successful program, which graduates have combined with the Digital Media Technologies Program at Malaspina (formerly part of the Information Technology and Applied Systems Program), and from which graduates have obtained employment, or transferred to degree programs at other institutions. In response to changing technology, accreditation standards and a competitive employment market, Malaspina will expand the program, providing a degree-level credential for students who have had to go elsewhere for such opportunities.

1.2 Core Competencies and Learning Objectives

According to the Society of Graphic Designers of Canada: “Graphic Design is an interdisciplinary problem-solving activity that combines visual sensitivity with skill and knowledge in areas of communication, technology and business. A Graphic Designer specializes in the structuring and organizing of visual information to aid communication and orientation. They provide clients with the following: research, costing, planning, coordination, project management, quality control, design and aesthetic judgment, advertising and art direction.” Graphic designers work in advertising, marketing communications design, art and creative direction, corporate identity, broadcast design, corporate communications, information design, editorial design, education, environmental and exhibit design, signage, new media and web design, packaging, illustration, animation, production and prepress, and related occupations. (Source: GDC/RGD The Business of Graphic Design, A Professional’s Handbook).

The BA in Graphic Design will meet the requirements of the Graphic Design industry and the Baccalaureate degree. It will offer practical applied skills development combined with robust academic course work. It will provide students with “knowledge, core competencies, and transferable skills”. The degree will:

- a) **Enable students, “Through exposure to a variety of disciplines”, to “understand the fundamental concepts underlying the field of study” and appreciate the knowledge associated with the field; it will:**
 - incorporate a solid foundation year as a basis for all study;
 - develop interdisciplinary skills for flexibility and breadth of learning;
 - provide students with knowledge of design principles, communication, information design, photography, illustration, 2D and 3D design, etc.;
 - provide flexible options for students to select employment-oriented and academic electives such as Art History, Management, Marketing, Media Studies, Sociology, Video, etc.
- b) **Encourage students to “think critically and innovatively” and creatively; it will:**
 - develop creative conceptual skills through applied real-world type studio projects;
 - feature robust academic courses and electives developing excellent intellectual and thinking skills;
 - provide practice in critical thinking, research, defining objectives, conceptual and idea development, design process, evaluation, abstract thinking, independent thinking and creative thinking, through rigorous problem-solving tasks;

- challenge students to analyze, ask questions, discuss and strive for leading-edge, innovative solutions to increasingly difficult problems, as they progress through the program and projects.
- c) **“Provide opportunities to communicate effectively orally and in writing” as well as visually; it will:**
- develop oral and written language skills, and visual communication skills, through written assignments, visual and oral presentations, team activities, role playing, and opportunities for electronic publishing;
 - give students first-hand experience in the writing of proposals, briefs, reports, specifications, contracts, estimates, analyses, and other business documents.
- d) **Require that students find, interpret, evaluate, synthesize, and present information and develop lines of argument and make sound critical judgments; it will:**
- provide an interdisciplinary problem-solving environment;
 - develop visual communication skills for specific parameters, contexts, and audiences in studio projects;
 - provide students with the means to develop concepts and make sound decisions building on strong foundation concepts and knowledge of the design process;
 - provide practice in researching, analyzing, structuring, organizing, and presenting visual and text information in the form of comprehensive layouts and documents;
 - provide opportunities for investigation of historical, cultural, theoretical, social and ethical perspectives on design through study of design history, information design, etc.
- e) **“Apply theoretical understanding to practice”; it will:**
- prepare students for employment through real-world type practical projects;
 - balance theory, academic, and applied knowledge and skills;
 - develop skills to provide clients with research, costing, planning, coordination, project management, quality control, design and aesthetic judgment, and art direction services in courses such as Business Practice;
 - provide necessary computer and media skills development through digital projects;
 - develop individual student employment graduation portfolios (print and digital).
- f) **Ensure students practice “defining and resolving problems in an accurate, effective and cooperative manner”; it will:**

- develop conceptual, analytical, and visual problem solving skills in course projects;
- develop people, communication, cooperation, and adaptability skills in day-to-day class interactions and team projects;
- cultivate strong organizational and time management skills in juggling multiple assignments as in a real-world studio setting;
- develop awareness of social responsibility, ethics, cultural contexts and global communications considerations in both academic and applied projects;
- cultivate effective work habits including thoroughness, attention to detail, and meticulous execution.

1.3 Degree of Emphasis on Practice vs. Theory

This degree emphasizes the application of skills, theory and knowledge to practical visual design problem-solving activities. It incorporates skills identified by the Society of Graphic Designers of Canada (GDC) and The Registered Graphic Designers of Ontario (RGD) as key to meeting labour market needs of this sector (see also Section 8 Program Consultation for a report on Labour Market demand). The curriculum is designed to assist students to develop digital and hard-copy portfolios for employment and the program will encourage creative initiative, business, organizational, and management skills necessary to compete in a Graphic Design or related occupation. A rigorous work ethic and time-management skills will be required in all courses. As in the profession, students will be required to juggle multiple projects and deadlines, undertake projects as teams, research, report, cooperate, communicate and present their work. Students will have the option to complete a practicum or work placement in the final year.

While it has a markedly applied focus, the degree will also promote all the skills typically associated with Bachelor of Arts programs, including analytical and critical thinking skills, solid oral and written communication skills, and general flexibility and adaptability.

2. CREDENTIAL RECOGNITION AND NOMENCLATURE

2.1 Recognition

Malaspina's credentials are fully recognized within British Columbia, across Canada, and increasingly abroad. The name of the credential will be Bachelor of Arts, Major in Graphic Design. The name Graphic Design has long been well recognized provincially, federally and internationally and matches other program names in this discipline. While there are no Bachelor of Arts Majors in Graphic Design in British Columbia, the role of Graphic Design and Communication in the liberal arts has increasingly been recognized in universities across Canada and abroad.

While the credential does not require formal accreditation by an external professional body, the Society of Graphic Designers of Canada (GDC) is considering national Registered Graphic Designer (RGD) status (as has been legislated in Ontario), which would require, at minimum, graduation from a 3 or 4 year program in Graphic Design

and appropriate preparation for a required exam. The RGD Ontario exam guidelines have been considered in the development of the BA, Major in Graphic Design, and Malaspina's Graphic Design faculty—who have an ongoing relationship with GDC executive—will continue to consult with GDC on this and any relevant matters.

2.2 Consultations

Recently telephone/email/written consultations were undertaken with industry, employers, post-secondary academics and the GDC. Experts were sent the draft Notice of Intent and a draft course matrix. Their feedback and/or support letters confirm that:

- a) experts support and accept this credential;
- b) they endorse the learning outcomes and curriculum as acceptable standards for the industry; and
- c) they feel that graduates will greatly benefit from having this credential upgrade.

We have responded to any questions or concerns expressed by consultants and any written discussions are attached. Feedback has been incorporated into the curriculum. Note that the current Canadian GDC president (the highest officer in this professional body) is a Vancouver Island resident and Graphic Design practitioner, who fully endorses this degree proposal. (See Section 8 Program Consultation for a full description of Consultations.)

3. CURRICULUM/PROGRAM CONTENT

Consultations with external experts affirm that the proposed BA, Major in Graphic Design degree program meets or exceeds the breadth, depth and rigour requirements of education for the Graphic Design profession. The curriculum incorporates the necessary range of traditional, current and leading-edge subjects to prepare graduates for work in Graphic Design and related occupations. The program provides an appropriate range of theoretical, intellectual, communication, experiential, applied and other skills needed to be effective in the Graphic Design workplace and to remain current in the field. The degree has an applied emphasis with real-world type visual problem-solving tasks in a range of design applications.

3.1 Core Courses

General Graphic Design Stream

Year One

Course Number, Name, and Contact Hours	Credits
<i>Fall Semester</i>	
ARTG 120 Graphic Design Principles (2:1:0)	3
ARTG 130 Page Layout Software (1:1:1)	3
ARTG 140 Drawing for Graphic Design (2:1:0)	3
ARTG 160 Design Photography 1 (2:1:0)	3
DIGI 110 Introduction to Digital Media (2:1:1)	3
Total Semester Credits	15

Spring Semester

ARTG 110 Theory I: Design Process (2:1:0)	3
ARTG 111 Design History (2:1:0)	3
ARTG 121 Colour Theory (2:1:0)	3
ARTG 150 Typography I (2:1:0)	3
ENGL 115 English Composition (3:0:0)	3
Non-Graphic Design Elective	3
Semester Credits	18

Year Two

Course Number, Name, and Contact Hours	Credits
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Fall Semester

ARTG 236 Computer Imagery I (2:1:0)	3
ARTG 237 Computer Imagery II (2:1:0)	3
ARTG 241 Illustration I (2:1:0)	3
ARTG 270 Design Production (2:1:0)	3
Non-Graphic Design Elective	3
Semester Credits	15

Spring Semester

ARTG 251 Typography II (2:1:0)	3
ARTG 261 Design Photography II (2:1:0)	3
ENGL 225 Business English (3:0:0)	3
DIGI 220 Web Production I (2:1:1)	3
Non-Graphic Design Elective	3
Semester Credits	15

Year Three

Course Number, Name, and Contact Hours	Credits
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Fall Semester

ARTG 342 Illustration II (2:1:0)	3
ARTG 371 Package Design (2:1:0)	3
ARTG 372 Graphic Design for Publishing (2:1:0)	3
DIGI 320 Web Production II (2:1:1)	3
Non-Graphic Design Elective	3
Semester Credits	15

<i>Spring Semester</i>	
ARTG 343 Storyboarding (2:1:0)	3
ARTG 344 Photo Illustration (2:1:0)	3
ARTG 373 Interface Communication Design (2:1:0)	3
ARTG 374 Environmental Design (2:1:0)	3
Non-Graphic Design Elective	3
Semester Credits	15

Year Four

Course Number, Name, and Contact Hours	Credits
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Fall Semester

ARTG 412 Theory II: Information Design (2:1:0)	3
ARTG 476 Graphic Design for Marketing (2:1:0)	3
ARTG 475 Graphic Design for Business (2:1:0)	3
DIGI 365 Interactive Motion Media (2:1:1)	3
Non-Graphic Design Elective	3
Semester Credits	15

Spring Semester

ARTG 477 Graphic Design Practice (2:1:0)	3
ARTG 480 Final Project (0:3:0)	3
DIGI 496 Senior Digital Media Project (1:2:0)	3
Non-Graphic Design Elective	3
Non-Graphic Design Elective	3
Semester Credits	15

Total Credits for BA in Graphic Design Program 123

Course Descriptions and Prerequisites

See Appendix I for full course descriptions, prerequisites, and course outlines.

Electives: General Graphic Design Stream

Students in the General Graphic Design Stream are required to take eight (3 credit) non-Graphic Design electives which must include a minimum of 2 academic/theory course electives. Students must check the University-College Calendar, the timetable, seat availability and the necessary prerequisites for selected electives. Electives for the degree can be chosen from a wide range of course options. Students are encouraged to select courses that complement their graphic design studies and elective choices must be approved prior to registration.

Electives: The Management Stream

Students who wish to enroll in the BA Graphic Design Management Stream must notify the department at the time of application and must fulfill the requirements for Management courses, including mathematics prerequisites. Management Stream

students must take the same core courses defined in the General Graphic Design Stream. Prerequisites must be considered. For their electives they must take the following courses:

- MGMT 192 Principles of Management; and
- MGMT 294 Management Skills I; and
- MGMT 381 Entre/Intrapreneurship; and
- ONE of MGMT 292 Organizational Behaviour, or MGMT 230 Introduction to E-Management, or MGMT 293 Human Resource Management or MGMT 392 Negotiations'
- AND four other electives of their choice from the general electives list.

3.2 Program Structure and Length, Admission Requirements, and Student Evaluation

a) Program Structure

To meet the requirements for the BA, Major in Graphic Design, students must complete 123 credits over 4 years. The program consists of 78 credits of required Graphic Design courses (42 in 1st and 2nd year and 36 upper level credits), 15 credits of required Digital Media courses (6 in 1st and 2nd year and 9 upper level credits), 6 required credits of English (in 1st and 2nd year), and 24 non-Graphic Design elective credits (to ensure breadth of experience and knowledge). Course content is integrated across four years of instruction. Course requirements ensure the progression of skills from year to year, and the progressive application of theory to practice.

b) Admission Requirements

Admission to the Bachelor of Arts, Major in Graphic Design will take place prior to first year, (and at the second, third and fourth year levels on the basis of transferable credit), and as determined by the following:

- i) interview;
- ii) portfolio assessment;
- iii) submission of transcripts, 2 references and a letter of application;
- iv) Grade 12 graduation and English 12 with a minimum grade of 'C'. Principles of Math 11 with a minimum grade of 'C+', or Principles or Applications of Math 12 with a minimum grade of 'C' may be required for students pursuing a management stream or certain other electives;
- v) fulfillment of any relevant general Malaspina admission requirements.

The degree program will be limited to 24 students. A number of program courses will have spaces available for elective purposes. Students from some pertinent disciplines (e.g., Visual Arts, Marketing, or Digital Media Technologies) may be permitted to apply for some reserved spaces providing they have met the required prerequisites and program requirements. Students must maintain a grade of "C+" in all courses to continue to the next level of study in the degree.

c) Evaluation

Students will be evaluated in accordance with institutional policy and procedures. Students will be assessed and given final grades in all courses. Their assessment will be on the basis of written work (including essays, analyses, briefs, reports, proposals, quizzes, and exams); hands-on studio projects and exercises; and effective design process, presentations, collaboration, teamwork, general participation, work ethic and attendance. Typically assignments involve visual problem-solving, creativity, conceptualization, communication, expression, and the application of theory, process and research to applied problems. Expectations for quality of work, thinking skills and general level of ability increase from year to year. In fourth year students will complete 2 longer Final Projects (one fully digital) demonstrating advanced process, analysis, communication and presentation.

In the fourth year students may elect to complete a Graphic Design work practicum of 45 hours (minimum) work with a Graphic Design related employer, as credit for one (3 credit) elective course. Qualified local or regional employers will be responsible for supervising the student's activities. Any such work placement must be approved by Graphic Design faculty prior to the placement, and both the student and employer will be required to submit a report (in a predetermined format) of the student's outcomes, progress, and evaluation for grading by faculty. Students must also submit a portfolio of work completed during this employment for evaluation by Graphic Design faculty.

3.3 Program Integration

Studio courses and their assignments will require students to acquire analytical, organizational, and presentation skills. Students will be expected to target such skills to the needs of specific audiences and clients. Effective visual communication will be of paramount importance. Most assigned work will be produced in digital form although conceptualization and other activities will involve manual skills. The Design Practice course and program studio courses will require that students engage in research, costing, planning, coordination, project management, quality control, art direction and other business service activities.

Students will learn the fundamental concepts and knowledge underlying the field of study starting in a foundation year in which they study basic concepts. A range of academic, applied, and elective courses and projects in increasing complexity follow to develop interdisciplinary skills. Students will study and practice information design, illustration, 3D design, design history, photography, colour, package design, editorial design, marketing, advertising, corporate design, signage, typography, interface design, production, computer imagery, information graphics, interactive design, web design, multimedia design, theory, presentation etc. Software training, computer production, digital artwork preparation, prepress knowledge, animation and digital scripting in Computer Imagery and Digital Media courses will integrate the technical

and computing skills needed for this discipline. Flexible elective options allow students to select employment-focused or academic courses.

Students will learn to think critically, innovatively, and creatively through applied real-world type studio projects. Academic courses such as history and theory as well as academic electives will exercise intellectual and thinking skills. Students will acquire critical thinking and researching skills, and learn how to define objectives and develop concepts. They will engage themselves in all aspects of the design process. Students will develop their skills through a rigorous set of problem-solving assignments and will be encouraged to ask questions, discuss and strive for leading-edge solutions to increasingly difficult problems.

Students will be encouraged to communicate effectively orally and in writing as well as visually. Communication and language skills will be integrated into the curriculum through class writing assignments, visual and aural presentations, team activities, role playing and electronic publishing. Students will be required to analyze, structure, organize and present increasingly complex information in class projects. Students will be required to write and present in most courses in the writing of proposals, briefs, reports, specifications, contracts, estimates, analyses, and other business documents in the English, Business Practice, and other courses.

Students will find, interpret, evaluate, synthesize, and present information and develop lines of argument and make sound critical judgments in an interdisciplinary problem-solving environment. They will develop visual communication skills for specific parameters/audiences in studio projects and will find, interpret, evaluate, synthesize and present qualitative and quantitative information through research, discussion and information design activities such as visualizing abstract data or structuring electronic communications. Students will be required to develop concepts, solve problems, and make sound decisions building on strong foundation concepts and knowledge of the design process. They will research analyze, structure, organize and present visual and text information in the form of comprehensive layouts and documents. Students will investigate historical, cultural, theoretical, social and ethical perspectives on design through study of design history and information design etc.

Students will be required to apply theoretical knowledge to practice in an environment emphasizing real-world type projects. They will balance theory, academic, and applied knowledge and skills with increasingly applied practice as they move into 3rd and 4th year. They will develop skills to provide clients with research, costing, planning, coordination, project management, quality control, design and advertising and art direction services in courses such as Business Practice to prepare them for employment entry. Students will be encouraged to employ these abilities to make contributions to society and the information economy through appropriate practical projects. They will also develop the necessary computer and media skills in digital studio projects and courses emphasizing Graphic Design software, animation, web design and production, scripting, and interface design. Students will study Business English and business topics. All students will develop individual employment

graduation portfolios (print and digital). The program also offers a practical Management elective stream of study.

Students will learn how to define and resolve problems in an accurate, effective and cooperative manner. They will develop conceptual, analytical and visual problem solving skills in course projects. They will develop people skills, communication skills, cooperation and adaptability skills in day-to-day class interactions, teamwork critiques and trouble-shooting situations. The program will require strong organizational and time management skills in juggling multiple assignments as in a real-world Graphic Design studio. Students will learn how to provide appropriate and effective solutions to assigned problems with specific predefined parameters and target audiences. Students will develop awareness of social responsibility, ethics, cultural context and global communications considerations in the academic and applied projects. Each assignment will require effective and accurate work habits that include thoroughness, meticulous execution, and care in implementation.

The program will integrate the following other core competencies. Projects and courses will require students to balance visual sensitivity and communication with skill and knowledge in technology and business. Students will learn technical skills for computer imagery, interface design, drawing, and storyboarding for animation. Students will develop awareness of past, present, and changing stylistic legacies in the study of Design History. Students will develop management skills (such as studio management, project management, business relations, entrepreneurship, and sales) both in the program itself and, should they choose to do so, in Management courses taught by Business Management faculty. Lectures and class discussion will explore the connections between design and society and raise public awareness of the role graphic design plays in everyday environments.

The program will place emphasis on increasingly complex theory and application of theory to practice. The more senior the course the more advanced the theoretical material and the expectations for skill level and independent research, process and practice. This degree emphasizes the application of skills, theory and knowledge to practical visual design problem solving activities across areas of Graphic Design specialization and incorporates skills identified by the Society of Graphic Designers of Canada (GDC) and The Registered Graphic Designers of Ontario (RGD) as well as provincial and federal Job Futures descriptions, as key to meeting labour market needs of this sector (see also Section 8 Program Consultation for a report on Labour Market demand). The curriculum is oriented to the development of digital and hard copy portfolios for employment application purposes, and the degree will encourage development of the necessary business skills, creative initiative, organizational skills, and management skills to compete in a Graphic Design or related entrepreneurial practice or occupation. As in the real world, students will be required to juggle projects and deadlines, work in teams, research, report, cooperate, communicate and present. An option of a work opportunity is available in the final year. Completion at the 4th year will culminate in a graduation show.

As with all degree programs at Malaspina, students in all courses are subject to rigorous assessment and may excel, pass or fail. To facilitate entry into the program at second, third or fourth year, with the department's permission certain prerequisites may be taken concurrently with upper-level courses. This structure follows a recommendation by Malaspina's Education Council, and allows for the program to integrate effectively with existing degree programs. Curriculum at Malaspina University-College is subject to full institutional scrutiny, at the department and faculty levels, and by the institutional Curriculum Committee and Education Council.

3.4 Existing and New Courses

Existing Graphic Design Program Courses at the Institution

Many existing program courses remain the same but have name and/or number changes (see course change forms in Appendix VI).

Course Number, Name	Credits
ARTG 110 Theory I: Design Process (formerly Design: Approach & Management)	3
ARTG 111 Design History (formerly History of Graphic Design)	3
ARTG 120 Graphic Design Principles (formerly Design)	3
ARTG 121 Colour Theory	3
ARTG 140 Drawing for Graphic Design (formerly Illustration I)	3
ARTG 150 Typography I (formerly Typography)	3
ARTG 160 Design Photography I (formerly Graphics Photography I)	3
ARTG 236 Computer Imagery I	3
ARTG 237 Computer Imagery II	3
ARTG 241 Illustration I (formerly Illustration II)	3
ARTG 261 Design Photography II (formerly Graphics Photography II)	3
ARTG 270 Design Production (formerly Graphic Design and Printing)	3
ARTG 344 Photo Illustration (formerly Illustration III)	3
ARTG 371 Package Design (formerly Three-Dimensional Design)	3
ARTG 372 Graphic Design for Publishing (formerly Graphics for Publishing)	3
ARTG 373 Interface Communication Design (formerly Computer Imagery III)	3
ARTG 374 Environmental Design (formerly Graphics Rendering)	3
ARTG 475 Graphic Design for Business (formerly Graphics for Business)	3
ARTG 476 Graphic Design for Marketing (formerly Graphics for Marketing)	3

Existing External Courses

Course Number, Name	Credits
ENGL 115 English Composition	3
DIGI 110 Introduction to Digital Media	3
DIGI 220 Web Production I	3
ENGL 225 Business English	3

BA electives across the University-College

New Graphic Design Courses

Many existing courses remain the same but have name or number or content changes (see course change forms attached). Other courses replace old courses. These are new courses (with new content) that will be developed:

Course Number, Name	Credits
ARTG 130 Page Layout Software	3
ARTG 251 Typography II	3
ARTG 342 Illustration II	3
ARTG 343 Storyboarding	3
ARTG 412 Theory II: Information Design	3
ARTG 477 Graphic Design Practice	3
ARTG 480 Final Project	3

New External Courses

Course Number, Name	Credits
DIGI 320 Web Production II	3
DIGI 365 Interactive Motion Media	3
DIGI 496 Senior Digital Media Project	3

For full course outlines, see Appendix I

4. LEARNING METHODOLOGIES/PROGRAM DELIVERY

The BA Graphic Design Major will draw and build on the successful 18-year record of Malaspina's Applied Graphics Diploma program and encourage students to learn about Graphic Design through rigorous attention to all aspects of project process and development in the studio. While the program incorporates the necessary academic rigour and design, cultural and communication theory, the heart of the BA Graphic Design is applied project-based instruction and the development of a graduation portfolio for employment.

The program features lecture, studio, critique (in both one-on-one and group formats); computer laboratory instruction; and independent and collaborative projects. Lectures often involve computer-assisted presentation by faculty experienced in teaching software for the industry. The program has extensive computer-based curriculum, and it draws on Internet technology. Some Digital Media courses may offer opportunities for online delivery, though it is important to note that much studio-based curriculum is not well suited to online delivery. Every effort will be expended to offer courses of the highest calibre in the BA, Major in Graphic Design. Graphic Design courses at Malaspina have been on the cutting-edge of digital delivery for many years and they will continue to be innovative in these areas.

Strong students will be encouraged to complement classroom study with an elective work experience in the 4th year at suitable.

Experiential learning will also be fostered in the classroom by a variety of means, including: hands-on in-class studio exercises; assignments based on real-world type local to international examples; and applied projects involving digital media, multimedia, web pages, and electronic publishing.

Problem-based learning and studio exercises/projects require students to work both independently and collaboratively. In ARTG 496 (Final Project) and DIGI 491 (Senior Digital Media Project) students are required to produce complex major projects using new media and Graphic Design software.

Computer-assisted instruction forms an integral part of the program: students are introduced to online communication, research, and electronic publishing; page layout, digital illustration and web page production; and digital multimedia (including interface design, animation etc.), using computers and design discipline-specific software. The applied aspects of the program have been carefully planned to take advantage of computing applications required by graphic and web designers. Malaspina has excellent computer facilities for students and faculty as is the case in other design programs. Ultimately, students will be required to purchase their own laptop computers (in accordance with department specifications), which they will bring to classes and central lab facilities. Lab activities and facilities will be supported by a full-time technician position.

Malaspina's Calendar emphasizes the priority of technology contributing to—and as a measure of—student success. For Calendar Computer Literacy Expectations, go to: <http://www.mala.ca/calendar/COMPLIT.HTM>.

Computer-assisted, distance, and online instruction are supported by infrastructure and human resources, including IT specialists and technicians, specialists in the delivery of online and distance education, and excellent orientation and best-practices materials. For further information on this subject, and for pertinent institutional policies, go to: <http://it.mala.bc.ca/employees/index.htm>.

Malaspina University-College places great emphasis on the recruitment and orientation of faculty of the highest quality. The BA, Major in Graphic Design will be taught by existing instructors well prepared to contribute to effective program delivery. Faculty are offered annual orientation at the department and faculty levels, and institutional orientation as detailed at <http://www.mala.ca/Orientation/>.

Instructors at Malaspina undergo rigorous performance evaluation, which takes into account instruction, research, scholarship and professional activity, and service. Courses are surveyed and student input sought on instructional performance.

The Bachelor of Arts in Graphic Design will be subject to routine program review, as a guarantee of quality assurance, in accordance with institutional policies and procedures.

5. ADMISSION AND TRANSFER/RESIDENCY

Admission is to the first year with an intake of 24 students. The degree program will be limited to 24 students throughout. Admission Requirements are described in section 3b) Program Structure and Length, Admission Requirements and Student Evaluation. Malaspina's general admission requirements are available at <http://www.mala.ca/calendar/caladmsn.htm>.

Transfer students with equivalent credit will be eligible to apply for admission. Admission is subject to interview and assessment of academic records and a portfolio.

Malaspina University-College participates fully in the British Columbia articulation process, both as a sending and as a receiving institution. All transferable courses in the Bachelor of Arts Graphic Design program will be articulated through the British Columbia Council on Admissions and Transfer (BCCAT <http://www.bccat.bc.ca/>). The BA Major in Graphic Design will accord full transferability to all articulated courses within the British Columbia system. In some cases, the Graphic Design Department will explore block transfer, subject to all other admissions constraints of the program.

Malaspina University-College recognizes the academic knowledge and achievement of students who have undertaken post-secondary studies at other colleges, institutes, or universities. Credit is assigned on the basis of official transcripts, course outlines and other supporting documentation and portfolios. For admission, students must have completed a Graphic Design program or equivalent with a minimum of C+ in all courses.

Requests for prior learning assessment will be evaluated by the Graphic Design Department, as per Malaspina's institutional policy on PLA, which may be accessed at <http://www.mala.ca/calendar/ACADEMIC.HTM> - prior.

In accordance with institutional policy, students must have the equivalent of two years' residency (60 credits of instruction) at Malaspina University-College. Students are required to complete 6 credits of lower level English.

6. FACULTY

The Graphic Design Major requires a total of 4.125 FTEs instructional faculty to offer a minimum of 33 courses (excluding electives) for a functional selection of courses at all levels (3 full-time Graphics, one 3/8 Graphics, one 5/8 DMT and one 2/8 English). Three sections of upper-level release are also anticipated, bringing the total demand to 4.5 FTE faculty. Graphics program courses are presently taught by University-College Professors Rick Conroy, Iris Churcher and Karen Hodgson, who have full-time teaching assignments for a total of 3 FTE. Visual Arts University-College Professor Ellen McCluskey also teaches 3 courses for the program. Digital Media courses will be taught by the Department of Media Studies, notably by Doug Stetar. A full time technician appointment is also required to support computer labs, classes, facilities, and DMT courses.

All instructional faculty have Masters-level education and significant professional and instructional experience. The following faculty presently teach courses intended for the program Rick Conroy (MFA, Syracuse), Iris Churcher (MA, Syracuse), Karen Hodgson (MVA, University of Alberta), Ellen McCluskey (MFA, University of Calgary) and Doug Stetar (MFA, Goddard). Faculty curricula vitae may be found in Appendix VII.

The minimum qualification for instruction in academic programs is the Masters (or equivalent). Academic faculty are appointed under a Collective Agreement between Malaspina University-College and the Malaspina Faculty Association. All instructional rights and responsibilities are subject to discipline field qualifications determined by duly constituted selection and vetting committees. Faculty are appointed to two-year probationary appointments followed by renewable five-year contracts. All appointments are subject to evaluation of instruction, research and scholarship, and service, in accordance with the Collective Agreement.

All continuing and temporary faculty are hired in accordance with institutional policy, as reflected in Malaspina's comprehensive "Faculty Selection Procedural Guide". This guide may be viewed at: <http://www.mala.ca/HumanResources/fsctoc.htm>. Malaspina features a full range of supports for instructional faculty, including departmental, Faculty, and institutional orientation.

Where faculty or student research activities involve human subjects, projects must abide by the policies and procedures of Malaspina University-College and its Committee for Research Involving Human Subjects. Terms of reference for this committee may be viewed at: <http://research.mala.bc.ca/committees/index.asp>.

The Malaspina University-College Committee for Research Involving Human Subjects ensures that all research projects involving human beings follow standard ethical guidelines and are subject to ethical review, whether they be student projects or faculty projects. Malaspina University-College has adopted the Tri-Council Policy Statement: Ethical Conduct for Research Involving Human Subjects (1998) as its guideline for ethical review of all research conducted by Malaspina University-College students and faculty. The policy and procedures of this committee have been approved by Education Council and the University-College Board and may be accessed at <http://www.mala.ca/policies/policy.asp?rdPolicyNumber=31.03> .

Similarly, Malaspina University-College's Animal Care Policy mandates an Animal Care Committee to implement and enforce Animal Care Protocol. In all its teaching, research, and other activities, Malaspina University-College is committed to the care and humane treatment of animals. The policy and procedures of the Animal Care Committee may be accessed at <http://www.mala.ca/policies/policy.asp?rdPolicyNumber=31.07> .

See Appendix VII for Faculty Curricula Vitae.

7. PROGRAM RESOURCES

The transformation of the two year Applied Graphics Diploma Program into a four year BA Graphic Design Program will increase program revenues through additional student fees and institutional budgets. To accommodate both the increase in student numbers and to utilize new and existing funding, the department will rethink the use of current building, equipment and digital facilities. Below is a description of staffing requirements, as well as computing and other and facilities needs, followed by a budget.

7.1 Course Requirements

The majority of the program course sections are currently in place. These will require some renaming and numbering, and some revision to current course content. Repositioning will also be required of these sections throughout the four-year degree curriculum model. This will facilitate the introduction of various electives to augment an already rich program base.

It is our intention to add 8 new courses that require new funding and 3 new courses that use funding from Diploma courses being phased out. These course additions will thereby expand the base of the Diploma Program into a comprehensive range of courses that meet the education criteria required by both the Graphic Design industry and the educational institution. These new courses are:

New Funding:

ARTG 343 Storyboarding
ARTG 412 Theory II: Information Design
ARTG 480 Final Project
DIGI 110 Intro to Digital Media
DIGI 220 Web Production I
DIGI 320 Web Production II
DIGI 365 Interactive Motion Media
DIGI 496 Senior Digital Media Project

Funding Transferred from Phased Out Diploma Courses

ARTG 130 Page Layout Software
ARTG 251 Typography II
ARTG 342 Illustration II

Note: Please see the tables in the Resource Appendix that show how the Diploma sections will be phased out and the Degree sections implemented.

7.2 Faculty

The Applied Graphics Program offers 22 courses (25 sections - 23 Graphics and 2 English). The total direct instructional requirement for the full program is 23 sections. These sections will be applied to the BA Graphic Design Program.

The BA Graphic Design at full implementation will require 41 courses (41 sections – 26 Graphics, 5 Digital Media, 2 English and 8 electives). The total departmental direct

instructional requirement for the full program at full implementation is 33 sections. It is estimated that a minimum of three scholarly release sections will be required. This brings the departmental profile to 36 sections, for a faculty complement to a total of 4.5 FTE.

The reallocation of Diploma courses to the Degree matrix, the addition of new courses from the Digital Media Department and the required institutional electives limit the need for new faculty hiring within the Graphics Department to one full-time technician.

Note: Please see the tables in the Resource Appendix for the Technician's responsibilities

7.3 Existing and Projected Computer Needs

Upon implementation of degree sections in the fall of 2006, the existing lab will still be functional, although moving toward the end of its life. The computers will, by the end of 2007, have been in use for 4 years and at that time the operating systems and hardware will not be compatible with the student systems. We must prepare for the time when these systems will be replaced.

It is anticipated that Graphic Design Degree students will also be able to make use of existing Educational Technology Centre equipment: multimedia lab, digital cameras, video cameras and editing software. With the presence of the Digital Media courses, many of the digital resources needed by the students will be addressed within that department and shared resource planning can be implemented as we proceed to develop the Graphic Degree program. Additional expenditures in this area would enhance the program without being a requirement for its success.

7.4 Degree Students to Own Laptops

Upon implementation of the Degree each new student will be required to purchase an Apple laptop with specific operating systems, hardware and software. Students can purchase Apple computers online or from the University of Victoria at educational prices. Students will be given a number of models to choose from to suit their budget, but they will have to all run the same operating systems and software.

With the majority of students owning their own laptop, our existing large dedicated lab can be adapted for use as a general Graphic Design studio. With wireless systems already in place in building 325, students will be able to work in both of the Graphics studios (207 & 210) with full access to the internet, college networks and printing. This will in effect give us the opportunity to revisit the way that we use these Graphic Design studios.

7.5 Projected New Computing Costs for First Intake Year

Students, who have completed the two-year Diploma, have transferable credits from another Graphic Design program or who take the occasional elective will not necessarily have access to their own laptop. To accommodate these students it will be

necessary to maintain the stations in the lab for this first year. It will also be necessary to provide the following equipment and software to address the increased student numbers and program needs.

Large format networked black and white laser printer:	\$3,000.00
Large format scanner:	\$3,000.00
4 replacement faculty laptops:	\$10,000.00
2 Digital projectors – 1 installed in each studio	\$4,000.00
Faculty and studio software upgrades	\$8,450.00
<i>(STUDIO MX 2004 or latest software \$250 x 13 = \$3250.00</i>	
<i>ADOBE CREATIVE SUITE 2 PREMIUM or latest software \$400 x 13 = \$5200.00)</i>	
Total	\$28,450.00

7.6 Projected New Computing Costs for Second Intake Year

By the end of the first intake year, the computers in the lab will need upgrading. At this time we would begin creating a portable lab of 5 laptops for the use of these students, and 2 stationary computers in each studio for students temporarily without laptops and in need of Internet and network access. A total of 9 computers.

5 portable Apple laptops:	\$10,000.00
4 stationary Apple systems:	\$8,000.00
Total	\$18,000.00

7.7 Studio Equipment and Remodelling

At full degree implementation an additional 52 students will require 52 lockers and flat files for the storage of supplies and equipment. These would be built to order and can be accommodated in 325/210. As well, there may be some renovation required to install the lockers. Furniture (tables and chairs) will be required to accommodate the increase in students (see budget following).

7.8 Library Holdings

We already have a good range of Graphic Design books within the campus and departmental libraries and therefore the library holdings will only require an additional \$5,000 in one-time funding. Continued upgrade of library holdings has been budgeted at \$4000 per year.

7.9 Guest Lectures

Guest lecture funds for business practice courses and other general visiting lecturers in the budget an additional \$2,400 per academic year funding.

(Please see proposed budget documents in Appendix II.)

7.10 Degree Implementation

To make a smooth transition between the two-year Applied Graphics Diploma and the four year BA in Graphic Design in the fall of 2007 we will begin offering the 1st year of the degree, whilst completing the final second year of the diploma. This ensures that the total number of sections offered in that academic year remain within the approved existing and additional funding. This model allows us to also offer a modified version of the 3rd year of the degree for those graduated students who wish to ladder into the degree. By slowly implementing the full degree over 4 years, and including the modified 3rd and 4th years for previously graduated students, we can gradually increase our course offerings to the approved funding levels. This model provides adequate work for existing full-time faculty, allows for the employment of a much needed technician and saves Malaspina some section funding until the full implementation of all degree sections in the academic year 2010/2011.

The implementation date of September 2007 can be achieved within existing facilities, computer and faculty conditions. The proposed BA Major will be implemented according to a phasing-in schedule intended to coordinate with the phasing-out of the Diploma program (see Appendix II).

8. PROGRAM CONSULTATION

8.1 Consultations

The BA, Major in Graphic Design program was developed in consultation with Graphic Design industry experts, employers, the Society of Graphic Designers of Canada (GDC), academics in the field and other post-secondary institutions in BC, Canada and the United States. Graphic Design programs in the UK, US and across Canada were studied to identify the most appropriate curriculum content. In 2005, key individuals and the professional organization evaluated the draft Notice of Intent and draft curriculum and responded to our request for feedback. These experts were consulted by telephone, in person, in writing and by email. Their feedback was incorporated into the Notice of Intent and the Full Program Proposal. Letters of support and other communications with the following experts are attached:

Academics/Post-secondary Institutions in the United States

- Susanne Weissman, Program Head, Communication Design, Northern Virginia Community College, Sterling, Virginia, USA

Academics/ Post-Secondary Institutions in Canada

- Jorge Frascara, GDC Fellow, past President of Icograda (International Council of Graphic Design Associations), Professor and Coordinator, Visual Communication Design, Department of Art and Design, University of Alberta, Edmonton, Alberta
- Don Newgren PhD, RGD, former Director of Design at the Museum of Industry in Chicago, and Master of Design: Graduate program Director, Department of Design, York University, Toronto, Ontario

- Terry Schoffner, Associate Professor Illustration, Design Department, Ontario College of Art and Design, Toronto, Ontario

Academics/ Post-secondary Institutions in BC

- Graphic Design Marketing Program Faculty and Marge Damon, Coordinator, Graphic Design for Marketing Program (GDMP), Kwantlen University College, Vancouver, BC
- Rick Caswell, Chair, Applied Communication Program, Camosun College, Victoria, BC
- Susanne Sampson, Instructor Graphic Design, Fine Arts and Design, North Island College, Courtenay, BC

BC Industry Experts and Employers

- Mary-Lynn Bellamy-Willms, CEO, Suburbia Studios, Vancouver and Victoria, BC, an award winning design and advertising firm with clients across Canada (www.suburbiastudios.com)
- Robb Dodds, President and Creative Director, Primal Communications Ltd., Vancouver and Nanaimo, BC (www.primalcommunications.com), an employer of Malaspina Graphic Design graduates and North Island GDC VI Representative.
- Kirsty Armstrong, Print Media Coordinator, Royal Roads University, Victoria, BC
- Peter Bartl GDC Fellow, Professor Emeritus of Design, University of Alberta, and co-owner pb+j Press
- Craig Bauer, Client Services Manager, Vancouver Island, Hemlock Printers Ltd., Vancouver, BC (www.hemlock.com)

Professional Association (GDC)

- Peggy Cady, National President, Society of Graphic Designers of Canada
- Rebecca Gerein, joint Vice President (there is no current VI Chapter president), Graphic Designers of Canada, Vancouver Island Chapter, Victoria BC

The national association for Graphic Designers is the Society of Graphic Designers of Canada (GDC, www.gdc.net). It is affiliated with Icograda (an international council of Graphic Design associations) and active in the support, professional development, education and promotion of graphic design and designers in Canada. GDC national is currently discussing Registered Graphic Designer (RGD) status (as has been legislated in Ontario), for the entire country. The minimum educational credential would be a 3 or 4-year program of study and successful completion of a written exam administered by the RGD association. We have discussed this and our degree proposal with the national GDC president and other GDC executives and will maintain close relations with GDC as advisors to our program. The RGD exam guidelines have also been considered in development of the BA Major in Graphic Design curriculum.

The Notice of Intent and Full Program Proposal were posted in the Visual and Applied Art Department for review by internal faculty. Note that some support letters were sent electronically and hence are not necessarily signed.

Advisory Committee

A Graphic Design Advisory Committee will be established as soon as possible after the program is approved. The composition of this committee is expected to include academic representation from a related post secondary program, a representative from GDC, a practicing professional in the field, a printing company expert and perhaps an Island high school representative. It is important for the long-range vitality of the program to develop positive relationships with regional organizations and employers; to capitalize on their knowledge of the marketplace, employment considerations and changing directions in the discipline; especially with respect to technological change. The Applied Graphics program already incorporates some community projects into the curriculum and it is expected that this kind of relationship will continue.

8.2 Roles of Those Involved

The principal writer and coordinator of the proposal is Karen Hodgson MVA, (Graphic Design instructor). Large contributions to the content, research and development were provided by Karen and Iris Churcher MA, (Graphic Design instructor). Iris coordinated and prepared the course descriptions and Course Change Forms and prepared implementation plans for the resource section. John Lepage, PhD (outgoing Dean, Arts and Humanities) and Steve Lane (incoming Dean, Arts and Humanities), provided editing, advising, budgeting and some writing services. Rick Conroy MFA, (Graphic Design instructor) provided ongoing input, and researched Graphic Design programs at other institutions. Ellen McCluskey MFA, (Chair Visual and Applied Arts) was responsible for internal communications with college departments regarding elective offerings. Throughout the program planning process Karen Hodgson and Iris Churcher — and sometimes Rick Conroy and Ellen McCluskey — met regularly (often once a week), for discussion of all aspects of the curriculum, consultations, and proposal development. Other contributors include Management/Marketing Faculty Bruce Ballam and Don Miskiman, Digital Media Technologies Faculty Doug Stetar, and Marshall Soules, Media Studies. Darcey Kaluza (former Art Department secretary), Cheryl Coburn (Art Department secretary) and Sheila Davidson assisted with data collection and/or document preparation.

8.3 Evidence of Student Demand

Malaspina has successfully run the award-winning Applied Graphics program at Malaspina for 18 years (See press clippings in Appendix IV). Demand for graphic design education will likely continue for the foreseeable future. In 2004 the regional population was 235,732 which “represents a population increase of 7,411 (3.2%) from 2001, and more than a 49% increase from the population of 1986.... BC Stats projects a regional population increase of about 13% over the coming decade, and an increase of 27% over 20 years.” (Malaspina University-College: Planning Context 2005-2008, at www.mala.ca/university). The projected population growth in Nanaimo is also significantly higher than for other regions on Vancouver Island. (Source: BC Stats at www.bcstats.gov.bc.ca).

In a recent survey of local regional interest, 84 people expressed interest in a Graphic Design degree program at Malaspina. A total of 63 persons reported that they would enroll full-time or part-time in the program (and 30 don't know if they would enroll full-time or part-time). Survey forms/results are attached (see Appendix V). This a substantial expression of interest considering the survey polled only the local market, and especially since there will only be 24 seats open to students in the BA Major in Graphic Design. Since Graphic Design degree program offerings in BC each offer a slightly different focus—and applicants from other parts of Canada may be drawn to the Management stream—it is anticipated that demand for this program will be strong.

A faculty member from the Department of Design, York University reports that annually there are about 1800 applicants to the Design program at York while only 100 students are accepted. One BC Graphic Design program reportedly has over 100 applicants and accepts 20. Clearly there is a large applicant market for Graphic Design studies in Canada. Marketing to other regions is needed.

8.4 Evidence of Labour Market Demand

Economic, Labour, and Population Data

As our region grows and we shift to an information-based society, expansion of the Hi-tech and Service Sectors will play an important role in creating employment for new Graphic Design degree graduates. “The Malaspina Region is projected to be one of the province’s high-growth regions over the next quarter century.... BC Stats population growth projections estimate an increase of 12% between 2001 and 2011 for the 18-24 age group” (Malaspina Strategic Planning Context for 2003-2006). Recent regional environmental scans, such as that performed in 2002 by the Nanaimo Economic Development Group in association with Human Resources Canada, stress economic development in keeping with the shift from a commodity- to this knowledge-based economy. Such a shift makes information design skills development necessary for the success of our economy.

In this new economy prospects are very good for jobs in Graphic Design, Information Design, Animation, Communications and related occupations. Business Services, Amusement, and Communications are identified as 3 of the top ten “industries for employment in the province” (A Guide to the BC Economy and Labour Market: <http://www.guidetobceconomy.org/toc.html>). The Federal Service Industry Sector -- which includes Graphic Design Services--has revenues that exceed 2 billion dollars. Business Services such as Graphic Design Services (the largest sector in this industry), makes up “55% of total industry revenue... earning 81% of operating revenue from business...” (Statistics Canada <http://www.statcan.ca/english/survey/business/design/facts.htm>). Design firms are expanding in the province and substantial growth is occurring in the Graphic Design and Publishing Industries both here and across the border (Coates GDC Listserv, and Statistics Canada, Labour Force Survey unpublished data). One study reports that a

“27% growth in graphic design employment is expected” (Desktop Publishing Job Growth Outlook 2010: <http://desktoppub.about.com/library/weekly/aa020802a.htm>).

In Canada, the growth of the communications and new media sectors and the potential for employment is well documented. In its Profile of the Multimedia Industry (July 2000), Human Resources Development Canada describes multimedia as “one of the new knowledge-based industries that is paving the way in Canada for continued job creation, sustained growth, and the expansion of trade in the global market”.

The Final Report of the 2010 Human Resources Planning Committee (December 2003), which included a comprehensive provincial environmental scan, predicted substantial job creation in the next ten years related to the 2010 Olympic Games (Malaspina’s 2004-2005 Service Plan: http://www.mala.ca/docs/Institutional_Service_Plan_2004-07.pdf). “With the Games and major projects the total projected growth in labour demand will be up to 1,045,085 openings during the period 2003 to 2015 of which 485, 000 will be new jobs.” Major growth is expected in advertising, professional business services, communication, printing and publishing, accounting for 13,128 openings between 2003 and 2015. As well, the growth in employment in all occupations will require extensive communications resources involving managers, advertisers, publicists, website developers among others (Maximizing 2010 Employment and Skills Opportunities, a summary of the Roslyn Kunin & Associates, Inc. Technical Report: 2010 Winter Games Labour Demand Analysis, British Columbia, 2003-2015: October 2003: <http://www.labour.gov.bc.ca/skills/>). Implemented quickly, the Graphic Design degree would be able to respond to the projected period of peak job demand from 2006 to 2009.

Total Incremental Growth by Industry

Top ten industries by % over base and job openings 2003-2015

Industry	% Over Base	Job Openings
Other Manufacturing	78.8	7,330
Accommodation, Food, and Recreational Services	43.5	47,963
Construction	30.6	18,963
Advertising	24.9	1,374
Professional Business Services	23.9	8,246
Communication	21.5	2,318
Printing and Publishing	15.4	1,190
Transportation and Storage	14.6	7,828
Finance, Insurance & Real Estate	10.6	5,179
Retail Trade	9.7	10,634
All Industries	14.4	131809

Related Ministry Priorities

The Ministry of Advanced Education expects that University-College programs should respond to changing labour market and economic needs and that graduates be prepared for “a changing and increasingly technological workplace.... The Ministry encourages a growing technological sector” and is expanding investment and post-secondary industry training capacity in this area. They anticipate that Hi-tech occupations “will experience a shortage of skilled workers.... The province continues to shift toward a knowledge-based economy...[and] growth in the service and high-tech sectors is expected to be significant.” The Graphic Design degree will respond to these priorities and will also provide increased choice for students, increased hi-tech graduates, useful education, “expansion of degree opportunities for students,... opportunities for research and creative thinking,... critical thinking, communications, [and] problem solving” all of which are identified as Ministry objectives (http://gov.bc.ca/prem/popt/service_plans/srv_pln/aved/ and Service Plan pdf documents).

BC Work Futures (www.workfutures.bc.ca)

Provincially the Graphic Design related employment category 524 represents “a very large occupation group” who are employed in advertising, the retail trade, business services, and printing and publishing. “Roughly two-thirds of these workers are located in the Lower Mainland. Vancouver Island is home to 19% of these workers, and 12% are in the Okanagan/Kootenay.”

Employment growth in this category is significant. “The Canadian Occupational Projections System (COPS) forecasts employment growth for creative designers and craftspersons that is much faster than the all-occupation average.... A total of 5,990 employment openings are expected.... Graphic designers and illustrating artists make up over half of this occupational group. COPS forecasts a much faster than average growth. There will be an estimated 4,120 employment openings to the year 2008. Demand for the work of graphic designers and illustrating artists will be strong as producers of information, goods and services put even more emphasis on visual appeal in product design, advertising, marketing and television.... Canada has developed a strong reputation at home and abroad for high-quality products and skilled practitioners in... animation... [and] the number of employment opportunities is growing at home....”

In the related Graphic Arts category 522, “an estimated 5,800 workers were employed in these occupations in 1998, up from 4,610 in 1990.... Most workers are located in the Lower Mainland (77%), on Vancouver Island (11%) and in the Okanagan/Kootenay (9%).... Employment for photographers, graphic arts technicians... is forecast to grow much faster than the all-occupation average.... This will result in 3,100 projected employment openings over the ten-year period to 2008.... Employment for graphic arts technicians is forecast to grow faster than

average (4.6% per year). Over the next 10 years about 1,130 total openings are expected.... The increasing emphasis on visual appeal in advertising, marketing, television and product design should increase demand. Computer advances in multi-media and Internet use are also increasing, and these are having a major impact on both the demand for graphic arts technicians and the skills required...”.

The related Computer category 2163 (which includes web creation) “is a large occupational group, made up of about 8,460 workers in B.C. in 1998”. Employment in this occupation is expected to grow at a rate of 4.5% per year, “much faster than the average for all occupations. In fact, this occupation (and related ones, such as computer systems analysts) is projected to be among the fastest growing professional occupation in the B.C. economy. According to this projection, a total of 6,260 positions will become available from 1998 to 2008”.

Canada Job Futures Summary (<http://jobfutures.ca>)

In Canada, for the Employment Category NOC 5241 Graphic Designers and Illustrators, “There were 54,400 workers employed in these occupations in 2001, an increase of 77% since 1994.” “The number of workers increased at an above-average rate over the 1999-2001 period because of the use of computer technologies for presentations, production of the final version of designs, and project management.... The supply of job seekers, mostly recent graduates, is keeping pace with the number of job openings.... The outlook to 2007 is that “the number of job seekers will likely keep pace with the number of job openings.”

For the Employment Category NOC 524 Creative Designers and Craftspersons “there were 87,000 workers employed in these occupations in 2001, an increase of 46% since 1994.” “The number of workers grew at an average rate over the 1999-2001 period.... The number of job seekers is keeping pace with the number of job openings.”

For the Employment Category NOC 522 Photographers, Graphic Arts Technicians etc. “there were 38,900 workers employed in these occupations in 2001, an increase of 26% since 1994.” “The employment growth rate is above average.”

Regarding work Prospects for Related graduates from C040, C030, U010, “the competition among new graduates will likely be about average. You'll have a better chance of finding work as a graphic designer or illustrating artist in the advertising industry as it is expected to grow faster than average between 2002-2007. You'll also find opportunities in advertising... or as a marketing or advertising manager.”

Canada Job Futures reports that various national surveys of post-secondary graduates in communications, conducted two to five years after graduation, reveal that graduates found work as public relations and communications specialists and graphic designers. (Canada Job Futures, Section U410). Similar data is found in the Canada Job Futures category of “Professional Occupations in Public Relations and Communications” (Section 5124). Canada Job Futures reports that 27,000 people were employed in these

occupations in 1998, an increase of 48.7% from 1988. Employment requirements for this occupation are also expected to increase, suggesting that university degrees will become a necessity for work in this field.

Another category of occupation for graduates of a Graphic Design degree is Services to Management. Design and Advertising services professionals analyse a company's communication needs, then develop and deliver appropriate design and communication plans. These professionals are employed by management consulting firms, advertising agencies, large companies and government agencies. Many are self-employed. The technological revolution and the trend toward globalization have forced many businesses to hire these professionals in order to help them stay competitive within the rapidly changing business climate. These factors are expected to drive the growth of this occupational group through to 2008. Employment in this occupation is projected to grow much faster than the average for all occupations. Projections call for 4,170 openings to become available between 1998 and 2008 (http://www.workfutures.bc.ca/En/def/occs/1122_e1.html).

9. Program Review and Assessment

The BA, Major in Graphic Design will be assessed and reviewed on an ongoing basis in accordance with institutional policy and procedures. Malaspina University-College is currently pilot-testing a new comprehensive set of institution-wide program review processes, which will inform ongoing evaluation and ensure a program review every five to seven years.

The purpose of Malaspina University-College's program review is to allow programs and departments to engage in a structured and focused examination of their activities with a view to improve the quality and efficiency of what they do. The review process is developmental, not judgmental, and it assumes that faculty and staff are dedicated to offering programs of high quality and relevance for as many students as possible. The program review process also assumes that all programs, even those of highest quality, can be improved.¹ The program review cycle is designed to be continuous, in keeping with an emphasis on continuous quality improvement.

Ongoing consultation with GDC and the graphic design industry will be part of the program review process.

¹ Malaspina University-College, Program Review Manual May 1998

10. Appendices Index

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Appendix I: Course Descriptions, Prerequisites, and Course Outlines

Appendix I: Course Descriptions, Prerequisites, and Course Outlines

ARTG 110 (3) Theory I: Design Process

A focus on the design process to assist creative development in Graphics program students. Includes computer fundamentals, time and idea management and creative thinking skills. Credit will not be granted for both ARTG 110 and ARTG 125.

Prerequisite: Admission to B.A. Major in Graphic Design or permission of Department.

Co-requisite: ENGL 115; ARTG 111; or permission of the Department.

ARTG 111 (3) Design History

A historical survey of art and design history from prehistoric to post-modern. A study of the historical chronology and styles of art, architecture, design, and graphic design in context with lectures, projects, and historical applications of graphic design. In conjunction with ENGL 115 and ARTG 110.

Prerequisite: Admission to B.A. Major in Graphic Design or permission of Department.

Co-requisite: ENGL 115; ARTG 110; or permission of the Department.

ARTG 120 (3) Graphic Design Principles

A study of two-dimensional graphic design concepts, emphasizing the principles and elements of applied design, and the conception, visual interpretation and expression of ideas. Credit will not be granted for both ARTG 122 and ARTG 120.

Prerequisite: Admission to B.A. Major in Graphic Design or permission of the Department.

ARTG 121 (3) Colour Theory

An introduction to the physical properties, psychological effects, language, and theories of colour. Students will explore how colour works through the application of various colour media. Provides the necessary foundation for illustration and graphic design courses. Credit will not be granted for both ARTG 119 and ARTG 121.

Prerequisite: Admission to B.A. Major in Graphic Design or permission of the Department.

ARTG 130 (3) Page Layout Software

A study of the principles of page layout design and digital document construction utilizing traditional and contemporary design processes and current page layout applications. Students will design and create a variety of document structures exploring digital design principles through thumbnails, roughs, comps, to final pre-press file construction.

Prerequisite: Permission of the Department.

ARTG 140 (3) Drawing for Graphic Design

An investigation of the drawing process. Begins with line drawing following through to more complex knowledge, skills, and mediums. Emphasis on concept development and expression and all design elements involved in effective composition are included, as are diagrammatic, one, and two point perspective imaging techniques.

Prerequisite: Admission into B.A. Major in Graphic Design or permission of Department.

ARTG 150 (3) Typography I

An introduction to the role of typography in graphic design. Topics such as fonts, measurements, systems, kerning, readability, hierarchy, communication, and expression will be explored in lectures, projects, and exercises. Credit will not be granted for both ARTG 215 and ARTG 150.

Prerequisite: Admission into B.A. Major in Graphic Design or permission of Department.

ARTG 160 (3) Design Photography I

Introduction to fundamental technical and aesthetic considerations involved in producing photographic images and prints, with emphases on digital camera operation, image capture, and acquisition. The basics of file management, image editing, digital output, and lighting techniques will be explored. Credit will not be granted for both ARTG 164 and ARTG 160.

Prerequisite: Admission to B.A. Major in Graphic Design or permission of Department.

ARTG 236 (3) Computer Imagery I

A hands-on introduction to vector software on the Macintosh. Topics include drawing, colour, tracing, transformations, type, patterns, symbols, layers, file management, trouble-shooting, and the creation of imagery for graphic design projects and practical exercises. Credit will not be granted for both ARTG 124 and ARTG 236.

Prerequisite: 2nd year standing in B.A. Major in Graphic Design or DIGI 110 and ARTG 130 or permission of the Department.

ARTG 237 (3) Computer Imagery II

An exploration of creation and manipulation of digital imagery and design using digital imaging software. Students will, through in-class tasks and out-of-class projects, complete a portfolio that demonstrates their knowledge of software techniques studied and their application to creative conceptual imagery. Credit will not be granted for both ARTG 225 and ARTG 237.

Prerequisite: 2nd year standing in B.A. Major in Graphic Design or DIGI 110 and ARTG 130 or permission of the Department.

ARTG 241 (3) Illustration I

An exploration of the fundamentals of perception and semiotics as applied to illustration as both information and commentary. Assignments utilize the fundamental design elements within composition and concept development as part of the visual communication process. Credit will not be granted for both ARTG 241 and ARTG 141.

Prerequisite: 2nd year standing in B.A. Major in Graphic Design or ARTG 140 or permission of the Department.

ARTG 251 (3) Typography II

A continuation of Typography I with a study of more in-depth typographical topics, research, and applications of design and communication principles to more advanced, contemporary typographical design and communication problems. Topics include experimental typography, document formatting, and complex document structures.

Prerequisite: 2nd year standing in B.A. Major in Graphic Design or DIGI 110, ARTG 130 and ARTG 150 or permission of the Department.

ARTG 261 (3) Design Photography II

Expanded exploration of technical and aesthetic considerations involved in producing digital photographic images for graphic design. Improvement of technical proficiency with an emphasis on conceptual, communicative, and creative concerns. Other photographic media and techniques may be explored. Credit will not be granted for both ARTG 165 and ARTG 261.

Prerequisite: 2nd year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 270 (3) Design Production

A study of the design production process and its relevance and application to the preparation of artwork for both print and digital outcomes. All relevant aspects of contemporary printing processes, file management and preparation will be studied and applied to design projects. Credit will not be granted for both ARTG 231 and ARTG 270.

Prerequisite: 2nd year standing in B.A. Major in Graphic Design or DIGI 110, or ARTG 130 or permission of the Department.

ARTG 342 (3) Illustration II

A continuation of the in-depth exploration begun in ARTG 241 of illustration as information and comment through composition, concept development and style as part of the visual communication process.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite: ARTG 343/ARTG 344

ARTG 343 (3) Storyboarding

An in-depth exploration of drawing and illustration as applied to the needs of storyboarding for time-based animation and other digital narratives. Topics and projects will explore composition, structuring, concept development and style as part of the visual animation communication process.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite: ARTG 342

ARTG 344 (3) Photo Illustration

Exploration of the communicative application of photo-illustration in the graphic environment.

A variety of photo-illustrative techniques and applications used in producing art for reproduction and publication are investigated. Particular emphasis is given to natural and studio lighting. Credit will not be granted for both ARTG 242 and ARTG 344.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 371 (3) Package Design

An exploration of the application of design and communication principles to package design and communication problems. Topics include package design process, market and consumer analysis, materials, and packaging industry. Credit will not be given for both ARTG 221 and ARTG 371.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 372 (3) Graphic Design for Publishing

An examination of the application of design and communication principles and skills to the publishing industry. Students will explore the publication, newspaper, book, magazine, and/or annual report industries and apply research, design, and digital production skills to publication design. Credit will not be granted for both ARTG 234 and ARTG 372.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 373 (3) Interface Communication Design

A study and practice of the design principles used to create interface design for print and digital systems. Subjects covered will include system visibility, metaphor, user controls and freedoms, standards, navigation and the design aesthetics and communication functions of design.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 374 (3) Environmental Design

An investigation of three dimensional signage, exhibition, and display communication design. Topics and projects cover conceptual development, follow through hands-on production of signage, display and trade show working drawings and 3D models. Credit will not be granted for both ARTG 374 and ARTG 103.

Prerequisite: 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 412 (3) Theory II: Information Design

An examination of information design theory, research and practice through topics such as: information design research, communication theory, semiotics and visual rhetoric, visualization of abstract data and concepts, human information processing; text structures, visual charts, illustrations and graphs; information design and research, and contexts for functional communication.

Prerequisite: 4th year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 475 (3) Graphic Design for Business

An investigation of corporate identity graphics utilized in advertising and marketing to communicate goods and services offered. Topics and projects cover conceptual logo development, hands-on design application to business cards, letterheads and envelopes and signage. Credit will not be granted for both ARTG 233 and ARTG 475.

Prerequisite: 4th year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 476 (3) Graphic Design for Marketing

An investigation of the in-house studio practices and applications of an advertising / graphic design agency. Topics and projects cover conceptual and hands-on production of print advertising, brochures, direct mail marketing, and out door advertising. Credit will not be granted for both ARTG 235 and ARTG 476.

Prerequisite: 4th year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 477 (3) Graphic Design Practice

An examination of the knowledge and skills required to prepare for graphic design studio, agency or freelance business practice. Topics of study will include: legal issues, forms, portfolio preparation, taxation, estimating, specifications, design briefs and proposals, project management, and working with clients, employers and service providers.

Prerequisite: 4th year standing in B.A. Major in Graphic Design or permission of the Department.

ARTG 480 (3) Final Project

A detailed study of a communication problem resulting in a final project involving complex multi-part graphic design, illustration and design process management, designed with the specific goals and needs of each individual fourth year student.

Prerequisite: 4th year standing in B.A. Major in Graphic Design or permission of the Department.

DIGI 110 (3) Introduction to Digital Media

An introduction to the fundamental concepts, concerns, genres and technologies of digital media. Students produce introductory digital projects (Web, photography, video and audio) exploring contemporary concerns and genres in the new media field. Students from other fields are invited to explore interdisciplinary applications of Digital Media to their chosen discipline.

Prerequisite: Admission to Graphic Degree Program or permission of Department

DIGI 220 (3) Web Production I

An introduction to the fundamental concepts, technologies and practices involved in contemporary Internet mark-up languages. Students will be exposed to the complete range of concepts and issues involved in this field with a focus on current professional authoring practices. Students will complete their own projects using industry standard authoring languages.

Prerequisites: C+ or higher in DIGI 110 or permission of Department

DIGI 320 (3) Web Production II

A continuation of DIGI 220, this course is an examination of the theory and techniques involved in semantic web presentation and accessibility technologies (i.e. CSS and WCAG). Students will research and develop best practices by completing substantial web projects that may originate in another course.

Prerequisites: "C" or higher in DIGI 220 (or permission of the Department) and third-year standing.

DIGI 365 (3) Interactive Motion Media
In redevelopment by Digital Media Technologies.
Prerequisites:

DIGI 496 (3) Senior Digital Media Project
This course requires students to demonstrate mastery of one or more digital media technologies through the completion of a senior level project. Topics will include technical planning, testing and evaluation, and project maintenance. Students will choose their own projects, which may include elements completed for credit in another class.
Prerequisites: "C" or higher in DIGI 320 (or permission of the Department) and third-year standing; MEDI 301 when taken for the Media Studies Major.

ENGL 115 (3) College Composition
A study of expository composition and English prose specifically designed to improve the ability to write clearly and correctly, to organize material, and to carry out basic research. Readings consist mainly of essays for the analysis of style and presentation of ideas. This is NOT a remedial course.
Prerequisite: Min. "C" in English 12.

ENGL 225 (3) Business English
English Department to provide.
Prerequisite: ENGL 101 or ENGL 115.

Course descriptions – Management courses identified in Graphics proposal

MGMT 192 (3) Principles of Management

An examination of the process of achieving organizational goals through the use of strategic and operational strategies involving the four major management functions: planning, organizing, leading, and controlling. Credit will only be granted for one of MGMT 371 or MGMT 192. (3:0:0)

MGMT 230 (3) Introduction to E-Management

An introduction to business and technical issues related to the internet and other business technologies. Topics include internet technology, internet business models, intranets, extranets, web portals, internet opportunities for sales marketing and branding, e-business software, hardware, internet security, e-business planning, web services, hosting and basic web site design. MGMT 230 was formerly called MARK 330; credit will not be granted for both courses. (3:0:0)

MGMT 292 (3) Organizational Behaviour

A study of how behaviour generated by people in organizations affects the individual, relationships with others, and performance in groups with focus on the way organizations function as a whole and the factors which relate to effectively managing organizations. Credit will only be granted for one of HRMN 292 or MGMT 292. (2:1:0)

MGMT 293 (3) Human Resource Management

An overview of the knowledge and skills needed to recruit, manage and develop employees to benefit both the organization and its people. Topics include role of a manager, recruitment and orientation, interviewing skills, training and development, coaching, performance management, maintaining a harmonious work environment and managing change. MGMT 293 was formerly called MGMT 375; credit will not be granted for both courses. (3:0:0)

MGMT 294 (3) Management Skills I

Using a case approach, students will develop specific management skills such as interpersonal and team, problem solving and decision making, oral and written communication, and conducting meetings. Credit will only be granted for one of MGMT 171 or MGMT 294. (2:1:0)

MGMT 381 (3) Entre/Intrapreneurship

An introduction to entrepreneurship and intrapreneurship, exploring the risks and benefits of start-ups, either as an independent business person or within the context of a company. Topics include developing and evaluating business opportunities and starting a new venture, including the preparation of a business plan. MGMT 381 was formerly called MGMT 411; credit will not be granted for both courses. (2:1:0)

MGMT 392 (3) Negotiations

A study of the negotiation process; preparing for negotiations, various negotiation strategies and post-negotiation issues. The course is of specific interest to students in management and marketing. (3:0:0)

MALASPINA UNIVERSITY-COLLEGE

ARTG 110: THEORY I - DESIGN PROCESS COURSE OUTLINE

Course Description

A focus on the design process to assist creative development in Graphics program students. Includes computer fundamentals, time and idea management, and creative thinking skills.

Course Objectives

- To assist the student to learn basic organizational time management skills that will be applied to all courses to ensure success.
- To assist the student in his or her creative development by exploring ways of observing and utilizing the world and culture we live in to generate new ideas. These new ideas will then be applied to "problem solving" and to the "design process."
- To introduce the student to the Mac lab and to learn the basics of the Mac operating system and the use of Page Layout software. This knowledge will be applied to computer graphic design and production.
- To learn the communication and production skills required to compete in the communication/ graphic design profession. This will be achieved through hands on projects worked through from concept to the production of the final design.
- Create major project. The major project that we will use to achieve the above objectives is a "Design History" term paper that utilizes your studies in these courses:
- ENGL 115 (the written text)
- ARTG 111 – Design History (the subject and context)
- ARTG 110 – Theory I – Design Process (book design and production)

Required Textbooks

Title: Production for Designers
Author: Alan Pipes

Title: A Primer of Visual Literacy
Author: Donis A. Dondis

Equipment and Materials

90% of all required supplies and materials are covered in the "Start Up Design Kit." Additional items may be used for each assignment.

Computer Supplies

File Storage

The best means of storage is the re-writable CD, portable flash or hard drive - or any new devices that are currently in use!

Information Explored

Time Management

Discover how to organize and manage your time.

The Business of Graphic Design

Learn what it is to be a graphic designer in a constantly changing world.

Creative problem solving

Learn how to tackle problem solving creatively.

Computer Information

Learn how to use Mac OS X and QuarkXpress to successfully create the History Book Project.

Skills

Demonstrate and learn the following skills:

Creative planning

Project planning, Project process, Project completion, Project presentation

General skills

Time management, Creative thinking, Individual creativity, Team creativity, Presentation skills

Computer skills

Mac OS X, Page Layout and Image Manipulation, Software, File saving, File management, File creation, File printing, File formats, Scanning

Creative Projects

History Research paper

There is one major creative project which is to create a well researched and designed book exploring an historical topic assigned in ARTG 111, edited in ENGL 115 and worked on in ARTG 110. This is a highly complex and detailed project that will utilize all the skills taught in this class.

Creative Tasks

There will be a series of creative tasks that support and expand upon the information given and discussed during class lectures.

Evaluation

2 Quizzes	15%
Tasks.....	25%
Book Project.....	50%
Attendance/participation.....	10%

WEEK 1

Lecture: What does a Graphic Designer do?

To do: Tasks 1 & 2 - Fill out self time evaluation form and Day timer

**ARTG 110: THEORY 1 - DESIGN PROCESS
COURSE OUTLINE**

WEEK 2

Lecture: Preparing you and the client for creativity.

Due: TASK 1

To do: Task 3 - Seeing Anew

READ: CHAPTER 1 PGD

WEEK 3

Lecture: Designing proposals.

To do: Create a draft proposal

Due: TASK 2 & 3 - SEEING ANEW

READ: CHAPTER 2 PGD

WEEK 4

Lecture: Book design and layout. - grids and page design

Review of Quark and book design

Due: DRAFT PROPOSAL

In Class: Task 4 - Quark 1

READ: PARTS OF CHAPTER 3 & 5 PGD

WEEK 5

Lecture: Review of Quark 2

To do: Revise proposal

In Class: Task 5 - Quark 2

READ: CHAPTER 4 PGD

WEEK 6

Lecture: Review of Photoshop 1 & Scanning

To do: Create 1st book layout

Due: REVISED DRAFT PROPOSAL

In Class: Task 6 - Photoshop 1

READ: PARTS OF CHAPTER 6 PGD

WEEK 7

Lecture: Review of Photoshop 2 & Quark 3

Proposal: Complete final proposal

Due: FIRST BOOK LAYOUTS

In Class: Task 7 - Photoshop 2

WEEK 8

STUDIO

To do: Create 2nd book layouts

Due: FINAL PROPOSAL

In Class: Task 8 - Quark 3

WEEK 9

Lecture: The Art of Client Presentation.

In class: discussions and personal interviews.

To do: complete paper /prepare comps

WEEK 10

STUDIO and discussion with instructor

WEEK 11

Class given over to presentations

Due: PAGE LAYOUT COMPS

WEEK 12

Lecture: Review of book production and print file protocol.

Due: FINAL BOOK LAYOUT

WEEK 13

In class discussions and personal interviews concerning the history book

To do: Working on book design

WEEK 14

Final Book Presentation

Due: HISTORY BOOK

MALASPINA UNIVERSITY-COLLEGE

ARTG 111: DESIGN HISTORY COURSE OUTLINE

Course Description

Design History is an intensive course intended to acquaint each of you with your visual legacy. When you choose a career in Graphic Design you become part of a lengthy, evolving, global, visual history, rich with changing ideas, technologies, culture, politics and events. As participants in this history we continue to assimilate and evolve graphic symbols and means of visual communication.

This course is a survey of the historical development of western design and art from the Prehistoric to the Post-Modern. It will consider the historical chronology and styles of art, architecture, design, media and graphic design as they have been influenced by historical, social and cultural changes. This course is also a studio course. Students are required to research, learn and apply design training and prepare layouts and documents that demonstrate awareness of professional graphic standards, communication, techniques, aesthetics and historical methods/practices.

Course Objectives

Students are expected to develop and demonstrate:

- Researching skills
- Academic writing skills
- Organizational skills
- Thinking skills - thinking about what is seen and heard in course slides, videos, lectures - so that throughout the program and career, students can apply critical thinking skills to the analysis of the visual environment and visual problems.
- Seeing skills (learning to see)
- Aural, written and visual communication skills.
- An appreciation of the historical chronology and styles of western art and design
- An appreciation of cultural, social, political, economic, and technological etc. influences and events on design
- Knowledge of historical type, graphics, images, layout, and binding for a specific design/art history period
- Knowledge of typography (readability/styles), paper (types and purpose), layout design (single and multiple page), colour selection (pigment/light/inks), binding (types and methods), image manipulation, computer skills, and other graphic techniques.

- An ability to apply graphic studio skills to historical applied projects

Required Textbook

Title: A History of Graphic Design, 3rd Ed.

Author: P. Meggs

Optional Text

Title: The British Library Guide to Bookbinding

Supplemental Reading

Stokstad's Art History and the MLA Handbook have been placed on reserve in the library for this class.

Evaluation

Three courses will share the same large project. See "The Book Project" for additional specific details/requirements. This is how the grade will be determined for this class:

Attendance, Attitude & Participation.....	10%
Class Notes (notes must be submitted).....	10%
Historical Type Construction Project	15%
Main Project Proposal	10%
Main Project Paper (text version)	20%
Final Completed Book.....	35%

Week 1

Lecture: Intro, Prehistoric, Near East, Egyptian

Video: "Dawn of History" CB151 W47 part 1 (Weber, 30 min.)

Assignment: Main Project

Read for next class: Meggs Chapters 1, & 3

Week 2

Lecture: Chinese, Aegean, Greek

Studio Assignment: Historical Type Project

Week 3

Field Trip to Uvic Special Collections

Read for next class: Meggs Chapters 4 & 5

Week 4

Lecture: Roman and Middle Ages

Video: "Lindisfarne Gospels" (35 min.)

Week 5

Due: Historical Type Project and Presentations

Read for next class: Meggs Chapters 6 & 7

**ARTG 111: DESIGN HISTORY
COURSE OUTLINE**

Week 6

Lecture: Renaissance

Week 7

Due: Main Project Proposals

Studio: Progress Interviews

Read for next class: Meggs Chapter 8

Week 8

Lecture: Baroque, Rococo and Neoclassicism

Video: "Art of the Western World: An Age
of Reason, An Age of Passion",
N5303 A788 Vol. 3 (60 min.)

Read for next class: Meggs Chapters 9, 10, 11

Week 9

Lecture: 19th Century

Raffle: Surprise

Due: Main Project Paper (written component)

Read for next class: Meggs Chapters 12 & 13

Week 10

Remembrance Day (no class)

Week 11

Lecture: Arts & Crafts Movement &
Art Nouveau

Video: "Art of the Western World: A Fresh
View, Impressionism and Post-
Impressionism",
N5303 A788 Vol. 3 (60 min.)

Read for next class: Meggs Chapters 14 to 18

Week 12

Lecture: Early Modern

Read for next class: Meggs Chapters 19 to 26

Week 13

Lecture: Post-War to Postmodern

Week 14

Due: @ 10:30 am sharp Main Project Book

MALASPINA UNIVERSITY-COLLEGE

ARTG 120: GRAPHIC DESIGN PRINCIPLES COURSE OUTLINE

Course Description

A study of two-dimensional graphic design concepts, emphasizing the principles and elements of applied design, and the conception, visual interpretation and expression of ideas.

Course Objectives

- Familiarization with the fundamental principles and visual elements of two-dimensional design
- Acquaintance with the techniques, tools, and materials utilized in two-dimensional design
- Successful application of 2D concepts, principles, elements, techniques, tools, and materials
- Development of visual awareness, creativity, and evaluative ability

Required Text Books

Title: The Elements of Design
Author: Poppy Evans and Mark A Thomas
ISBN: 1 - 4018 - 3286 - 5

Title: A primer of visual literacy
Author: Donis A. Donis
ISBN: 0 - 262 - 54029 - 0

Equipment and Materials

The Graphic Supplies kit and any materials described at the beginning of a project.

Project Information

The objectives of ARTS 120 will be realized through lectures, demonstrations, videos, readings, critiques, exam, and projects exploring various design problems.

Evaluation

Final grades will be assigned according to the following distribution:

Design projects and studio tasks.....	75%
Quizzes	15%
Portfolio/attendance/participation	10%

Participation requires meeting assignments and process on time, and participating in critiques.
ALL PROJECTS ARE REQUIRED TO BE
HANDED IN BY ASSIGNED DUE DATES

Grading criteria are, in part, specific to the individual projects. Some important general criteria are: demonstrable understanding of basic 2D principles and materials used, thoughtfulness and effort, technical quality, effectiveness of concept and presentation, and class involvement.

Late projects automatically are deducted 5 points for each late day, barring valid medical exemption or prior authorized permission. Opportunity will be given to REDO an assignment by an assigned date.

Attendance and Participation

Attendance and participation in critiques is an integral and essential part of learning to critically evaluate and articulate ideas about both one's own work and that of others, and to gain valuable viewer feedback. Work in progress as well as completed projects will be discussed in this forum. Attendance and involvement weigh heavily towards the final grade. Reading assigned materials is also essential in order to complete the quizzes.

WEEK 1

Lecture: Introduction – Design, Visual Literacy & Seeing

Studio: activity 1

Read: A Primer of Visual Literacy (PVL) Chap.1

WEEK 2

Lecture: Principles and Elements of Design 1
Designing symbols and signs

Assign Project 1 – symbol design

Studio: activity 2

Homework: Project 1 - thumbs

Read: PVL Chap.2 & Elements of Design (ED) Chap.1

WEEK 3

Lecture: Principles and Elements of Design 2

Studio: activity 3

Due: Project 1 thumbs

Homework: Project 1 - roughs

Read: PVL Chap.3 & ED Chap.2

WEEK 4

Lecture: Principles and Elements of Design 3

Studio: Working on finals of Project 1

Due: Project 1 roughs

Homework: Project 1 - final designs

Read: PVL Chap.4

WEEK 5

Lecture: Principles and Elements of Design 4

Designing with Words

Assign Project 2 – Letterform design

Studio: activity 4

Due: PROJECT 1 - CRITIQUE

Create: Project 2 – thumbs

ARTG 120: DESIGN PRINCIPLES
COURSE OUTLINE

Read: PVL Chap. 5 and ED Chap. 4

WEEK 6

Lecture: Principles and Elements of Design 5

Studio: activity 5

Due: Studio 4 and Project 2 thumbs

Homework: Project 2 - roughs & finish Studio 5

Read: Review the above chapters in prep for Quiz 1 in Week 7.

WEEK 7

DESIGN QUIZ 1

STUDIO ACTIVITY - ONE ON ONE EVALUATIONS AND DISCUSSIONS

Due: Project 2 roughs

Homework: Project 2 - finals

WEEK 8

Lecture: Design with action words

Assign Project 3 – word play

Due: PROJECT 2 - CRITIQUE

Homework: Project 3 - thumbs & words

Read: PVL Chap.6

WEEK 9

Lecture: Principles and Elements of Design 6

Discussion of thumbs and research

Due: Research and thumbs

Homework: Project 3 – roughs

Read: PVL Chap.7 and ED Chap.5

WEEK 10

Lecture: Principles and Elements of Design 7 Studio: work on Project 3 and discussion of roughs

Due: Project 3 roughs

Homework: Project 3 - revised roughs

Read: PVL Chap.8

WEEK 11

Lecture: Design with Image and Type 1

Assign Project 4 - word with image design

Due: PROJECT 3 - CRITIQUE

Homework: Project 4 - thumbs

Read: PVL Chap. 9 and revise for Quiz 2

WEEK 12

DESIGN QUIZ 2

Lecture: Design with Image and Type 2

Due: Project 4 thumbs

Homework: Project 4 - roughs

WEEK 13

Studio: work on Project 4 and discussion of roughs

Due: Project 4 roughs

Homework: Project 4 - finals

WEEK 14

Due: PROJECT 4 – CRITIQUE

MALASPINA UNIVERSITY-COLLEGE

ARTG 121: COLOUR THEORY COURSE OUTLINE

Course Description

An introduction to the physical properties, psychological effects, language, and theories of colour. Students will explore how colour works through the application of various colour media. Provides the necessary foundation for illustration and graphic design courses.

Course Objectives

- To investigate the nature of colour as it applies to the world of art and design.
- To explore, understand and apply to 2D and graphic Design:
 1. colour theories
 2. theories of psychological effects of colour
 3. the differences between colour as light and pigment
 4. different colour media
 5. colour systems
 6. colour printing
- To learn and use the vocabulary and language used when discussing and using colour.
- To explore the above through a series of studio & homework tasks.
- To demonstrate the above through the comprehensive professional design of specific projects.

Required Textbooks

Title: The Elements of Design

Authors: Poppy Evans and Mark A Thomas

There will be other required specialist reading to be identified.

Equipment and Materials

The complete graphic supply kit at class each week. Extra and specific supplies will be discussed as assignments are given.

Course Structure

The 3-hour weekly class will be divided into a mix of lectures, demonstrations, practicals and one on one discussions with the instructor and group discussions.

Evaluation

Colour Theory Quiz10%
Colour Design Projects65%

(The design projects will be broken down into the following components.

*Concept thumbs/roughs/final roughs 40%
Final 60%)*

Participation10%

Participation is based on attendance, and completion of assignments on time in the manner described.

Tasks15%

Attendance and Participation

Attendance and participation in critiques is an integral and essential part of learning to critically evaluate, and articulate ideas about, both one's own work and that of others, and to gain valuable viewer feedback, important reasons why assigned projects must be in on time. Work in progress as well as completed projects will be discussed in this forum. Attendance and involvement weigh heavily towards the final portfolio mark. Reading assigned materials will also prove very beneficial to your development.

WEEK 1

Lecture: Colour 1- overview

Homework: Create a colour collage of the assigned colour.

WEEK 2

Lecture: Colour 2 – TYPE AND COLOUR
Design with letterforms 1.

Due: Colour collage

Homework: Type and colour stage 1

WEEK 3

Lecture: Colour 3 - Design with letterforms 2

Due: Type and colour stage 1

Homework: Type and colour stage 2

WEEK 4

Lecture: Colour 4 - Design with letterforms 3

Due: Type and colour stage 2

Homework: Type and colour 3

WEEK 5

Lecture: Colour 5 - Colour and Illustrator **Due:**
Type and colour 3

Homework: Type and colour FINAL

ARTG 121: COLOUR THEORY
COURSE OUTLINE

WEEK 6

Lecture: Colour 6 - COLOUR & 3D

Due: Type and colour FINAL – CRITIQUE

Homework: 3D and colour stage 1

WEEK 7

Lecture: Colour 7

Due: 3D and colour stage 1

Homework: 3D and colour stage 2

WEEK 8

Lecture: Colour 8

Due: 3D and colour stage 2

Homework: 3D and colour stage 3

WEEK 9

Lecture: Colour 9 – COLOUR & BOOK DESIGN

Due: 3D and colour stage 3

Homework: 3D and colour FINAL

WEEK 10

Lecture: Colour 10 - Colour and Quark

Due: 3D and colour FINAL – CRITIQUE

Homework: Colour and book design stage 1

WEEK 11

Due: Colour and book design stage 1

COLOUR QUIZ

Homework: Colour and book design stage 2

WEEK 12

Lecture: Colour 12

Due: Colour and book design stage 2

Homework: Colour and book design stage 3

WEEK 13

Studio: In class discussions

Due: Colour and book design stage 3

Homework: Colour and book design stage 3

WEEK 14

Due: FINAL BOOK PROJECT - CRITIQUE

MALASPINA UNIVERSITY-COLLEGE

ARTG 130: PAGE LAYOUT SOFTWARE COURSE OUTLINE

Course Description

A study of the principles of page layout design and digital document construction using traditional and contemporary design processes and current page layout applications. Students will design and create a variety of document structures exploring design principles through thumbnails, roughs, and compositions, to final pre-press file construction.

Course Objectives

- A study of the fundamentals of page and document layout. Including:
 - Specialized vocabulary
 - Typographic basics
 - Grid construction and document structure
 - Proportion
- A study of the fundamentals of page and document construction. Including:
 - Imported text and image file formats and specifications
 - Image Resolution
 - Colour models
 - Templates
 - Style sheets
 - Pre-press principles
 - Intro to Printing processes
- Competent use of current computer operating systems to save, store and transfer files between applications.
- A study and application of the graphic design process as a tool for creativity and client interaction.
- The creation of a variety of different document designs and constructions.

Required Textbooks

To be determined

Reading assignments will be set for each week and a lecture/demonstration will be given that addresses the content. There will be 2 quizzes based on the content of the books and the practical use of the software.

Equipment and Materials

Students will need CDs, other portable storage devices and the art supply kit including layout pads. The systems will be regularly cleared to avoid the accumulation of unnecessary files. STUDENTS MUST KEEP A BACKUP COPY OF EVERYTHING THAT THEY DO.

Course Structure

The 3-hour weekly class will be divided into a mix of lectures, demonstrations, exercises, one on one and group discussions with the instructor.

Evaluation

2 Quizzes	20%
Skill tasks	20%
3 Projects	50%
Participation	10%

WEEK 1

Lecture/Topic: Introduction to page layout design and contemporary page layout applications.

(Currently InDesign and QuarkXpress – software may change as industry requirements change).

Lab protocol and systems.

Lab: Exercise 1 (all exercises use lecture content, week by week)

Read for next class: TBA

WEEK 2

Lecture/Topic: Principles and uses of traditional and digital typography and design – vocabulary, font types and architecture.

Lab: Exercise 2

Read for next class: TBA

WEEK 3

Lecture/Topic: Principles of traditional and digital page layout design.

Lab: Exercise 3

Read for next class: TBA

WEEK 4

Lecture/Topic: QuarkXpress 1

Lab: Exercise 4

Read for next class:

WEEK 5

Lecture/Topic: QuarkXpress 2

Lab: Exercise 5

Assignment: Project 1 discussed

Read for next class: TBA

WEEK 6

Lecture/Topic: QuarkXpress 3

Lab: Exercise 6

Assignment: Project 1 thumbs due

Read for next class: TBA

**ARTG 130: PAGE LAYOUT SOFTWARE
COURSE OUTLINE**

WEEK 7

Quiz 1: Digital page layout principles &
QuarkXpress basics
Assignment: Project 1 digital roughs due
Lab: Exercise 7
Read for next class: TBA

WEEK 8

Lecture/Topic: InDesign 1
Assignment: Project 1 Due
Lab: Exercise 8
Assignment: Project 2 discussed
Read for next class: TBA

WEEK 9

Lecture/Topic: InDesign 1
Lab: Exercise 9
Assignment: Project 2 thumbs due
Read for next class: TBA

WEEK 10

Lecture/Topic: InDesign 2
Lab: Exercise 10
Assignment: Project 2 roughs due
Studio: Forms, timetables etc
Read for next class: TBA

WEEK 11

Lecture/Topic: InDesign 3
Lab: Exercise 11
Assignment: Project 2 Due
Assignment: Project 3 discussed
Read for next class: TBA

WEEK 12

Lecture/Topic: InDesign 4
Lab: Exercise 12
Assignment: Project 3 thumbs
Studio:
Read for next class: TBA

WEEK 13

Lecture/Topic: InDesign 5
Lab: Exercise 13
Quiz 2: Advanced digital page layout
principles and InDesign
Assignment: Project 3 digital roughs due
Read for next class: TBA

WEEK 14 (Last Class)

Assignment: Project 3 due
Lecture/Topic: QuarkXpress 4

MALASPINA UNIVERSITY-COLLEGE

ARTG 140: DRAWING FOR GRAPHIC DESIGN COURSE OUTLINE

Course Description

An investigation of the drawing process beginning with line drawing following through to more complex knowledge, skills and mediums. Emphasis on concept development and all design elements involved in effective composition are included as are diagrammatic, one, and two point perspective imaging techniques..

Course Objectives

- To expose the student to a variety of different drawing experiences that expand the student's drawing skills and perceptions.
- To give the student a broader vocabulary of artistic terms, so that they can improve communication with fellow artists and designers.
- To encourage the student to explore and understands the art of drawing as it relates to the profession of Visual Communication (Illustration & Graphic Design).
- To expose the student to a variety of historical drawing references throughout the known history of mankind with the goal of applying and incorporating these references into their drawings. Great design depends upon great research skills!
- To assist the student to understand why they need design drawing and the variations of application.
- To encourage the student to explore their personal creativity within the structure of the course.
- To assist the student to develop a range of strong analytical, objective and subjective drawing skills.
- To develop specific skills to enhance rendering as per naturalism as applied to image making.
- To develop the student designer's aesthetic eye for creating or selecting quality artwork as preparation for a career of professional art direction.

Textbooks Under Consideration

Title: Exploring The Basics of Drawing
Author: Vebell
Publisher: Thompson / Delmar Learning
ISBN: 1-4018-1573-1 soft-cover

Title: Exploring Illustration
Author: Michael Fleishman
Publisher: Thompson / Delmar Learning
ISBN: 1-4018-2621-0 soft-cover

Title: Exploring the Elements of Design
Author & Publishers: Thompson / Delmar
Learning ISBN: 1-4018-3286-5 soft-cover

Title: Perspective for Interior Designers
Author: John Pile
Publisher: Watson-Guptill / ISBN 0-8230-4008-9

Equipment and Materials

Equipment contained in the Graphics Supply Kit.

Evaluation

3 Projects	60%
Process	30%
Attendance & Participation	10%

Critical Instructor Grading Factors

1. Sensitivity to, and employment of, all structural compositional relationships in the design of the illustration that may involve form, volume, all of the design principles, imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, expressiveness and creativity in all stages of your projects is required.
3. Demonstrate in each project the effective use of all 2D design principles, especially the principles of contrast, and idea clarity.
4. Demonstrate an understanding of legibility and readability issues.
5. Effective visual, written and verbal communication throughout each stage the projects.
6. Effective use of all of the design principles to create emphasis, dynamic interest, grouping and/or visual hierarchies.
7. Ability to analyze, group and organize visual information to make use of space as one of the dynamic elements.
8. Conduct research and analysis for each stage of a project.
9. Effective and practical use of materials and craftsmanship.
10. Demonstrate awareness of current graphic design industry standards and of current illustration design styles.
11. Evidence of thought, technical precision, care & planning in rendering, layout, execution and presentation through each stage of a project.
12. Hand in all stages of assignments when they are due without a litany of excuses and apologies.

ARTG 140: DRAWING FOR GRAPHIC DESIGN COURSE OUTLINE

Part of this course work requires that the student must demonstrate an ability to solve the given design illustration problem within the limitations specified utilizing a professional effort and attitude. This course requires the student to complete three major in class projects. These three applied projects are important foundation studies requiring and reinforcing research, conceptual development through thumbs, roughs and comps, while utilizing applied design drawing knowledge and skills.

WEEK 1

BEGIN MODULE 1: Duration 4.5 weeks

LECTURE: Introductions / handouts / material lists

REQUIRED READING: Basics of Drawing: Chapters 1, 2, 3 & 9

REQUIRED HOME WORK: See homework sheet attached to Project 1.

ASSIGNMENT: Project 1: the fruit illustration

STUDIO: research and idea generation

WEEK 2

DUE: research folder and thumbnails re:

Project 1: the fruit illustration

STUDIO: continued thumbnails and idea generation

WEEK 3

DUE: homework projects 1A & 1B

DUE: revised thumbs, roughs and revised roughs: Project 1: the fruit illustration

STUDIO: continued design and idea refinement

WEEK 4

FINAL ART DUE: Project 1: the fruit illustration pre-marking review

WEEK 5

FINAL ART DUE: Project 1: the fruit illustration presentation mounted

WEEK 6

BEGIN MODULE 2: Duration 5.5 weeks

REQUIRED READING: Basics of Drawing: Chapters 4 & 5

REQUIRED HOME WORK: See homework sheet attached to Project 2

NEW ASSIGNMENT: Project 2: a product ad illustration . . .

DUE: research folder and thumbnails

STUDIO: continued thumbnails and idea generation

WEEK 7

DUE: Project 2: revised roughs worked up to a full color comp

WEEK 8

DUE: Project 2: revised second comp pre-grading presentation comp on the wall by 9 AM sharp!

DUE: homework projects 2A, 2B & 2C

WEEK 9

FINAL ART DUE: Project 2: product ad illustration presentation mounted

WEEK 10

BEGIN MODULE 3: Duration 5 weeks

REQUIRED READING: Basics of Drawing: Chapters 6, 7 & 8

REQUIRED HOME WORK: See homework sheet attached to Project 3

NEW ASSIGNMENT: Project 3: the emotional human

WEEK 11

DUE: research folder and thumbnails re: Project 3: the emotional human

WEEK 12

DUE: revised thumbs and roughs

DUE: homework projects 3A & 3B

TUTORIALS: One on one

WEEK 13

DUE: revised roughs

TUTORIALS: One on one

WEEK 14

FINAL ART DUE: Project 3: the emotional human illustration final grading / foam core presentation mounted / final art on the wall by 9 AM sharp! No extensions will be given!

MALASPINA UNIVERSITY-COLLEGE

ARTG 150: TYPOGRAPHY I COURSE OUTLINE

Course Description

This course is an introduction to the role of typography in the Graphic Design process. It provides an overview of traditional and contemporary fonts, specifications, terminology and use of type as form for communication, readability and expression. Students will be introduced to the application of basic design and communication principles to simple typographical design and communication problems.

Course Objectives

Students are expected to:

- Both appreciate and create simple typographical communication products
- Apply basic design principles to the selection and arrangement of type and other elements
- Visually communicate predetermined messages
- Examine, reproduce (or render) and arrange typographical letterforms, words, sentences and paragraphs
- Use typographic measurement and classification systems
- Describe and apply legibility and readability considerations
- Analyze and structure simple information
- Prioritize and arrange typographical and other information into a visible hierarchy
- Describe and demonstrate simple design development process from concept through to presentation
- Demonstrate creative and functional exploration of alternative solutions to given simple visual problems
- Develop visual awareness of effective and current typographical design styles
- Appreciate the historical context of type
- Produce a simple comprehensive
- Arrange type in a simple organizational framework
- Develop manual cut and paste, layout, rendering and presentation skills and execute with care and precision
- Develop basic graphic skills with computer, inks, pencil, drafting tools and a variety of paper surfaces
- Use typographical and design terminology and develop visual literacy
- Practice aural presentation skills
- Appreciate the need for accurate interpretation of instructions as provided
- Indicate reliability in both the execution of directives and in meeting deadlines

Required Textbooks

Title: Designing with Type: A Basic Course in Typography, 4th Ed.

Author: Craig, James

Publisher New York: Watson-Guptill.

Evaluation

Each student will be expected to complete the assignments set by the instructor, and to follow directives illustrating increased skill and understanding as the course progresses. Basic grading factors (next page) describe the nature of project assessment. Students must submit all work on deadline at the beginning of class to be considered for evaluation, and are required to attend and contribute in class. Note taking is required.

The Final Grade will be calculated as follows:

Major typographical design Projects50%
A portfolio of typographical studio exercises 30%
One Quiz on class lectures and text10%
Attendance, attitude, participation, notes10%
Students are expected to participate in class and in critiques and keep a sketchbook containing class notes and rough working material (sketches, thumbnails, layouts, graphic research, etc.).

Supplemental Information

Students are encouraged to browse library shelves for relevant material. The best sources of current typographical design are the periodicals:

- Applied Arts
- Communication Arts
- Graphics
- Print

Grading Factors

1. Sensitivity to, and employment of, structural relationships in design that may involve type, the design principles, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, creativity and expressiveness in working with the above elements.
3. An understanding of Legibility and Readability issues and guidelines.
4. Ability to convert idea/message into a graphic statement and to communicate a message.
5. Ability to simplify an idea/design down to its essential elements.
6. Discrimination and awareness of quality

ARTG 150: TYPOGRAPHY 1
COURSE OUTLINE

typographical/graphic design standards, and of current typographical/graphic design styles (avoidance of dated and cliché graphic styles and stereotypes).

7. Effective use of design principles to create typographical emphasis, dynamic interest and/or visual hierarchies.
8. Ability to analyze, group and structure information.
9. Familiarity with type measurement systems.
10. Guidance of thought, precision and care in planning, rendering, layout, execution and presentation.
11. Handing in assignments when they are due.
12. Ability to solve the given design problem within the limitations specified.
13. Effort.
14. Progress.
15. Appropriateness of design solutions.
16. Attitude.

Week 1

Lecture: Intro & Foundation Review
Read for next class:

Week 2

Lecture: Type History
Studio: Type designers exercise
Read for next class:

Week 3

Lecture: Type Variations and Classifications
Assignment: Project #1 Classification
Studio: Classification exercise
Read for next class:

Week 4

Lecture: Letter, Word, Terminology
Studio: Comping and rendering exercises
Read for next class:

Week 5

Lecture: Expressive Typography
Studio: Expressive exercises
Read for next class:

Week 6

Lecture: Letter spacing & Kerning
Assignment: Project #1 Due and Critique

Studio: Kerning exercise
Read for next class:

Week 7

Lecture: Personality of Type
Studio: Visual expression of a word
Read for next class:

Week 8

Lecture: Sentences, Paragraphs, Measurement & Alignment
Assignment: Project #2 Type Poster
Studio: Formatting exercise
Read for next class:

Week 9

Lecture: Legibility/Readability Research
Studio: TBA
Read for next class:

Week 10

QUIZ
Read for next class:

Week 11

Lecture: Viewing Hierarchies
Studio: Emphasis & chunking exercises
Read for next class:

Week 12

Lecture: Grids
Assignment: Project #2 Roughs Due and Critique
Studio: Grid reconstruction
Read for next class:

Week 13

Lecture: Copy fitting
Assignment: Project #2 Due and Critique
Studio: Copy fitting exercise
Read for next class:

Week 14

Studio: Portfolio preparation

MALASPINA UNIVERSITY-COLLEGE

ARTG 160: DESIGN PHOTOGRAPHY I COURSE OUTLINE

Course Description

Introduction to the fundamental technical and aesthetic considerations involved in producing photographic images and prints, with emphases on digital camera operation, image capture, and acquisition. The basics of file management, image editing, and digital output, and lighting techniques will be explored. Credit will not be granted for both ARTG 164 and ARTG 160.

Course Objectives

- An introduction to the digital darkroom environment
- To become familiar with digital cameras and image capture
- To develop skills necessary for producing competent photographic images, including an understanding of basic lighting and composition
- To develop an understanding of basic image editing techniques
- To become acquainted with relevant aspects of the history, aesthetics, and criticism of photography
- To explore the photographic medium's application in the graphic design environment

Required Textbooks

Title: Understanding Digital Photography
Joseph A. Ippolito

Equipment and Materials

90% of all required supplies and materials are in the "Start Up Design Kit." Continual access to a digital camera and tripod is required. Additional equipment may be utilized for some projects. Photographic equipment and materials, including digital cameras, lighting and studio equipment, and photographic media, are available on a short-term loan basis from Scott Leaf, Art Technician, Room #116, Building A325, and staff at the Information Technology Centre in the Library.

Project Information Instructional Content

The objectives of ARTG 160 will be realized through lectures, demonstrations, workshops, videos, readings, photographic projects, critiques, digital photographic instruction and practice, and regular use of the camera. Projects will include exposure to various genres of photographic images, and technical and aesthetic factors involved in their realization.

Information Explored

Photographic History:

- Gain a basic understanding of digital photography's development and its place in the historical context of the photographic medium.

Composition and Design:

- Learn to compose images creatively with desired conceptual and design results

Technical Photographic Information:

- Gain understanding of camera controls and usage.
- Learn how photographic media respond to light.
- Learn basic exposure techniques, applications, and usage
- Learn scanning techniques using two and three-dimensional forms
- Learn basic Photoshop usage
- Studio and Natural Lighting:
- Learn to function in the studio environment; work with photofloods and other studio equipment.
- Learn to photograph using natural light conditions

Presentation Skills:

- Learn presentation techniques including finishing and mounting.

Evaluation

Final grades will be assigned according to the following distribution:

6 Photographic Projects	65 %
Quizzes	10 %
Digital Photographer Critique	5 %
Final Portfolio & Critique Participation	20 %

WEEK 1

Review Syllabus, Outline, and materials
Lecture: Introductory lecture on Photography and Digital application
Video: *History of Photography* with class discussion to follow
Discuss the digital darkroom and give out research exercise re: digital hardware and software
READ: Chapters 1-2

WEEK 2

Lecture and Demo: Digital Cameras, Image Capture, and Image Acquisition
Project 1 – Digital Camera Controls and Composition
Practical application out-of-doors

ARTG 160: DESIGN PHOTOGRAPHY I
COURSE OUTLINE

READ: Chapter 3

WEEK 3

Lecture and Demo: Metering, exposure, and composition.

Videos: *Basic Metering*

Project 2 - Exposure & Composition (metering and composition exercises)

Discussion: Image Capture

Review terminology

READ: Chapter 4

WEEK 4

Project 3 - CD Cover and Scanning

Lecture and Demo: Scanning

WORKSHOP: Image Acquisition - Scanning

Videos: *Reading Photographs*

READ: Chapter 5

WEEK 5

Critique: Project 1 – Digital Camera Controls and Composition

Critique of Digital Photographer

Lecture and Demo: Image Editing and File Management

Publishing Documents on the Web

Quiz preview

READ : Chapter 6

WEEK 6

Quiz 1

Project 4 – Digital Manipulation and Postcards

Critique: Project 2 – Exposure & Composition

Lecture: Advanced Imaging Techniques

WEEK 7

Critique: Project 3 CD Cover and Scanning

Project 5 – Lighting and Greeting Cards

Lecture and Demo: Lighting Basics

Review Quiz 1

WEEK 8

Project 6 - Multiple Imagery and Poster

WORKSHOP: Lighting

Quiz preview

READ: Chapter 7

WEEK 9

Lecture and Demo: Color Management

Video: *Structure Within the Image*

Demo: Matting and presentation

Quiz 2

Studio

WEEK 10

Critique: Project 4 Digital Manipulation and Postcards

Review Quiz 2

Lecture: Troubleshooting

READ: Chapter 8

WEEK 11

Critique: Project 5 – Lighting and Greeting Cards

Quiz preview

Lecture: Output

Studio

READ: Chapter 9

WEEK 12

Lecture: Service Bureaus

In class discussions and personal interviews

Studio

READ: Chapter 10

WEEK 13

Critique: Project 6 - Multiple Imagery

Lecture: Copyright

In class discussions and personal interviews

WEEK 14

Final Portfolio Presentation

MALASPINA UNIVERSITY-COLLEGE

ARTG 236: COMPUTER IMAGERY I COURSE OUTLINE

Course Description

This course provides a hands-on introduction to the use of computers and image creation software for Graphic Design. Students are given a grounding in the use of vector software on the Macintosh system. Students will also gain practice in file management, the reading of manuals, and the personal motivation to learn and troubleshoot computer problems.

Course Objectives

- To give the student practice in the basic operation of the Mac system.
- To provide a solid grounding in Adobe Illustrator and its use in graphic applications.
- To learn the basic principles of scanning black and white line art and auto-tracing in Adobe software.
- To know how to use the computer lab including the scanner and lab printers.
- To know how to save, manage and print files effectively.
- To know how to report lab problems and engage in basic computer troubleshooting.
- To apply skills and knowledge gained to the solving of practical design problems (as assigned in exercises and projects).
- Accurately interpret directions and indicate reliability in the execution of directives as given and in responding within time limits.

Textbooks

Weinmann, Elaine and Lourekas, Peter.
Illustrator for Windows and Macintosh 10, Visual Quickstart Guide. Peachpit Press, 2002.

Evaluation

Each student will be expected to complete exercises and assignments set by the instructor, and to follow instructions illustrating increased skill and understanding as the course progresses. Written and applied quizzes on computer skills and knowledge will be given. Students must submit their work on the deadlines to be considered for evaluation, and are required to attend, make notes and participate in class exercises and activities. Plagiarism or cheating will result in a grade of "F" for a projects, quizzes, exercises or the entire course. Five marks per day will be deducted for late submissions until the instructor has the project in hand.

1. Major Graphic Design Projects 40%
 - projects assigned by the instructor
2. A Portfolio of Exercises 30%
 - key practice exercises assigned by the instructor, usually as in-class activities (to be worked on in each class).
 - students are expected to collect and maintain their personal file of all exercise material
3. Quizzes 30%
 - combination practical and written tests

Disks and Materials

Students are required to have disks and backup drives for storing data, and to provide presentation boards for projects. Students are responsible for the safekeeping of all their own work, data, supplies and equipment. Back up all work.

Week 1

Topic: Introduction
Read Chpt. 1, 2, 3

Week 2

Quiz #1
Topic: Drawing Basics
Read Chpt. 4, 5, 6 etc.
Assignment: Project #1 Object

Week 3

Topic: Bezier Curves, Colour
Read Chpt. 8, 9, 10, 23

Week 4

Topic: Tracing and Modifying
Read Chpt. 8, 11, 14 etc.

Week 5

Topic: Transformations, Gradients, Filters, Distort and Brushes
Read Chpt. 7, 11, 15, 18, 21, 22

Week 6

Topic: Catch up and Type 1
Read Chpt. 12, 13

Week 7

Quiz #2
Assignment: Project #2 Bookmarks
Due: All Exercises for mid-term assessment

ARTG 236: COMPUTER IMAGERY I
COURSE OUTLINE

Week 8

Study Days

Week 9

Topic: Type 2

Read Chpt. 12, 13

Due: Project #1

Week 10

Topic: Gradient Mesh, Patterns, Symbols
and Preferences

Read Chpt. 9, 16, 18, 25

Week 11

Topic: Combine Paths, Layers, Groups
and Masks

Read Chpt. 11, 17, 20

Due: Project #2

Assignment: Project #3 TBA

Week 12

Due: Project #3 Roughs

Catch up/work/critique session

Week 13

Quiz #3

Week 14

Due: Project #3

Due: Submit all exercises (for entire term) for
grading

MALASPINA UNIVERSITY-COLLEGE

ARTG 237: COMPUTER IMAGERY II COURSE OUTLINE

Course Description

A study of the creation and manipulation of digital imagery and digital imaging software. Students will, through in-class tasks and out-of-class projects, complete a portfolio that demonstrates their knowledge of the software techniques studied and their application to creative conceptual imagery.

Course Objectives

1. Learn how to creatively and efficiently use contemporary digital imaging software within the discipline of Graphic Design.
2. Learn how to creatively and efficiently create digital image files that can effectively be reproduced in both print and digital (web and video) media.
This will include:
 - working with a variety of image sources such as digital photography and hand rendered artwork
 - correct scanning techniques
 - CMYK, Spot and RGB colour models
 - digital collaging techniques
 - creating digital files to meet industry prepress standards
 - file formats
 - image resolution for print and web
3. Learn how to create files that can effectively be used within other software applications.
4. To demonstrate this knowledge through the completion of a series of exercise, 3 major creative projects and 2 quizzes.
5. Research the recent history of digital image creation and manipulation and to be familiar with important contemporary designers and artists specializing in digital imagery.

Course Structure

The 3-hour weekly class will be divided into a mix of lectures, demonstrations, exercises, one on one discussion with the instructor and group discussions.

Materials

You will need CDs, portable storage devices and your art supply kit including layout pads. **YOU MUST KEEP A BACKUP COPY OF EVERYTHING THAT YOU DO.** The systems will be regularly cleared to avoid the accumulation of unnecessary files.

Textbook

Title: Visual QuickStart Guide Adobe Photoshop CS or latest version

Author: Weinman & Lourekas

Other appropriate imaging software books available yearly to be announced.

Reading assignments have been set for each week and a lecture/demonstration will be given that addresses the content. There will be 2 quizzes based on the content of the books and practical use of the software.

Evaluation

2 Quizzes	15%
Exercises	20%
3 Projects	60%
Participation	5%

WEEK 1

Lecture: The basics - Photoshop colour and start up

Read: Visual QuickStart Guide (VQG)

Chapters 1, 2 & 3

Homework/lab: Task 1

WEEK 2

Assignment: Assign Project 1 – Photo journal

Lecture: Pixel basics, layer basics, and select

Read: VQG Chapters 4, 5 & 6

Homework/lab: Task 2

WEEK 3

Due: Project 1 Thumbs and research due

Lecture: Compositing and history

Read: VQG Chapters 7 & 8

Homework/lab: Task 3

WEEK 4

QUIZ 1

Due: Project 1 Roughs due

Lecture: adjustments, preferences & printing

Read: VQG Chapters 9, 23 & 24

Homework/lab: Task 4

WEEK 5

Due: Project 1 1st computer roughs dues

Lecture: Choose colour, recolour & paint

Read: VQG Chapters 10 – 12

Homework/lab: Task 5

ARTG 237: COMPUTER IMAGERY II
COURSE OUTLINE

WEEK 6

Due: PROJECT 1 & Tasks 1-5

Assignment: Assign Project 2 – Book Jackets

Lecture: Type

Read: VQG Chapters 19

Homework/lab: Task 6

WEEK 7

Due: Project 2 Thumbs and research

Lecture: Photography and gradients

Read: VQG Chapters 13 – 14

Homework/lab: Task 7

WEEK 8

QUIZ 2

Due: Project 2 Roughs due

Lecture/topic: Layering layers and layer effects

Read: VQG Chapters 15 – 16

Homework/lab: Task 8

WEEK 9

Due: Project 3 1st computer roughs due

Lecture: Masks & filters

Read: VQG Chapters 17 & 20

WEEK 10

Due: PROJECT 2 & Tasks 6-9

Assignment: Assign project 3 – CD Design

Lecture: Paths and Shapes

Read: VQG Chapters 18

WEEK 11

Studio: One on one discussion

Due: Project 3 Thumbs and research due

WEEK 12

QUIZ 3

Due: Project 3 Roughs due

WEEK 13

Studio: One on one discussion

Due: Project 3 1st computer roughs due

WEEK 14

Due: PROJECT 3 PRESENTATION

MALASPINA UNIVERSITY-COLLEGE

ARTG 241: ILLUSTRATION I COURSE OUTLINE

Course Description

An exploration of the fundamentals of perception and semiotics as applied to illustration as both information and commentary. Assignments utilize the fundamental design elements within composition and concept development as part of the visual communication process.

Course Objectives

- To expose the student to a variety of different drawing experiences that will expand the student's drawing skills and perceptions.
- To give the student a broader vocabulary of artistic terms, so that they can improve communication with fellow artists and designers.
- To encourage the student to explore and understand the art of drawing as it relates to the profession of Visual Communication (Illustration & Graphic Design).
- To expose the student to a variety of historical drawing references throughout the known history of mankind with the goal of applying and incorporating these references into their drawings. Great design depends upon great research skills!
- To assist the student to understand why they need design drawing and the variations of application.
- To encourage the student to explore their personal creativity within the structure of the course.
- To assist the student to develop a range of strong analytical, objective and subjective drawing skills.
- To develop specific skills to enhance rendering as per naturalism as applied to image making.
- To develop the student designer's aesthetic eye for creating or selecting quality artwork as preparation for a career of professional art direction.

Textbooks Under Consideration

Title: Exploring the Basics of Drawing
Author: Vebell
Publisher: Thompson / Delmar Learning
ISBN: 1-4018-1573-1 soft-cover

Title: Exploring Illustration
Author: Michael Fleishman
Publisher: Thompson / Delmar Learning
ISBN: 1-4018-2621-0 soft-cover

Title: Exploring the Elements of Design

Author & Publishers: Thompson / Delmar
Learning ISBN: 1-4018-3286-5 soft-cover

Title: Perspective for Interior Designers
Author: John Pile
Publisher: Watson-Guipill / ISBN 0-8230-4008-9

Equipment and Materials

Graphic Supply kit

Evaluation

4 Projects	80%
Attendance & Participation	20%

The following formula will be applied to all aspects of this course throughout the entire semester on a per project basis:

• Thumbnails / Roughs	= 25%
• Assigned reading and exercises	= 25%
• Final art	= 25%
• Punctuality, attendance (for the full 3 hours), Participation creativity, originality, and technique are core requirements. The instructor reserves the right to over ride the student's self grade should the student not make a concerted effort to work for the full three hours of schedule class and studio time	= 25%
• Total:	= 100%

Critical Instructor Grading Factors

- Sensitivity to, and employment of, all structural compositional relationships in the design of the illustration that may involve form, volume, all of the design principles, imagery, other graphic elements and organizational devices.
- Evidence of exploration, imagination, expressiveness and creativity in all stages of your projects is required.
- Demonstrate in each project the effective use of all 2D design principles, especially the principles of contrast, and idea clarity.
- Demonstrated understanding of legibility and readability issues.
- Effective visual, written and verbal communication is required of you throughout each stage and phase of your projects.
- Effective use of all of the design principles to create emphasis, dynamic interest, grouping and/or visual hierarchies is required of you throughout each stage and phase of your projects.

ARTG 241: DRAWING COURSE OUTLINE

- Ability to analyze, group and organize visual information so as to make use of space as one of the dynamic elements.
- A demonstrated thorough practice of research, analysis and design follow through from the outset of each project is required of you throughout each stage and phase of your projects.
- Effective and practical utilization of all materials employed with follow through craftsmanship throughout the whole design process.
- Discrimination and awareness of quality regarding industry expectations of current graphic design standards and of current illustration design styles.
- Evidence of thought, technical precision, care & planning in rendering, layout, execution and presentation from the outset of each project is required of you throughout each stage and phase of your projects.

WEEK 1

BEGIN MODULE 4: Duration 4 weeks

LECTURE: Introductions, handouts & material lists

READING: Exploring Illustration: Chapters 1, 2, 3 & 4

HOME WORK: See homework requirements outlined on Project 1

NEW ASSIGNMENT: Project 1: EVOLVING IN A HIGH TECHNOLOGY BOX

STUDIO: Research and idea generation

WEEK 2

DUE: Project 1 - research folder and thumbnails

STUDIO: Continue thumbnails and idea generation

WEEK 3

DUE: Required homework Project 1A

Project 1 - Revised thumbs and roughs: "EVOLVING IN A HIGH TECH BOX"

STUDIO: Continue design and idea refinement

WEEK 4

DUE: Project 1 - revised roughs

STUDIO: Continue design and idea refinement

WEEK 5

FINAL ART DUE TODAY: Project 1: "EVOLVING IN A HIGH TECH BOX":

BEGIN MODULE 5: Duration 5.5 weeks

READING: Exploring Illustration: Chapters 5, 6 & 7

HOME WORK: See homework outlined on Project 2 sheet

NEW ASSIGNMENT: Project 2: "LOST IN INFORMATION"

DUE: Research folder and thumbnails

STUDIO: Continue thumbnails and idea generation

WEEK 6

DUE: Project 2 - revised roughs worked up to a full color comp

WEEK 7

STUDIO: Continue work on Project 3

TUTORIALS: One on one

WEEK 8

DUE: Project 2 - revised second comp pre-grading presentation comp

Homework Chapters 5, 6 & 7

WEEK 9

FINAL ART DUE: Project 2: "LOST IN INFORMATION"

BEGIN MODULE 6: Duration 4.5 weeks

READING: Exploring Illustration: Chapters 8, 9 & 10

HOME WORK: See homework sheet attached to Project 3

NEW ASSIGNMENT: Project 3 - "WHERE IT IS HANDOUT"

WEEK 10

DUE: Project 3 - research folder and thumbnails

STUDIO: Continue thumbnails and idea generation

WEEK 11

DUE: Project 3 - research folder and thumbnails

TUTORIALS: One on one

WEEK 12

DUE: Project 3 - revised thumbs, roughs and revised roughs

Required homework Exploring Illustration: Chapters 8, 9 & 10

TUTORIALS: One on one

WEEK 13

STUDIO: Continue work on Project 3

TUTORIALS: One on one

WEEK 14

DUE: Project 3: "WHERE IT IS HANDOUT"

illustration final grading. Foam core presentation mounted

MALASPINA UNIVERSITY-COLLEGE

ARTG 251: TYPOGRAPHY II COURSE OUTLINE

Course Description

A continuation of Typography 1 with a focus on study of more in-depth typographical topics, research and applications of design and communication principles, to more advanced, contemporary, typographical design and communication problems.

Objectives

Students are expected to:

- Both appreciate and create complex typographical communication products
- Demonstrate an understanding of more detailed aspects of typographical formats
- Apply design principles to the selection and arrangement of type and other elements
- Visually communicate predetermined messages
- Use typographic measurement and classification systems
- Apply legibility and readability research considerations to solving text design problems
- Analyze and structure information
- Prioritize and arrange typographical and other information into a visible hierarchy
- Demonstrate design development process from concept through to presentation
- Demonstrate creative and functional exploration of alternative solutions to assigned visual problems
- Develop visual awareness of effective and current typographical design styles
- Appreciate the historical context of type
- Produce comprehensives for presentation
- Arrange type and complex elements in consistent grid systems
- Develop document formatting skills
- Develop manual presentation skills and execute with care and precision
- Develop computer skills learned to date
- Use typographical and design terminology and increase visual literacy
- Practice aural presentation skills
- Appreciate the need for accurate interpretation of instructions
- Indicate reliability in meeting deadlines
- Create handmade books

Text Books

To be determined.

Evaluation

Each student will be expected to complete the assignments set by the instructor, and to follow

instructions illustrating increased skill and understanding as the course progresses. Students must submit all work on deadline at the beginning of class to be considered for evaluation, and are required to attend and contribute in class.

The Final Grade will be calculated as follows:

Major Typographical design Projects and exercises70%
Test(s) on class lectures/text20%
Attendance, attitude, participation10%
Students are expected to participate in class and in critiques and keep a sketchbook containing class notes and rough working material (sketches, thumbnails, layouts, graphic research, etc.).

Supplemental Information

The best sources of current typographical design are the periodicals:

Applied Arts
Communication Arts
Graphics
Print

Grading Factors

1. Sensitivity to, and employment of, increasingly complex structural relationships and formats in design that may involve type, the design principles, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, creativity and expressiveness in working with the above elements.
3. Application of Legibility and Readability research guidelines and considerations appropriate to the given problem.
4. Ability to convert idea/message into a graphic statement and to communicate a message effectively.
5. Attention to detail in all aspects of typographical design and text formats/formatting.
6. Discrimination and awareness of quality typographical/graphic design standards, and of current typographical/graphic design styles (avoidance of dated and cliché graphic styles and stereotypes).
7. Effective use of design principles to create typographical emphasis, dynamic interest and/or visual hierarchies.
8. Ability to analyze, group and structure information and make use of space as an organizational device.

ARTG 251: TYPOGRAPHY II
COURSE OUTLINE

9. Familiarity with type measurement systems.
10. Evidence of thought, precision and care in planning, layout, execution, implementation and presentation.

WEEK 1

Lecture/Topic: Introduction
Read for next class: TBA

WEEK 2

Lecture/Topic: Experimental Typography
Assignment: Project #1 Visual Poetry Book
Studio: Exercise
Read for next class: TBA

WEEK 3

Assignment: Project #1 Client Interviews
Assignment: Project #1 Present Visual Poetry Research
Studio: Poetry layouts
Read for next class: TBA

WEEK 4

Lecture/Topic: The Handmade Book 1
Studio: Bookmaking demos
Read for next class: TBA

WEEK 5

Lecture/Topic: The Handmade Book 2
Assignment: Project #1 Roughs Due/Critique
Read for next class: TBA

WEEK 6

Lecture/Topic: Font Designers
Studio: Book Construction
Read for next class: TBA

WEEK 7

Lecture/Topic: Document Formatting Standards 1
Assignment: Project #1 Due/Critique
Assignment: Project #2 Social Responsibility booklet
Studio: Exercise
Read for next class: TBA

WEEK 8

Assignment: Project # 2 Research Due/Critique
Read for next class: TBA

WEEK 9

Lecture/Topic: Document Formatting/ Standards 2
Assignment: Project #2 Design Brief Due
Studio: Exercise
Read for next class: TBA

WEEK 10

Lecture/Topic: Complex Typographical problems
Studio: Exercise
Read for next class: TBA

WEEK 11

Lecture/Topic: Typographical Research
Assignment: Project #2 Roughs Due/Critique

WEEK 12

QUIZ
Studio: time permitting
Read for next class: TBA

WEEK 13

Lecture/Topic: Typography for the Web
Assignment: Project #2 Due/Critique
Read for next class: TBA

WEEK 14 (Last Class)

Studio: Portfolio Preparation

MALASPINA UNIVERSITY-COLLEGE

ARTG 261: DESIGN PHOTOGRAPHY II COURSE OUTLINE

Course Description

Expanded exploration of the technical and aesthetic considerations involved in producing quality digital photographic images for graphic design. Improvement of technical proficiency with an emphasis on conceptual, communicative, and creative concerns. Other photographic media and techniques may be explored.

Course Objectives

- Consistent camera operation
- Increased knowledge of digital imaging, editing, and presentation
- Improved technical skills and creative awareness
- Increased knowledge of photographic history, aesthetics, and criticism
- To explore the photographic medium's application in the graphic environment
- Development of researching, academic writing, and visual communication skills

Required Textbooks

Title: Creative Thinking in Photoshop,
Author: Sharon Steuer

Equipment and Materials

90% of all required supplies and materials are covered in the "Start Up Design Kit." Continual access to a 35mm camera, with either manual controls, or an option for manual override, is required in addition to a tripod. Photographic equipment and materials, including digital cameras, lighting and studio equipment, and photographic media are available on a short term loan basis from Scott Leaf, Art Technician, room #116, Bldg. A325, and staff at the Information Technology Centre in the Library.

Project Information

The objectives of ARTG 160 will be realized through lectures, demonstrations, workshops, videos, readings, photographic projects, critiques, and regular use of the camera and computer. Projects will include exposure to various genres of photographic images, and technical and aesthetic factors involved in their realization. A multi-class field trip may be a possibility if time, resources, and opportunity allow.

Information Explored

Photographic History

- Continued understanding of digital photography and photographic practices in historical and contemporary contexts

Composition and Design

- Further realization of desired design results technically, conceptually, and aesthetically

Technical Photographic Information

-Further understanding of camera controls

- Learn advanced exposure techniques, applications, and usage

- Learn photo-communication techniques and practices

- Gain further proficiency in Photoshop

Studio and Natural Lighting

- Continued use and understanding of the studio environment, particularly mono-lights, subject lighting arrangements, and use of various lighting materials.

Presentation Skills:

-Further development of presentation techniques

Evaluation

Final grades will be assigned according to the following distribution:

5 Photographic Projects	65 %
Major Project	20 %
Exhibition Review	5 %
Final Portfolio & Critique Participation	10 %

WEEK 1

Review Syllabus, Outline, and materials

Lecture: Lecture on Photographic application in the design environment

Project 1: Self Portraiture/Business Card and Personal Self Portrait

Small group discussion and class reporting re: portrait, self-portrait, and study of the figure

Assigned readings

WEEK 2

Major Project: Assignment and lecture

Project 2: Photo-Communication Layout

Lecture: The Art of Photo-Communication - Approaches and Techniques

Studio: Lighting Troubleshooting

Assigned research and readings

ARTG 160: DESIGN PHOTOGRAPHY 1
COURSE OUTLINE

WEEK 3

Thumbs Due: Project 1: Self Portraiture, Business Card and Personal Self Portrait
Video or Guest Photojournalist
Assigned readings

WEEK 4

Exhibition Review
Roughs Due: Project 1 Self Portraiture, Business Card and Personal Self Portrait
Thumbs Due: Project 2: Photo-Communication Layout
Studio
Assigned readings and video

WEEK 5

Critique: Project 1: Self Portraiture
Roughs Due: Project 2: Photo-Communication Layout
Lecture, Demo, and Video: Photography and Design Applications
Studio

WEEK 6

Project 3: Product Design (3D) and Copy work
Lecture, Demo and Video: Product Design in the Graphic Environment
Guest Speaker
Assigned readings

WEEK 7

Critique: Project 2: Photo-Communication Layout
Project 4: Photo-Manipulation and Book Cover
Lecture and demo: Photographic Manipulation Techniques
Assigned research and readings

WEEK 8

Workshop: Photographic set-ups for Product Design and Copy work: Documenting 2-D and 3-D designs
Thumbs Due: Project 3: Product Design (3D) and Copy work
Thumbs Due: Project 4: Photo-Manipulation and Book Cover Cards
Assigned readings

WEEK 9

MUC Study Day – No Scheduled Classes

WEEK 10

Roughs Due: Project 3: Product Design (3D) and Copy work
Roughs Due: Project 4: Photo-Manipulation and Book Cover

WEEK 11

Critique: Project 4: Photo-Manipulation
Critique: Major Project

WEEK 12

Critique: Project 5: Product Design (3D) and Copy work
In class discussions and personal interviews
Studio

WEEK 13

Review Major Project
Presentation of Exhibition Reviews
Personal interviews
Studio

WEEK 14

Final Portfolio Presentation

MALASPINA UNIVERSITY-COLLEGE

ARTG 270: DESIGN PRODUCTION COURSE OUTLINE

Course Description

A study of the design production process and its relevance and application to the preparation of artwork for both print and digital outcomes. All relevant aspects of contemporary printing processes, file management and preparation will be studied and applied to design projects.

Course Objectives

- To gain knowledge of the printing process.
- To gain knowledge of digital production techniques.
- To learn how to conduct client interviews, prepare thumbnail & rough concepts, prepare finished artwork & file preparation for print and digital production.
- To first practice this knowledge through production tasks.
- To then apply and understand this knowledge through major design projects that address different aspects of print and digital production.
- To gain knowledge of the specialized technology and vocabulary of the graphics industry and to apply this knowledge in the development and completion of the projects.
- To understand how this technology affects the design and production of computer files.
- To be creative within the parameters of the client's needs and the print and digital production limitations such as paper, colour, and screen. That is, design in relationship to cost.
- To use contemporary graphic software together with traditional hand skills to accomplish all of the above!
- To encourage the student to develop a personal creative expression within the above parameters.

Required Textbooks

Title: Production for Designers
Author: Alan Pipes

New appropriate books to be assigned.

Equipment and Materials

Recordable CDs plus a full graphic supply kit for the creation of thumbs, roughs and hand created artwork.

The 3-hour weekly class will be divided into a mix of lectures, demonstrations, practicals, one-on-one discussions with the instructor and group discussions.

Evaluation

3 Quizzes	20%
Tasks.....	30%
3 Projects	40%
Attendance/participation.....	10%

WEEK 1

Lecture: Project 1. Course overview, Questions

Assignment: Project 1 Briefing. Wine Label - Black & White only with Die cut.

Homework: thumbs and roughs

WEEK 2

Lecture: Professionals, Commissioning illustration, line art, resolution, die cuts, file prep.

Due: Project 1: Work in progress

Homework: Tasks: Scan line art, Prepare die cut line, Illustrator

WEEK 3

Lecture: Project 2. Halftones, line screen & resolution, Duotones, Grayscale illustration & Photography, file prep

Assignment: Project 2 Briefing. Grayscale newspaper and Duotone magazine Ad

Due: Project 1 – Black & White die-cut label

Homework: scan photo, change resolutions, create duotones, Photoshop

WEEK 4

QUIZ 1

Lecture: Printing processes

Due: Work In Progress

Homework: Continue Project 2.

WEEK 5

In-class visit: Paper Rep invited to class

Studio

Homework: Complete Project 2

WEEK 6

Lecture: Project 3. Spot colour, paper, text import, folds, bleeds, separations, proofing, file prep.

Due: Project 2 – Black & White and Duotone Ad

Homework: Project 3 thumbs

ARTG 270: DESIGN PRODUCTION
COURSE OUTLINE

WEEK 7

Lecture: Quark & file prep 1

Due: Project 3 thumbs

Homework: Project 3 roughs

WEEK 8

QUIZ 2

Lecture: Illustrator & file prep

Due: Project 3 roughs

Homework: 3D and colour stage 3

WEEK 9

Lecture: Adobe Acrobat 1 - online reading

Project 4 Briefing. CMYK Paper promotion – review

Homework: Complete Project 3 & prep acrobat files for prepress and review

WEEK 10

Lecture: Adobe Acrobat 2 - online reading

Due: Project 3 – Spot colour brochure

Project 4 thumbs

WEEK 11

Studio: In class discussions

Due: Project 4 thumbs

Homework: Project 4 roughs

WEEK 12

QUIZ 3

Studio: In class discussions

Due: Project 4 roughs

Homework: Project 4 revised roughs

WEEK 13

Studio: In class discussions

Due: Project 4 revised roughs

Homework: Project 4 Final

WEEK 14

Due: Project 4 – CMYK paper promo final

***Note:** Visits to Printers and other Graphic Professionals positioned as arranged throughout the course.*

MALASPINA UNIVERSITY-COLLEGE

ARTG 342: ILLUSTRATION II COURSE OUTLINE

Course Description

Continuation of the in-depth exploration begun in ARTG 241 of illustration as information and comment while achieving this through composition, concept development and style as part of the visual communication process.

Course Objectives

Focus will be on illustration as information and comment while always achieving this through composition, concept development and style as part of the visual communication process.

Required Textbooks

To be announced.

Equipment and Supplies

90% of all required supplies and materials are covered in the "Graphic Start Up Design Kit." You may require additional items as you customize your process and projects.

Evaluation

- A combination numeric and a letter-grade scale will be used to evaluate projects. A detailed grade sheet will be completed for each assignment as part of the learning process.
- All exercises and assignments will require some time spent outside of class in order to complete.
- You are expected to attend all sessions of this course and to participate fully in labs, discussions, critiques; you will be continually observed and graded accordingly.
- Final course evaluation will be calculated as follows:

Assignments	25%
Class exercises	30%
Major Project	25%
Attendance & Participation	2%

All in projects are due on the day and time they are scheduled. This means that all presentation matting must be done before the due date and time. Failure to meet all deadline requirements will see the project grade affected:
Project late for class and time = minus 15%
Late by one day = minus 25%
Two days late = minus 50%
Three days late = minus 75%
There is no fourth day!

Critical Instructor Grading Factors

1. Sensitivity to, and employment of, all structural compositional relationships in the design of the illustration that may involve form, volume, all of the design principles, imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, expressiveness and creativity in all stages of your projects is required.
3. Demonstrate in each project the effective use of all 2D design principles, especially the principles of contrast, and idea clarity.
4. Demonstrate an understanding of legibility and readability issues.
5. Effective visual, written and verbal communication throughout each stage the projects.
6. Effective use of all of the design principles to create emphasis, dynamic interest, grouping and/or visual hierarchies.
7. Ability to analyze, group and organize visual information to make use of space as one of the dynamic elements.
8. Conduct research and analysis for each stage of a project.
9. Effective and practical use of materials and craftsmanship.
10. Demonstrate awareness of current graphic design industry standards and of current illustration design styles.
11. Evidence of thought, technical precision, care & planning in rendering, layout, execution and presentation through each stage of a project.
12. Hand in all stages of assignments when they are due without a litany of excuses and apologies.

Through out this course the student must demonstrate an ability to solve the given design illustration problems within the limitations specified utilizing a professional effort and attitude. This course requires the student to complete four major projects. These four projects are important studies requiring and reinforcing research, conceptual development through thumbs, roughs and comps, while utilizing applied design drawing knowledge and skills

WEEK 1

BEGIN MODULE 1: Duration 4.5 weeks

LECTURE: Introductions / handouts / material lists

ASSIGNMENT: Project 1: ICON PARALINE

STUDIO: research and idea generation

WEEK 2

DUE TODAY: research folder, thumbnails, & elevations re: Project 1: "ICON PARALINE"

STUDIO: continued thumbnails and idea generation

WEEK 3

DUE TODAY: revised elevations and rough paraline plotting re: Project 1: "ICON PARALINE"

STUDIO: continued thumbnails and idea generation

WEEK 4

DUE TODAY: revised paraline plotting and color selection re:

Project 1: "ICON PARALINE"

STUDIO: continued design and idea refinement

WEEK 5

FINAL ART DUE TODAY: Project 1: "ICON PARALINE"

BEGIN MODULE 2: Duration 5.5 weeks

NEW ASSIGNMENT: Project 2: "IDEAL STUDIO PARALINE"

DUE TODAY: research folder and thumbnails

STUDIO: continued thumbnails and idea generation

WEEK 6

DUE TODAY: research folder, thumbnails, & elevations re: Project 2: "IDEAL STUDIO PARALINE"

STUDIO: continued thumbnails and idea generation

WEEK 7

DUE TODAY: Project 2: revised thumbs & roughs worked up to full color "IDEAL STUDIO PARALINE"

WEEK 8

STUDIO

WEEK 9

DUE TODAY: Project 2: "IDEAL STUDIO

PARALINE" revised second comp pre-grading

DUE TODAY: Required homework Project 2A

WEEK 10

FINAL ART DUE TODAY: Project 2: "IDEAL STUDIO PARALINE" presentation mounted - 9 AM sharp!

BEGIN MODULE 3: Duration 4.5 weeks

NEW ASSIGNMENT: Project 3: "TRADESHOW BOOTH"

WEEK 11

DUE TODAY: research folder and thumbnails re:

Project 3: "TRADESHOW BOOTH"

STUDIO: continued thumbnails and idea generation

WEEK 12

DUE TODAY: research folder and thumbnails re:

Project 3: "TRADESHOW BOOTH"

WEEK 13

DUE TODAY: revised thumbs, roughs and revised roughs Project 3: "TRADESHOW BOOTH"

DUE TODAY: Required homework Project 3A

TUTORIALS: One on one

WEEK 14

DUE TODAY: Project 3: "TRADESHOW BOOTH" illustration final grading / foam core presentation

MALASPINA UNIVERSITY-COLLEGE

ARTG 343: STORYBOARDING COURSE OUTLINE

Course Description

An in-depth exploration of drawing and illustration as applied to the needs of story boarding for time based animation and other digital narratives. Topics and projects will explore composition, structuring, concept development and style as part of the visual animation communication process.

Course Objectives

A key ingredient to becoming a successful storyboard artist is mastering the visual storytelling process, whether for film, animation, or multi media. This course explores not only the history of storyboards and animatics, and why they are so important to the production process. It also offers a hands-on experience to further understand how visual stories are told through technical elements such as composition, lighting, framing, and perspective. Also students will be reviewing and sharpening their necessary drawing skills as well as adapting themselves to the materials to be utilized.

By the end of this course the student is expected to:

- Have a basic understanding of 2D design and especially of storyboard composition design
- Utilize the hardware and software required to explore and create these identity constructions (Illustrator, scanners, printers, etc.)
- Use research and analysis skills to assess precedents, target audience, marketing, and story telling appropriateness
- Demonstrate design development process from research, through to concept development, and presentation of story elements
- Apply design principles, typographic skills, image manipulation skills, organizational skills, presentation skills, and technical skills learned to date, in the creation of effective and readable title graphics
- Communicate information effectively, attract interest and inform readers
- Apply knowledge of legibility, and readability to the effective manipulation of typographical elements
- Visually communicate predetermined messages
- Analyze and structure simple information
- Prioritize and arrange typographical and other information into a visible hierarchy
- Demonstrate creative and functional exploration of alternative solutions to given visual problems
- Develop visual awareness of effective and current typographical design styles
- Produce comprehensives for presentation
- Demonstrate communication skills in presenting layouts/ideas visually, verbally and in writing
- Have a basic understanding of relevant identity design prepress and print production issues
- Accurately interpret directions, and indicate reliability in both the execution of directives as given and responding within time limitations

Required Textbooks

To be determined

Equipment and Materials

To be determined

Evaluation

Each student will be expected to complete the assignments set by the instructor, and to follow specified directions and project steps. The Final Grade will be calculated as follows:

Attendance, Attitude and Participation20%
Students are expected to attend the entire 3-hour session and to arrive on time. Participation can include critiquing, asking intelligent questions, making good presentations and general interest, engagement and effort.

Quiz.....10%
Students will be tested on material covered in class lectures, handouts and projects.

Projects50%
This is the grade for the final polished versions of the complex projects. All projects must be completed and submitted on time at the beginning of class.

Project Process Portfolios20%
The preliminary stages of each project are complex and important. This grade will be based on the research, thumbnails, roughs, proposals, presentation materials etc. required for each project. Students are responsible for tracking, maintaining and assembling their portfolios of

ARTG 343: STORYBOARDING COURSE OUTLINE

research, thumbnails, roughs, proposals, presentation materials, etc. ready for instructor review at all times.

Note

Each student is entitled to ONE, 1-week extension to be used on a project of the student's choice. No further extensions will be granted for the term. 25% per day will be deducted for late project submissions for only 4 days; at this point you receive a 0% for the project. Final grades will be posted on the web at the end of term. The criteria will be those stated in the student handbook.

Supplemental Information

Students are encouraged to browse library shelves for relevant material. The best sources of current graphic design are the periodicals:

Applied Arts
Communication Arts
Graphis
Print
How

Critical Instructor Grading Factors

1. Sensitivity to, and employment of, all structural compositional relationships in the design of the illustration that may involve form, volume, all of the design principles, imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, expressiveness and creativity in all stages of your projects is required.
3. Demonstrate in each project the effective use of all 2D design principles, especially the principles of contrast, and idea clarity.
4. Demonstrated understanding of legibility and readability issues.
5. Effective visual, written and verbal communication is required of you throughout each stage and phase of your projects.
6. Effective use of all of the design principles to create emphasis, dynamic interest, grouping and/or visual hierarchies is required of you throughout each stage and phase of your projects.
7. Ability to analyze, group and organize visual information so as to make use of space as one of the dynamic elements.
8. A demonstrated thorough practice of research, analysis and design follow through from the out set of each project is required of you throughout each stage and phase of your projects.
9. Effective and practical utilization of all materials employed with follow through craftsmanship throughout the whole design process.

10. Discrimination and awareness of quality regarding industry expectations of current graphic design standards and of current illustration design styles.
11. Evidence of thought, technical precision, care & planning in rendering, layout, execution and presentation from the out set of each project is required of you throughout each stage and phase of your projects.
12. Handing in all stages of the assignments when they were / are due without a litany of excuses and apologies.

Through out this course the student must demonstrate an ability to solve the given design illustration problems within the limitations specified utilizing a professional effort and attitude. This course requires the student to complete three major in-class projects. These three applied projects are important foundation studies requiring and reinforcing research, conceptual development through thumbs, roughs and comps, while utilizing applied design drawing knowledge and skills

WEEK 1

LECTURE: Introductions / handouts / material lists

LECTURE: Conceptual design involving story line as per time and sequencing as part of planning and development

ASSIGNMENT: Project #1: Thumbnail development involving time and sequence planning and development

STUDIO: in class ideation thumbnails

WEEK 2

LECTURE: Application design considerations as per time and sequencing as part of planning and development

DUE : in class ideation thumbnails, roughs and revised roughs

STUDIO: continuation of the design process

WEEK 3:

LECTURE: Application design considerations as per time and sequencing as part of planning and development

DUE : Project 1: Thumbnail development involving time and sequence planning and development

STUDIO: grading and critique of the design process

ASSIGNMENT: Project 2: Storyboard development involving time and sequence planning and development

WEEK 4

LECTURE: Applications of pre-designed camera angle considerations to story design

DUE: thumbs, roughs and revised roughs

STUDIO: continuation of the design process

**ARTG 343: STORYBOARDING
COURSE OUTLINE**

WEEK 5

LECTURE: Applications of pre-designed lighting considerations to story design

DUE: Project 2: presentation of storyboard project for first critique

STUDIO: critique of the design process

WEEK 6

POSSIBLE FIELD TRIP TODAY: ALL STUDENTS MUST ATTEND, AS GRADES WILL BE ASSIGNED FOR PARTICIPATION

WEEK 7

DUE: Project 2: presentation of storyboard project for final critique

STUDIO: grading and critique of the design process

ASSIGNMENT: Project 3: Conceptual story development for student driven theme animation project

WEEK 8

LECTURE: Applied design considerations as per time and sequencing as part of planning and development for student driven theme animation project

DUE : thumbs, roughs and revised roughs

STUDIO: continuation of the design process

WEEK 9

DUE: Revised roughs of student driven theme animation project components

ASSIGNMENT: Project 4: TBD Term Examination

STUDIO: continuation of the design process

WEEK 10

STUDIO: continuation of the design process

WEEK 11

DUE: Project 3: Pre-grading conceptual story development storyboards for student driven theme animation project critique

ASSIGNMENT: Project 4: follow up on TBD Term Examination project

TUTORIALS: One on one

WEEK 12

DUE: Project 3: Final-grading conceptual story development storyboards for student driven theme animation project critique

STUDIO: continuation of the design process
Project 4

TUTORIALS: One on one

WEEK 13

STUDIO: continuation of Project 4.

WEEK 14

DUE: Project 4: Term exam project: complete presentation mounted ready for final grading and critique

MALASPINA UNIVERSITY-COLLEGE

ARTG 344: PHOTO ILLUSTRATION COURSE OUTLINE

Course Description

Exploration of the communicative application of photo-illustration in the graphic environment. A variety of photo-illustrative techniques and applications used in producing art for reproduction and publication are investigated. Particular emphasis is given to natural and studio lighting.

Course Objectives

- Consistent camera and computer operation
- Increased knowledge of photo-illustrative processes and materials
- Improved technical skills and creative awareness
- Increased knowledge of graphic art history and criticism
- Further development of researching, academic writing, and visual communication, skills

Required Textbooks

Title: Digital Photography for Graphic designers:
From Photo Shoots to Image Output
Author: Lee Varis

Equipment and Materials

Most required materials are provided in the "Start Up Design Kit." Supplies for work throughout the term may be obtained at the Bookstore and elsewhere. Some specified items will be available from Technician Scott Leaf, room 116, Art Building, and Computer Lab 210,

Project Information

The objectives for ARTG 344 will be realized through lectures, demonstrations, videos, readings, photo-illustrative projects, critiques, computer application, photographic output, and camera usage. Projects will include exposure to various genres of photo-illustrative images, the technical and aesthetic considerations involved in their realization, and the completion of commercially based projects, e.g. creation of a cover for "Portal" magazine.

Information Explored

Analog and digital photo-illustration design:

- Exploration of the concepts and techniques that support visual organization, camera and computer usage, and design process

Photographic History:

- Further understanding of photography in both historical and contemporary contexts as it relates to the graphic design environment

Magazine Cover Layout:

- Explore design layout approaches

Advertising photo-illustration:

- Examination of contemporary photo-based advertising approaches from a multiplicity of viewpoints

Commercial poster

- Explore client/photographer relationship and how photography can be used effectively to enhance message communication

Studio and Natural Lighting

- Continued use and understanding of the studio environment with an emphasis on mono-lights i.e. lighting strategies with scrims, gels, and gobos, and lighting for specific effects.

Evaluation

Final grades will be assigned according to the following distribution:

4 Photographic Projects.....	60 %
Essay.....	10 %
Personal Imagery.....	15 %
Portfolio & Critique Participation.....	15 %

WEEK 1

Review Syllabus, Outline, and materials
Lecture: Application of Photo-illustration in the design environment

Project 1 - Portal Cover

Presentation: Personal Imagery

Assigned readings

WEEK 2

Project 2 - Crime Stoppers Posters

Lecture: Directorial Photography - Approaches and Techniques

Demo: Studio Practices

Assigned readings

WEEK 3

Roughs Due: Project 1 - Portal Cover

Thumbs Due: Project 2 - Crime Stoppers

Posters

Studio: Lighting Troubleshooting

ARTG 344: PHOTO ILLUSTRATION
COURSE OUTLINE

WEEK 4

Critique: Project 1 - Portal Cover
(Conducted in conjunction with publishing class)
Project 3 - Fashion and Bookplates
Lecture: Approaches to Fashion

WEEK 14

Final Portfolio Presentation

WEEK 5

Final Critique: Project 1 - Portal Cover
(Conducted in conjunction with publishing class)
Roughs Due: Project 2 - Crime Stoppers Posters
Thumbs Due: Project 3 - Fashion and Bookplates
Studio

WEEK 6

Workshop and Studio: Project 2 - Crime Stoppers & Project 3 - Fashion
Critique: Project 1 - Portal Cover (Final design for grading)

WEEK 7

Critique: Project 2 - Crime Stoppers Posters
Project 4 - Mandalas and Calendar Design
Lecture: Guest Artist

WEEK 8

Thumbs Due: Project 4 - Mandalas and Calendar Design
Roughs Due: Project 3 - Fashion
Lecture and Video: Contemporary designers
Discussion: Essay Topics

WEEK 9

MUC Study Day – No Scheduled Classes

WEEK 10

Critique: Project 3 - Fashion and Bookplates
Roughs Due: Project 4 - Mandalas and Calendar Design
Studio

WEEK 11

FIELDTRIP (Vancouver Island) – Gallery Viewing and Designer Portfolios

WEEK 12

Critique: Project 4 – Mandalas and Calendar Design
Group project: Madalas mounting and presentation
Small group discussions and personal interviews
Studio

WEEK 13

Critique: Personal Imagery
Essays Due
Portfolio preparation
Small group discussions and personal interviews

MALASPINA UNIVERSITY-COLLEGE

ARTG 371: PACKAGE DESIGN COURSE OUTLINE

Course Description

This course will introduce students to the packaging industry and package design process; and the application of design and communication principles to package design and communication problems. This course is designed to provide students with dynamic packaging comps for their portfolio.

Course Objectives

On completion, the student is expected to:

- Have a basic understanding of 3D design issues and of the package design industry and packaging products.
- Use a variety of materials to carry out design, layout and construction of 3D packaging.
- Utilize the hardware and software required to create comprehensives and constructions.
- Manipulate paper products and other materials to create effective 3D presentations.
- Use research and analysis skills to assess precedents, target audiences, marketing needs and appropriateness.
- Report research findings and analyses.
- Examine the issues of consumer research, retail environments, branding, materials, manufacturing, legal concerns etc., as they relate to package design.
- Demonstrate design development process from research, through to concept development, and presentation of products.
- Describe the package design process.
- Create visual identity across packaging series.
- Apply design principles, typographic skills, image manipulation skills, organizational skills, presentation skills, and technical skills learned to date, in the creation of effective and readable products.
- Communicate information effectively, attract interest and inform readers.
- Apply knowledge of legibility, and readability to the effective manipulation of typographical elements.
- Visually communicate predetermined messages.
- Analyze and structure information.
- Prioritize and arrange typographical and other information into a visible hierarchy.
- Demonstrate creative and functional exploration of alternative solutions to given visual problems.

- Develop visual awareness of effective and current typographical design styles.
- Produce comprehensives for presentation.
- Demonstrate communication skills in presenting layouts/ideas visually, verbally and in writing.
- Have a basic familiarity with package design, prepress and print production issues.
- Accurately interpret instructions, and indicate reliability in both the execution of directives as given and in meeting deadlines.

Required Textbooks

No textbook is required for this course.

Evaluation

Each student will be expected to complete the assignments set by the instructor, and to follow specified directions and project steps. Basic Grading Factors (next page) describe the nature of project assessment. Students must submit all their work on deadline to be considered for evaluation, and are required to attend and contribute in class. The Final Grade will be calculated as follows:

Attendance, Attitude and Participation10%
Students are expected to attend the entire 3-hour session and to arrive on time. Participation can include critiquing, asking intelligent questions, making good presentations and general interest, positive attitude, engagement and effort.

Quiz10%
Students will be tested on material covered in class lectures, and analysis skills to assess precedents, target audiences, marketing needs, and appropriateness.

Projects and Project Process80%
All projects with all required components must be completed and submitted on time at the beginning of class. The preliminary stages of each project are complex and important. A substantial portion of each project grade will be based on design process such as research, thumbnails, roughs, analyses, proposals, and presentations etc., required for each project. This is a key portion of the grade. A high level of quality and effort is expected for this component. All project stages must be

ARTG 371: PACKAGE DESIGN COURSE OUTLINE

presented at the start of class on the due dates to be considered.

Supplemental Information

Students will be required to collect a variety of graphic design supplies and to have them at hand at all times (rulers, squares, utility knives, pens, etc.). Students must also supply presentation paper/boards for projects.

Students are encouraged to browse library shelves for relevant material. The best sources of current graphic design are the periodicals:

Applied Arts
Communication Arts
Graphics
Print

Grading Factors

1. Sensitivity to, and employment of, structural relationships in design that may involve form, volume, type, the design principles, imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, expressiveness and creativity.
3. Effective use of 2D and 3D design principles, especially contrast.
4. An understanding of legibility and readability issues.
5. Effective visual, verbal and written communications.
6. Effective use of design principles, type, illustration and photography to create emphasis, dynamic interest, grouping and/or visual hierarchies.
7. Ability to analyze, group and organize information and make use of space.
8. Thorough research, analysis, reporting and design process.
9. Effective and practical construction and use of materials
10. Awareness of quality typographical and graphic design standards; and of current typographical and graphic design styles (avoidance of dated styles and type).
11. Knowledge of publishing software and hardware.
12. Knowledge of prepress production issues.
13. Effective 3-D forms that work from all sides
14. Evidence of thought, technical precision, care and planning in layout, execution and presentation.
15. Handing in assignments when they are due.
16. Ability to solve the given design problem within the limitations specified.
17. Effort.
18. Progress.
19. Appropriateness of design solutions.
20. Attitude.

Week 1

Lecture: Course Intro and Intro to 3D Design & Construction

Week 2

Lecture: Intro to Package Design

Assignment: Project #1: 3D Package Redesign

Studio: 3D constructions

Week 3

Lecture: The Package Design Process

Due and Critique: Project#1: Research and Approvals

Week 4

Lecture: Packaging Products and Materials

Due and Critique: Project #1: Design Brief

Week 5

Lecture: Packaging Artwork

Due and Critique: Project #1: Roughs 1

Week 6

QUIZ

Week 7

Due and Critique: Project #1: Roughs 2

Week 8

Lecture: Supplementary Packaging Info

Assignment: Project #2: Packaging Series

Due and Critique: Project #1: Finals

Week 9

Due and Critique: Research and Approvals

Week 10

Lecture: Update

Due and Critique: Project #2: Design Brief

Week 11

Due and Critique: Project #2: Roughs 1

Week 12

Due and Critique: Project #2: Roughs 2

Week 13

Due and Critique: Project #2: Rough Finals

Week 14

Due and Critique: Project #2: Finals

MALASPINA UNIVERSITY-COLLEGE

ARTG 372: GRAPHIC DESIGN FOR PUBLISHING COURSE OUTLINE

Course Description

An examination of graphic design and production for the publishing industry. Students will explore the publication, newspaper, book, magazine, and/or annual report design and production process and apply research, analysis, design, communication, technical, typographical and digital production skills to the creation of complex documents and comprehensives for the fast-paced publishing industry.

Course Objectives

Students are expected to:

- Have a basic familiarity with the publishing industry
- Carry out page design and layout for a newspaper, magazine, book or annual report
- Utilize the hardware and software required to research and create these publications
- Apply design principles, typographic skills, image manipulation skills, organizational skills, presentation skills, and technical skills learned to date, in the creation of effective and readable layouts
- Communicate information effectively, attract interest, inform and if necessary entertain readers
- Apply knowledge of key design principles, legibility, and readability to the effective manipulation of typographical elements
- Use researching and analytical skills to assess precedents, target audiences, marketing issues, publication design styles and appropriateness and report on findings
- Demonstrate communication skills in presenting research and layouts/ideas visually, verbally and in writing
- Have a basic understanding of publishing prepress production issues, and the preparation and formatting of multiple page documents
- Demonstrate thoughtful design development process from research, analysis and reporting through to concept development and presentation
- Arrange complex type and image components within organizational frameworks and standard digital style sets
- Create accurate layouts incorporating professional publishing standards
- Appreciate the need for accurate interpretation of instructions for all work and indicate reliability in meeting deadlines

Evaluation

Each student will be expected to complete the assignments set by the instructor, and to follow specified instructions and project steps. Basic grading factors (next page) describe the nature of assessment. Students must submit all work (including process stages) on deadline at the start of class to be considered for evaluation.

The Final Grade will be calculated as follows:

Attendance, Attitude and Participation10%
Students are expected to attend the entire 3-hour session and to arrive on time. Participation can include critiquing, asking good questions, effective presentations and general interest, attitude, engagement and effort.

Projects and Project Process90%
All projects and project stages must be completed and submitted on time at the beginning of class. The preliminary stages of each project are complex and important. A substantial portion of the individual project grades will be based on design process such as research, analysis, thumbnails, reports, roughs, sketches, proposals, presentation materials etc. required for each project. A high level of quality and effort is expected for this component.

Supplemental Information

Students will be required to collect a variety of graphic design supplies and to have them at hand at all times (markers, rulers, squares, pens, etc.). Students will also need to supply presentation boards for projects.

Students are encouraged to browse library shelves for relevant material. The following text on reserve is useful:

The Newspaper Designer's Handbook,
by Tim Harrower

The best sources of current quality publication design are the periodicals:

Applied Arts
Communication Arts
Graphis
Print
How

Project Grading Factors

1. Sensitivity to, and employment of, structural

- relationships in design that may involve type, the design principles, imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination expressiveness and creativity.
 3. Effective use of design principles.
 4. Application of legibility and readability research, guidelines and considerations.
 5. Effective visual, written and verbal communication skills.
 6. Effective use of design principles, type, illustration and photography to create emphasis, dynamic interest, grouping and/or visual hierarchies.
 7. Ability to analyze, group and organize information and make use of white space.
 8. Effective research, analysis and reporting and thorough design process.
 9. Effective use of a grid system.
 10. Discrimination and awareness of quality typographical and graphic design standards; and of current typographical and graphic design styles (avoidance of dated styles and type).
 11. Knowledge of publishing software and hardware especially page layout software.
 12. Knowledge of prepress production page layout and type measurement systems.
 13. Familiarity with page layout and type measurement systems.
 14. Evidence of thought, technical precision, care and planning in rendering, layout, execution and presentation.
 15. Handling in process and projects on deadline.
 16. Ability to solve the given design problem within the limitations specified.
 17. Knowledge of publishing standards and attention to detail in standard typographical styles and formats.
 18. Effort.
 19. Progress.
 20. Appropriateness of design solutions.
 21. Attitude.

Week 1

Lecture: Course Intro and the Publishing Industry
Assignment: Project #1
Studio: Research

Week 2

Lecture: Newspaper Design: Grids and Structure
Due and Critique: Project #1 Research, Examples, Analysis

Week 3

Lecture: Newspaper Layout and Quark

Due and Critique: Present Project #1 Proposals and Thumbnails

Week 4

Lecture: Book Design
Due and Critique: Present Full size Newspaper Roughs
Assignment: Project #2 Annual Report

Week 5

Lecture: Update
Due and Critique: Project #1 Finals
Due and Critique: Project #2 Research and Approvals

Week 6

Lecture: Update
Due and Critique: Project #2 Roughs
Assignment: Project # 3 Magazine

Week 7

Lecture: Magazine Design
Due and Critique: Project #2 Rough Finals
Due and Critique: Project #3
Research/Examples/Approvals (1-3)

Week 8 Study Days: no class

Week 9

Due and Critique: Project #2 Finals
Due and Critique: Project #3 Analysis/Report

Week 10

Lecture: Magazine Layout and Quark
Due and Critique: Present Project #3 Roughs

Week 11

Lecture: Imposition
Due and Critique: Present Project #3 Roughs
Studio: Work Session (time permitting)

Week 12

Due and Critique: Present Project #3 Rough Finals

Week 13

Due and Critique: Project # 3 Finals

Week 14

Last Class
Studio: Work Session for portfolio development, awards submissions and consultations

MALASPINA UNIVERSITY-COLLEGE

ARTG 373: INTERFACE COMMUNICATION DESIGN COURSE OUTLINE

Course Description

A study and practice of the design principles used to create interface design for print and digital systems. Subjects covered will include system visibility, metaphor, user controls and freedoms, standards, navigation and design aesthetic function and communication.

A course that explores and combines these fundamental concepts through design and study projects intended to utilize fundamental visual design skills (1st and 2nd year ARTG and DIGI courses), and also to prepare students for further digital and information studies (4th year ARTG and DIGI courses).

An example of Interface Communication Design for an airport may manifest in these ways:

1. Physical Signage that controls and guides the traveler through the airport
2. A physical or digital map that enables the traveler to understand their location within a physical space.
3. An interactive website that allows the traveler to access information about the airport and to navigate their way through a digital space.

In each of these examples the designer provides clearly recognizable, understandable user-friendly systems of information throughout our multicultural urban cities. These user-friendly systems could be either user interactive or not, but all utilize different approaches to information organization and utilize relevant technologies to manifest.

Course Objectives

1. An introduction to how human perception and cognitive function must be considered in order to create effective interface design.
2. A study of historical and contemporary visual interface design in relationship to evolving and emerging technologies.
3. An introduction to systems of information organization and navigation.
4. A study of conventions, standards and controls placed upon designers and users of communal interactive systems.
5. A review of icons, signs and symbols as methods of visual communication.
6. To apply all the design and digital knowledge skills acquired in the 1st and 2nd years of the BA Graphic Design

program to Interface Communication Design projects.

Course Structure

The 3-hour weekly class will be divided into a mix of lectures, demonstrations, exercises, one on one discussions with the instructor and group discussions.

Project Structures

Projects will consist of the following processes:

1. Research and study
2. Creation of concept thumbnail designs and/or design proposals
3. Creation of the approved design concept in appropriate media.
4. An aural and visual presentation of the final project.

Materials

Students will require a compliment of writing, drawing, and colouring tools as well as storage devices for file saving. The Graphics kit will suffice.

Textbooks - To be determined

An example might be

Title: Interface Design

Author: Marc Silver

A broad range of reading assignments are given in order to stimulate thought and provide foundational thinking in areas of human behaviour and perception.

Evaluation

Students will be graded on the 4 steps described under project structures and will be provided with a breakdown of how the grade will be assigned.

Grades

2 Quizzes	20%
3 Projects	70%
Participation	10%

WEEK 1

Lecture/Topic: Overview of course content, objectives and studio practices.

Assignment: Project 1 discussion

Read for next class: TBA

**ARTG 373: INTERFACE COMMUNICATION DESIGN
COURSE OUTLINE**

WEEK 2

Lecture/Topic: Designing for human perception and cognitive function.

Assignment: Project 1 research due

Read for next class: TBA

WEEK 3

Lecture/Topic: Design principles used in interface communication design.

Assignment: Project 1 thumbs due

Read for next class: TBA

WEEK 4

Lecture/Topic: Creating a comprehensive proposal for an interface communication design project.

Assignment: Project 1 roughs due

Read for next class: TBA

WEEK 5

Lecture/Topic: Designing for and adapting to changing and evolving technologies. Historical and contemporary overview.

Assignment: Project 1 due

Assignment: Project 2 discussed

Revise for Quiz

WEEK 6

Quiz 1: Based on reading and lectures

Assignment: Project 2 research due

Read for next class: TBA

WEEK 7

Lecture/Topic: Digital conventions, standards and controls for interface communication designers.

Assignment: Project 2 proposal due

Read for next class: TBA

WEEK 8

Studio: Individual review of projects

Assignment: Project 2 roughs due

Read for next class: TBA

WEEK 9

Lecture/Topic: Review of signs, symbols and icons in the context of interface communication design.

Assignment: Project 2 due

Assignment: Project 3 discussed

Read for next class: TBA

WEEK 10

Lecture/Topic: Methods for testing interface usability.

Assignment: Project 3 research due

Read for next class: Revise for Quiz

WEEK 11

Assignment: Project 3 proposal due

Quiz 2 Based on reading and lectures

Read for next class: TBA

WEEK 12

Studio: Designing interfaces for users with disabilities.

Assignment: Project 3 roughs due

WEEK 13

Studio: Individual review of projects

Assignment: Project 3 revised roughs

WEEK 14 (Last Class)

Assignment: Project 3 due. Major presentation

MALASPINA UNIVERSITY-COLLEGE

ARTG 374: ENVIRONMENTAL DESIGN COURSE OUTLINE

Course Description

An investigation of three-dimensional signage, exhibition and display communication design. Topics and projects cover conceptual development follow through hands-on production of signage, display and trade show working drawings and 3D models.

Course Objectives

Art G 374 addresses the relationship between the various stages of design as it functions with in 'environmental visual communication' and as a relationship to the production and creation of our cultured environment. We begin at that point the designer gets the job offer, following through the traditional sequential stages requiring, first in depth research, followed by conceptual and logistical processing of the project as a solution for the client and the client's client(s), and all intended production mediums and media.

Required Textbooks

Title: A Primer of Visual Literacy
Author: Donis A. Dondis
Publisher: The MIT Press
ISBN: 0 - 262 - 154029 - 0 (current edition)

Title: Reading Images: The Grammar of Visual Design
Author: Gunther Kress / Theo van Leeuwen
Publisher: Routledge
ISBN: 0 - 415 - 10600 - 1

Additional text(s) are to be determined

Equipment and Materials

Graphic Supply Kit. Students are expected to acquire the relevant tools and materials on a project basis

Evaluation

Attendance, punctuality, process, and readiness to work a full three hours 25%
Four major projects 75%

The instructor's grading guidelines will be based upon these:

Critical Instructor Grading Factors

1. Sensitivity to, and employment of, all structural compositional relationships in the design of the illustration that may involve form, volume, all of the design principles,

- imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, expressiveness and creativity in all stages of your projects is required.
3. Demonstrate in each project the effective use of all 2D design principles, especially the principles of contrast, and idea clarity.
4. Demonstrate an understanding of legibility and readability issues.
5. Effective visual, written and verbal communication throughout each stage the projects.
6. Effective use of all of the design principles to create emphasis, dynamic interest, grouping and/or visual hierarchies.
7. Ability to analyze, group and organize visual information to make use of space as one of the dynamic elements.
8. Conduct research and analysis for each stage of a project.
9. Effective and practical use of materials and craftsmanship.
10. Demonstrate awareness of current graphic design industry standards and of current illustration design styles.
11. Evidence of thought, technical precision, care & planning in rendering, layout, execution and presentation through each stage of a project.
12. Hand in all stages of assignments when they are due without a litany of excuses and apologies.

Project Presentation(s)

Completed projects express and explore the variety of work done in and out of studio time. They are intended for the graduation portfolio. Therefore, these projects will be professionally presented at all times. All illustrations, photographs of models and prototypes etcetera will be mounted on black on black foam core with at minimum 2" border. A demonstration of how to accomplish these presentations will be given.

WEEK 1

LECTURE: Introductions, handouts, material and book lists

ASSIGNMENT: Project 1: The Zoo

STUDIO: Research and idea generation

**ARTG 374 ENVIRON/DESIGN
COURSE OUTLINE**

WEEK 2

LECTURE: What constitutes environmental design as communication?
STUDIO: Project 1: continued thumbnails and idea generation
TUTORIALS: One on one

WEEK 3

LECTURE: The urban citizen's dependence on environmental communication
STUDIO: Project 1: continued design and idea refinement
TUTORIALS: One on one

WEEK 4

LECTURE: Reading strategies in a three-dimensional created environment
DUE TODAY: Project 1: The Zoo
CRITIQUE DAY

WEEK 5

LECTURE: Necessary reading strategies for the international traveler in a three-dimensional man made environment
ASSIGNMENT: Project 2: The trade show booth
STUDIO: research and idea generation

WEEK 6

LECTURE: The essentials of 2D and 3D concept presentation techniques
STUDIO: Project 2: (research, thumbs, and roughs)
TUTORIALS: One on one

WEEK 7

LECTURE: Necessary reading strategies for the handicapped in a three-dimensional created environment
STUDIO: Project 2: (roughs and revised roughs)
TUTORIALS: One on one

WEEK 8

LECTURE: Total franchise design conceptualization
STUDIO: Project 2: super hand executed presentation models and comp(s)

WEEK 9

DUE TODAY: Project 2: super hand executed presentation models and comp(s)
CRITIQUE DAY
ASSIGNMENT: Project 3: The franchise sandwich shop design
STUDIO: research and idea generation

WEEK 10

LECTURE: Integrating the corporate identity with the franchise concept as a form of branding
STUDIO: Project 3: (research, thumbs, and roughs)
TUTORIALS: One on one

WEEK 11

LECTURE: Rationalizing the shop interior for maximum customer flow
STUDIO: Project 3: (revised roughs)
TUTORIALS: One on one

WEEK 12

STUDIO: Project 3: revised final art ready for pre-grading critique

WEEK 13

Studio day
TUTORIALS: One on one

WEEK 14

DUE TODAY: Project 3: final grading and presentation ready final art No extensions will be given!

MALASPINA UNIVERSITY-COLLEGE

ARTG 412: THEORY II-INFORMATION DESIGN COURSE OUTLINE

Course Description

An examination of information design theory, research and practice through topics such as: information design research, communication theory, semiotics and visual rhetoric, visualization of abstract data and abstract concepts, human information processing, text structures, visual charts, illustrations and graphs, information design and research, and contexts for functional communication.

Objectives

Students are expected to:

- Use current information design theory and research to solve information design problems
- Visually communicate information in an effective way
- Structure text (and visual) information for effective readability, communication and comprehension
- Demonstrate an understanding of the information design process including problem identification, information analysis, information structuring, message communication, evaluation and implementation
- Visualize abstract data in the form of charts
- Utilize hardware and software and design skills learned to date to prepare documents
- Research, analyze, think critically, synthesize and order information
- Use semiotic theory to expand the range of creative and functional communication possibilities
- Prepare reports, proposals and presentations
- Demonstrate communication skills in presenting layouts/ideas visually, verbally, in writing
- Build on learning to date in the program and demonstrate progress as they move through the course
- Appreciate the need for accurate interpretation of directives for all work and indicate reliability in both the execution of directives as given and responding within time limitations

Required Textbooks

TBA

Evaluation

Each student will be expected to complete the assignment set by the instructor, and to follow specified instructions and project steps. Students must submit all work (including process stages) on deadline at the start of class to be considered for evaluation.

The Final Grade will be calculated as follows:

1) Attendance, Attitude and Participation 10%
Students are expected to attend the entire 3-hour session and to arrive on time. Participation can include asking good questions, effective presentations and general interest, attitude, engagement and effort.

2) Projects and Project Process 65%
Projects have multiple stages and deadlines that include research and reporting as well as visual communication. All projects and project stages must be completed and submitted on time at the beginning of class.

3) Test(s) 25%
Students will be tested on textbook, resource and class lecture material.

Note:

- Students are responsible for tracking, maintaining and submitting their projects, files, sketchbooks and notes. Work not submitted will be graded as a zero.
- Five marks per day will be deducted for all late submissions until the instructor has the assignment in hand.
- It is the student's responsibility to contact the instructor regarding illness and/or extenuating circumstances.
- Final grades will be posted on the web at the end of term. The criteria will be those stated in the student handbook.

WEEK 1

Lecture/Topic: Introduction and Communication Theory

Studio: Timeline activity

Read for next class: TBA

WEEK 2

Lecture/Topic: Visualizing Abstract Information

Studio: Visual Mapping

Assignment: Project #1 Graphs and Charts

Read for next class: TBA

WEEK 3

Lecture/Topic: Graphs and Charts

Studio: Flowcharting

Read for next class: TBA

**ARTG 412: THEORY II – INFORMATION DESIGN
COURSE OUTLINE**

WEEK 4

Lecture/Topic: User Centered Design

Assignment: Project #1 Roughs due/critique

Read for next class:

WEEK 5

Lecture/Topic: Human Information Processing

Read for next class: TBA

WEEK 6

Lecture/Topic: Instructional Graphics

Assignment: Project #1 Due/Critique

Assignment: Project #2 Designing Instructions

Read for next class: TBA

WEEK 7

Lecture/Topic: Information Analysis and Structuring

Assignment: Project #2 Roughs Due/Critique

Studio: Task Analysis

Read for next class: TBA

WEEK 8

Lecture/Topic: Semiotics 1

Studio: Semiotics exercise

Read for next class: TBA

WEEK 9

Lecture/Topic: Semiotics 2

Assignment: Project #2 Due

Assignment: Project #3

Read for next class: TBA

WEEK 10

Lecture/Topic: Public Information Displays

Studio: Forms, timetables etc

Read for next class: TBA

WEEK 11

Lecture/Topic: Structuring Documents

Assignment: Project #3 Roughs Due

Read for next class: TBA

WEEK 12

QUIZ

Studio: time permitting

Read for next class: TBA

WEEK 13

Lecture/Topic: Information Interaction Design

Assignment: Project #3 Due

Studio: Visual Mapping of Interactive Information

Read for next class: TBA

WEEK 14 (Last Class)

Lecture/Topic: Information Design Research

MALASPINA UNIVERSITY-COLLEGE

ARTG 475: GRAPHIC DESIGN FOR BUSINESS COURSE OUTLINE

Course Description

An investigation of corporate identity graphics utilized in advertising and marketing to communicate goods and services offered. Topics and projects cover conceptual logo development, hands-on design application to business cards, letterheads and envelopes, and signage.

Course Objectives

By the end of this course the student is expected to:

- Have a basic understanding of 2D design and especially of the identity design
- Utilize the hardware and software required to explore and create these identity constructions (Illustrator, scanners, printers, etc.)
- Use research and analysis skills to assess precedents, target audience, marketing, and appropriateness
- Examine the issues of consumer research, retail / corporate environments, branding, materials, manufacturing, legal concerns etc., as they relate to identity design
- Demonstrate design development process from research, through to concept development, and presentation of products
- Apply design principles, typographic skills, image manipulation skills, organizational skills, presentation skills, and technical skills learned to date, in the creation of effective and readable identity graphics
- Communicate information effectively, attract interest and inform readers
- Apply knowledge of legibility, and readability to the effective manipulation of typographical elements
- Visually communicate predetermined messages
- Analyze and structure simple information
- Prioritize and arrange typographical and other information into a visible hierarchy
- Demonstrate creative and functional exploration of alternative solutions to given visual problems
- Develop visual awareness of effective and current typographical design styles
- Produce comprehensives for presentation
- Demonstrate communication skills in presenting layouts/ideas visually, verbally and in writing
- Have a basic understanding of relevant identity design prepress and print production issues

- Accurately interpret directions, and indicate reliability in both the execution of directives as given and responding within time limitations

Required Textbook

To be determined

Equipment and Materials

Graphic supply kit.

Evaluation

Attendance, Attitude and Participation20%
Students are expected to attend the entire 3-hour session and to arrive on time. Participation can include critiquing, asking intelligent questions, making good presentations and general interest, engagement and effort.

Quiz10%
Students will be tested on material covered in class lectures, handouts and projects.

Projects50%

Project Process Portfolios. 30%

The preliminary stages of each project are complex and important. Twenty percent of the grade will be based on the research, thumbnails, roughs, proposals, presentation materials etc. required for each project. A high level of quality and effort is expected for this component. All steps must be presented on the required deadlines to be considered. Students are responsible for tracking, maintaining and assembling their portfolios of research, thumbnails, roughs, proposals, presentation materials, etc. ready for instructor review at all times.

Critical Instructor Grading Factors

1. Sensitivity to, and employment of, all structural compositional relationships in the design of the illustration that may involve form, volume, all of the design principles, imagery, other graphic elements and organizational devices.
2. Evidence of exploration, imagination, expressiveness and creativity in all stages of your projects is required.
3. Demonstrate in each project the effective use of all 2D design principles, especially the principles of contrast, and idea clarity.

**ARTG 475: GRAPHIC DESIGN FOR BUSINESS
COURSE OUTLINE**

4. Demonstrate an understanding of legibility and readability issues.
5. Effective visual, written and verbal communication throughout each stage the projects.
6. Effective use of all of the design principles to create emphasis, dynamic interest, grouping and/or visual hierarchies.
7. Ability to analyze, group and organize visual information to make use of space as one of the dynamic elements.
8. Conduct research and analysis for each stage of a project.
9. Effective and practical use of materials and craftsmanship.
10. Demonstrate awareness of current graphic design industry standards and of current illustration design styles.
11. Evidence of thought, technical precision, care & planning in rendering, layout, execution and presentation through each stage of a project.
12. Hand in all stages of assignments when they are due without a litany of excuses and apologies.

WEEK 1

LECTURE: Introductions, handouts and material lists

ASSIGNMENT: Project #1: B/W logo

STUDIO: in class ideation thumbnails

WEEK 2

LECTURE: Corporate Identity

DUE: roughs and revised roughs

STUDIO: in class continuation of the design refinement

WEEK 3

LECTURE: House colors and typeface(s)

DUE: Project 1:

B/W logo presentation

STUDIO: grading and critique of the design process

ASSIGNMENT: Project 2: Two-color logo & stationary package

WEEK 4

LECTURE: Application design considerations

DUE: thumbs, roughs and revised roughs

STUDIO: in class continuation of the design refinement

WEEK 5

DUE: Project 2: B/W logo presentation mounted for critique

STUDIO: critique of the design process

WEEK 6

FIELD TRIP TODAY: ALL STUDENTS MUST ATTEND, AS GRADES WILL BE ASSIGNED FOR PARTICIPATION

WEEK 7

DUE: Project 2: 2 color logo presentation

STUDIO: grading and critique of the design process

ASSIGNMENT: Project 3: Three-color logo & stationary package

WEEK 8

DUE: thumbs, roughs and revised roughs

STUDIO: in class continuation of the design refinement

WEEK 9

DUE: Revised roughs of logo application components

ASSIGNMENT: Project 4: Term Examination Project - a complete self-promo identity package...

STUDIO: continuation of the design process

WEEK 10

STUDIO: continuation of the design process

WEEK 11

DUE: Project 3: Complete super comp logo package presentation

STUDIO: continuation of the design process

TUTORIALS: One on one

WEEK 12

DUE: Project 3: Complete super comp logo package presentation

STUDIO: continuation of the design process

TUTORIALS: One on one

WEEK 13:

STUDIO: Project 4: Term exam project – work in progress.

TUTORIALS: One on one

WEEK 14:

DUE: Project 4: Term exam project: complete self-promo identity package - presentation

Last day semester project(s) revisal(s) will be accepted...

MALASPINA UNIVERSITY-COLLEGE

ARTG 476: GRAPHIC DESIGN FOR MARKETING COURSE OUTLINE

Course Description

An investigation of in-house studio practices and applications of an advertising and graphic design agency. Topics and projects cover conceptual and hands-on production of print advertising, brochures, direct mail marketing, and outdoor advertising.

Course Objectives

The course objectives are achieved through five projects with each progressively increasing in complexity and utilizing a variety of media.

- All five of the design projects will require concept, design and production within limited budgets and limited time frames. Students will have to successfully achieve a workable / believable balance between these two key variables to get a passing grade.
- Some project's goals will be achieved by a team approach. In one project each student will be teamed up with a student of interior design and the team will be challenged to design a retail business. This will include the retail facility and all marketing graphics. This team approach will be utilized on all projects that warrant this approach.
- Near the two-thirds point in the semester each student will be required to build a digital CD portfolio of their best graphic design so as to launch and market their career. As part of this project's completion, the student will provide the instructor with a packaged copy of their CD portfolio for grading and as a donation for the Graphic Department archive.
- At years end, the graduate will mount a display of their work for the public to view during the Visual and Applied Arts department's year end student exhibition. This will require the class to organize into a highly motivated team to come up with an overall design for the exhibition panels. This final project will determine the greater portion of the "participation grade" for the semester.

Text Books

Title: Contemporary Advertising
Author: William F. Ardens
Publisher: McGraw-Hill
ISBN: 0 - 07 - 296472 - 3

Title: The End of Advertising As We Know It
Author: Sergio Zyman
Publisher: John Wiley & Son
ISBN: 0 - 471 - 22581 - 9

Equipment and Materials

Graphic supply kit

Evaluation

5 Projects	90%
Attendance & Participation	10%

Grading Criteria

The following formula will be applied to all projects:

Thumbnails / Roughs	22.5%
Assigned reading and exercises	27.5%
Final art	27.5%
Punctuality, attendance (for the full 3 hours), Participation creativity, originality, and technique are core requirements. The instructor reserves the right to over ride the student's self grade should the student not make a concerted effort to work for the full three hours of schedule class and studio time	22.5%

Total 100%

WEEK 1

LECTURE: Introductions, course outline

VIDEO: " BURP: PEPSI VS COKE (52 MIN)

ASSIGNMENT: Project #1: Theatre poster

WEEK 2

DUE: Project 1: Theatre poster; thumbs and roughs

STUDIO: Tutorials - one on one

WEEK 3

DUE: Project 1: Theatre poster: roughs and revised roughs

STUDIO: Tutorials - one on one

WEEK 4

DUE: Project 1: Theatre poster: revised roughs

STUDIO: Tutorials - one on one

WEEK 5

DUE: Project 1: Theatre poster: final art and presentation mounted

ASSIGNMENT: Project 2: Exam: Student 'Progressions Poster'

**ARTG 476: GRAPHIC DESIGN FOR MARKETING
COURSE OUTLINE**

WEEK 6

MONITOR: Project 2: Student 'Progressions Poster'

WEEK 7:

DUE: Project 2: Exam: Student 'Progressions Poster'

ASSIGNMENT: Project 3: Graphics and Interior Design students shared retail shop design project.

WEEK 8

MONITOR: Project 3: Graphics and Interior Design students shared retail shop design project.

WEEK 9

MONITOR: Project 3: Graphics and Interior Design students shared retail shop design project.

WEEK 10

DUE TODAY: Project 3: Graphics and Interior Design students shared retail shop design project.

ASSIGNMENT: Project 5: Student 'Progressions Panel' (design concepts)

WEEK 11

MONITOR: Project 5: Student 'Progressions Panel' (design approval)

WEEK 12

MONITOR: Project 5: Student 'Progressions Panel' (begin assembly)

WEEK 13

MONITOR: Project 5: Student 'Progressions Panel' (begin assembly)

WEEK 14:

DUE: Project 5: Student 'Progressions Panel'

DUE: CD Portfolio

MALASPINA UNIVERSITY-COLLEGE

ARTG 477: GRAPHIC DESIGN PRACTICE COURSE OUTLINE

Course Description

A practical examination of the knowledge and skills required to prepare for Graphic Design Business Practice. Students will learn about: Graphic Design legal and copyright issues, forms, portfolio development, estimating, specification preparation and freelancing; working with design clients, employers and service providers; researching and writing Graphic Design documents (e.g., design briefs and proposals); and other aspects of studio practice.

Objectives

This course will help students prepare for the challenging and competitive Graphic Design workplace. The student is expected to:

- Be familiar with basic studio practice, studio management and freelance practice.
- Be familiar with important studio record keeping, accounting, billing and taxation issues.
- Know strategies for job finding, personal identity development, interview preparation and self-selling.
- Practice Graphic Design resume and cover letter writing.
- Practice client presentations and employment interviews through role playing.
- Develop and prepare a portfolio for employment.
- Be familiar with procedures for purchasing printing services and working with service bureaus.
- Write printing specifications.
- Be familiar with key Graphic Design legal issues including copyright and ownership.
- Prepare and write a Graphic Design contract, estimate, design brief and other documents.
- Be familiar with the role of relevant design organizations such as the Graphic Designers of Canada.
- Create and complete Graphic Design business forms such as timesheets, and invoices.
- Understand the importance of file management and time Management.
- Be familiar with client behaviour and develop strategies for working with clients.
- Be familiar with workplace expectations, employment issues, hiring and subcontracting issues, model releases.
- Understand the importance of teamwork.
- Know Graphic Design guidelines for ethical and socially responsible practice.
- Be familiar with ergonomic issues.
- Practice teamwork skills.
- Utilize hardware and software and design skills learned to date to prepare documents.
- Use researching, analyzing, and critical thinking skills to gather and synthesize information.
- Demonstrate communication skills in presenting layouts/ideas visually, verbally, in writing.
- Demonstrate thoughtful design development process from research and analysis, through to concept development and presentation.
- Appreciate the need for accurate interpretation of directives for all work and indicate reliability in both the execution of directives as given and responding within time limitations.

Required Textbooks

To be announced

Evaluation

Each student will be expected to complete the assignment set by the instructor, and to follow specified instructions and project steps. Students must submit all work (including process stages) on deadline at the start of class to be considered for evaluation.

The Final Grade will be calculated as follows:

Attendance, Attitude & Participation.....10%
Students are expected to attend the entire 3-hour session and to arrive on time. Participation can include asking good questions, effective presentations and general interest, attitude, engagement and effort.

Projects & Project Process..... 60%

All projects and project stages must be completed and submitted on time at the beginning of class. Students are responsible for tracking, maintaining and assembling their own research, roughs, proposals, presentation materials, files, final versions etc. for submission. Work not submitted will receive a 0.

Test(s).....30%

Students will be tested on textbook, resource and class lecture material.

ARTG 477: GRAPHIC DESIGN PRACTICE COURSE OUTLINE

Not:

- Students are responsible for tracking, maintaining and submitting their Projects, Exercises, Files, Sketchbooks and Notes. Work not submitted will be graded as a zero.
- Five marks per day will be deducted for all late submissions until the instructor has the project in hand.
- Final grades will be posted on the web at the end of term. The criteria will be those stated in the student handbook.

WEEK 1

Lecture/Topic: Introduction, Becoming a Designer

Assignment: Personal Timesheets

Read for next class: TBA

WEEK 2

Lecture/Topic: Graphic Design Consulting & Practise 1

Assignment: Project #1: TBA Development

Studio: Estimate writing

Read for next class: TBA

WEEK 3

Lecture/Topic: Graphic Design Consulting & Practise 2

Guest Speaker: GDC Executive

Member Studio: Time permitting

Read for next class: TBA

WEEK 4

Lecture/Topic: Graphic Design Consulting & Practise 3

Assignment: Project #1 Roughs Due/Critique

Read for next class: TBA

WEEK 5

Lecture/Topic: Legal Issues, Intellectual Property

and Contracts

Guest Speaker: Lawyer

Assignment: Project #1 Due

Assignment: Project #2 TBA

Read for next class: TBA

WEEK 6

Lecture/Topic: Working with Printers and Service Bureaus

Guest Speaker: Printer

Studio: Writing Print Specifications

Read for next class: TBA

WEEK 7

QUIZ:

Studio: Time permitting

Read for next class: TBA

WEEK 8

Lecture/Topic: Accounting and Taxation

Guest Speaker: Accountant

Assignment: Project #2 Roughs Due/Critique

Read for next class: TBA

WEEK 9

Lecture/Topic: Administration and Record Keeping

Guest Speaker: Business Faculty

Assignment: Project # 2 Due/Critique

Assignment: Project # 3 TBA

Portfolio, Resume and Cover Letter

Read for next class: TBA

WEEK 10

Lecture/Topic: Marketing and Self Promotion

Studio: Design Brief writing

Read for next class: TBA

WEEK 11

Lecture/Topic: Studio Staffing and Management

Guest Speaker: Studio Manager

Assignment: Project #3 Roughs Due/Critique

Read for next class: TBA

WEEK 12

Studio: Role Plays

Read for next class: Chapters

WEEK 13

QUIZ:

Studio: Time permitting

Read for next class: Chapters

WEEK 14 (Last Class)

Lecture/Topic: Social Responsibility and Ergonomics

Assignment: Portfolios due

Studio: portfolio preparation

MALASPINA UNIVERSITY-COLLEGE

ARTG 480: FINAL PROJECT COURSE OUTLINE

Course Description

A detailed study of a communication problem resulting in a final project involving complex multi-part graphic design, illustration and design process management, designed with the specific goals and needs of each individual fourth year student.

Course Objectives

- To give the student an opportunity to demonstrate their mastery of the disciplines studied throughout the degree program. Students will be encouraged to showcase their particular strengths within the discipline of graphic design.
- To create a project aimed at a specific graphic design industry sector that the student has targeted for career entry employment. The creation of this project will use all of the intellectual, analytical, creative and technical skills learned throughout the degree program.
- To research both the target industry sector and the project subject.
- To document this research for discussion with and approval by the instructor.
- To identify the exact nature of the design problem from the above activities.
- To create a contract that defines the parameters of the project and to demonstrate the ability to adhere to the contract terms.
- To create a professional proposal that explains how the project will be accomplished.
- To meet all deadlines established by the instructor and thus complete all aspects of the project.
- To seek professional input wherever applicable and possible.
- To present the final project verbally, accompanied by the final visual design solution in the manner expected by a professional graphic designer.

Evaluation

Students will be evaluated and assessed on the following:

- When working on all aspects of the project to demonstrate professional graphic design work ethics and standards.
- Use research and analytical skills to assess precedents, target audiences and marketing strategies.
- Demonstrate design development process from research, through design process to project completion.
- Apply design and typographic principles.
- Communicate information effectively to attract interest and inform readers.
- Demonstrate communication skills in presenting layouts/ideas visually, verbally and in writing
- Apply knowledge of legibility, and readability to the effective manipulation of typographical elements.
- Demonstrate creative and functional exploration of alternative solutions to the identified design problem.
- Produce comprehensives for presentation
- Demonstrate an understanding of relevant technical production issues related to the final production of the project.

Grades will be assigned in the following manner:

Research – includes sound relevant research, well-written and informative documentation and analysis of the research. 20%

Design Process – includes concept development, contract, proposal, all roughs and presentations to the instructor. 30%

Final project – includes the design quality, the technical manufacture either digitally or physically, the successful and relevant nature of the final design to the identified design problem, and final presentation. 50%

Required Textbooks

To be announced.

WEEKLY SCHEDULE

The following weekly schedule reflects the model used by a graphic design professional in accepting, defining, creating and completing an actual design brief. It also accommodates the instructor's need to effectively address the variety of projects within the 3 credit 14 week semester.

**ARTG 480: FINAL PROJECT
COURSE OUTLINE**

WEEK 1

An introduction to how the final project will be accomplished. Students will be assigned a specific process and timeline for completion of the project.

WEEK 2

Due: Project topic area identified based on preliminary research and discussion.

WEEK 3 & 4

Due: Research and analysis synthesized into a defined design project. A contract defining parameters of the design project agreed to. A proposal developed.

WEEKS 5 & 6

Due: Professional proposal presented and approved. This will include the project description, structure, and method of creation.

WEEK 7 & 8

Due: Concept thumbs and roughs presented for discussion. Work in progress. Individual project deadlines met.

WEEK 8 & 9

Due: Work in progress. Individual project deadlines met.

WEEK 10

Presentation requirements and skills reviewed.

WEEKS 11, 12 & 13

Due: Work in Progress. Individual project deadlines met.

WEEK 14

Due: Final presentations to a small selected group of faculty and an industry representative if possible and available.

Appendix II: Resource Analysis

1. Budget Summary Documents
2. Implementation Tables illustrating the transition from Diploma to Degree

SAMPLE RESOURCE ANALYSIS

Appendix II: Resource Analysis

[revised July 25, 2006 to reflect extra fte funding secured through MUC Joint Planning Process]

Program Title: BA, Major and Minor in Graphic Design

Cost Centres: 2009, 2011, 2014

Salary rates, including fringe benefits:

Top of scale faculty, per fte, per annum	\$89,374
3 hour sessional faculty, per term	\$6,060
Top of Scale Technician per annum	\$68,146
Regular CUPE Support, per hour	\$24

Expenses, Instruction (full year cost)

	#	
Faculty, instructor	0.50	\$44,687
Faculty, technician	0.50	\$34,073
Faculty, temporary	0.25	\$12,120
Upper-level Release (3 sections)	0.38	\$33,515

Work op, students	\$1,000
Professional Development	\$1,000
Supplies	\$5,000
Other: honoraria	\$2,400

Printing/Duplicating	\$1,000
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Telephone	\$250
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Other

Total Annual Expenses, Instruction \$135,045

Start up Costs:

Library	\$10,000
Equipment / Furniture/ Computers	\$34,000
Facilities/Renovations	\$5,000
Information Technology	

Other:

Total Start up Costs: \$49,000

Instructional Support, Ongoing:

Clerical Salaries	\$5,000
Computer refresh cycle (per year)	\$4,000
Library (ongoing)	\$4,000

YEARS 1 & 2

Ministry Grant per FTE	est.	6,000
Tuition per credit hour		116

Annual Revenues

Tuition (list courses) :	# seats	# credits	Revenue
ARTG & DIGI X 6 sections @ 24	144	3	\$50,112
Increased class sizes in existing courses (no. of seats)	116	3	\$40,368
			\$0
			\$0
			\$0
			\$0
			\$0

Total Tuition \$90,480

Total FTE's generated **26.46**

Allocated Grant Funding:
24 FTEs [over 2 yrs] @
\$6000/FTE \$144,000

Total Revenue \$234,480

Available for Instruction	55%	\$128,964
Instructional Support	15%	\$35,172
General Support	30%	\$70,344

SAMPLE RESOURCE ANALYSIS

IT Support	\$3,000
Registration/Admissions	\$4,000
Advising	\$4,000
Marketing/Recruitment	\$5,000
Other:	
Total Ongoing Instructional Support	<u>\$29,000</u>

GRAPHIC DESIGN DEGREE COURSE NUMBERING

NUMBER KEY	1ST YEAR	2ND YEAR	3RD YEAR	4TH YEAR
HISTORY AND THEORY 10	ARTG 110 Theory I: Design Process ARTG 111 Design History			ARTG 412 Theory II: Information Design
DESIGN PRINCIPLES 20	ARTG 120 Graphic Design Principles ARTG 121 Colour Theory			
COMPUTER AND SOFTWARE 30	ARTG 130 Page Layout Software	ARTG 236 Computer Imagery I* ARTG 237 Computer Imagery II*		
ILLUSTRATION 40	ARTG 140 Drawing For Graphic Design	ARTG 241 Illustration I	ARTG 342 Illustration II ARTG 343 Storyboarding ARTG 344 Photo Illustration	
TYPOGRAPHY 50	ARTG 150 Typography I	ARTG 251 Typography II		
PHOTOGRAPHY 60	ARTG 160 Design Photography I	ARTG 261 Design Photography II		
APPLIED GRAPHIC DESIGN 70		ARTG 270 Design Production	ARTG 371 Package Design ARTG 372 Graphic Design for Publishing ARTG 373 Interface Communication Design ARTG 374 Environmental Design	ARTG 475 Graphic Design for Business ARTG 476 Graphic Design for Marketing ARTG 477 Graphic Design Practice
FINAL PROJECTS 80				ARTG 480 Final Project

* The two computer courses had to be renumbered in a slightly different sequence to avoid conflict with the existing ARTG 231 & ARTG 232

DIPLOMA COURSES BECOME DEGREE COURSES

The implementation dates are set at different times to avoid conflict between 2nd year Applied Graphic Diploma courses and BA Major in Graphic Design courses that would run simultaneous in the first transition year of the degree.

DIPLOMA COURSES		DEGREE PROGRAM	IMPLEMENTATION
ARTG 125	Design Approach & Management	ARTG 110 Theory I: Design Process	Fall 2006
ARTG 111	History of Graphic Design	ARTG 111 Design History	Fall 2006
ARTG 122	Design	ARTG 120 Graphic Design Principles	Fall 2006
ARTG 119	Color Theory	ARTG 121 Colour Theory	Fall 2006
	NEW	ARTG 130 Page Layout Software	Fall 2006
ARTG 140	Illustration I	ARTG 140 Drawing For Graphic Design	Fall 2006
ARTG 215	Typography	ARTG 150 Typography I	Spring 2007
ARTG 164	Graphics Photography I	ARTG 160 Design Photography I	Fall 2006
ARTG 124	Computer Imagery I	ARTG 236 Computer Imagery I	Fall 2007
ARTG 225	Computer Imagery II	ARTG 237 Computer Imagery II	Fall 2007
ARTG 141	Illustration II	ARTG 241 Illustration I	Fall 2006
	NEW	ARTG 251 Typography II	Fall 2006
ARTG 165	Graphics Photography II	ARTG 261 Design Photography II	Fall 2006
ARTG 231	Graphic Design & Printing	ARTG 270 Design Production	Fall 2007
	NEW	ARTG 342 Illustration II	Fall 2006
	NEW	ARTG 343 Storyboarding	Fall 2006
ARTG 242	Illustration III	ARTG 344 Photo Illustration	Fall 2007
ARTG 221	3D Design	ARTG 371 Package Design	Fall 2007
ARTG 234	Graphics for Publishing	ARTG 372 Graphic Design for Publishing	Fall 2007
	NEW	ARTG 373 Interface Communication Design	Fall 2006
ARTG 103	Graphics Rendering	ARTG 374 Environmental Design	Fall 2007
	NEW	ARTG 412 Theory II: Information Design	Fall 2006
ARTG 235	Graphics for Business	ARTG 475 Graphic Design for Business	Fall 2007
ARTG 235	Graphics for Marketing	ARTG 476 Graphic Design for Marketing	Fall 2007
	NEW	ARTG 477 Graphic Design Practice	Fall 2006
	NEW	ARTG 480 Final Project	Fall 2006

Courses from outside the Graphics Department will be funded with new funding and increased student revenues

ENG 115	English Composition	Exists
ENGL 225	Business & Technical Writing	Exists
DIGI 110	Intro to Digital Media	Exists
DIGI 220	Web Production 1	Exists
DIGI 320	Web Production 2	Exists
DIGI 365	Interactive Motion Media	Fall 2006
DIGI 496	Senior Digital Media Project	Fall 2006

TRANSITION TO DEGREE FOR DIPLOMA STUDENTS = 123 credits

This table shows the modified third and fourth years of the BA Major in Graphic Design that would allow a graduate of the Applied Graphics Diploma to obtain the degree within four years. Our transition model accommodates these students by offering the modified third year in the same year as the degree is implemented.

1st year of Diploma		2nd year of Diploma		Modified 3rd year of degree		Modified 4th year of degree	
FALL ARTG 111 History of Graphic Design ARTG 125 Design Approach & Management ARTG 140 Illustration II ARTG 164 Graphics Photography II ENG 115 College Composition		FALL ARTG 215 Typography ARTG 221 Three-Dimensional Design ARTG 225 Computer Imagery II (2 sections) ARTG 231 Graphic Design & Printing ARTG 232 Graphic Presentation ARTG 233 Graphic Design For Business		FALL DIGI 110 Intro to Digital Media DIGI 220 Web Production I ARTG 342 Illustration II Elective Elective		FALL ARTG 412 Theory II: Information Design DIGI 365 Interactive Motion Media Elective Elective	
SPRING ARTG 103 Graphics Rendering ARTG 119 Color Theory ARTG 122 Design ARTG 124 Computer Imagery II (2 sections) ARTG 141 Illustration II ARTG 165 Graphics Photography II		SPRING ARTG 226 Computer Imagery II (2 sections) ARTG 234 Graphics for Publishing ARTG 235 Graphics for Marketing ARTG 242 Illustration 3 ENG 290 Intro to Computer-Mediated Communication		SPRING DIGI 320 Web Production II ARTG 343 Storyboarding ARTG 373 Interface Communication Design Elective Elective		SPRING ARTG 477 Graphic Design Practice ARTG 480 Final Project DIGI 496 Senior Digital Media Project Elective	
Diploma Sect Credits	11 33	Diploma Sections 11 Credits	33	Degree Sections 6 Electives 4 Credits	18 + 12 = 30	Degree Sections 6 Electives 3 Credits	18 + 12 = 27

IMPLEMENTATION OF THE BA MAJOR IN GRAPHIC DESIGN – YEAR ONE

2ND YEAR OF GRAPHICS DIPLOMA		
NUMBER	COURSE NAME	HOURS
FALL		
ARTG 215	Typography	2.1.0
ARTG 221	Three-Dimensional Design	2.1.0
ARTG 225	Computer Imagery II - 1	2.1.0
ARTG 225	Computer Imagery II - 2	2.1.0
ARTG 231	Graphic Design & Printing	2.1.0
ARTG 232	Graphic Presentation	2.1.0
ARTG 233	Graphic Design For Business	2.1.0
SPRING		
ARTG 226	Computer Imagery II - 1	2.1.0
ARTG 226	Computer Imagery II - 2	2.1.0
ARTG 234	Graphics for Publishing	2.1.0
ARTG 235	Graphics for Marketing	2.1.0
ARTG 242	Illustration III	2.1.0
ENG 290	Intro to Computer- Mediated Communication	2.1.0
2nd Year Diploma Sections		13

1ST YEAR OF DEGREE		
FALL		
ARTG 120	Graphic Design Principles	2.1.0
ARTG 130	Page Layout Software	1.1.1
ARTG 140	Drawing	2.1.0
ARTG 160	Design Photography I	2.1.0
DIGI 110*	Intro Digital Media	2.1.0
SPRING		
ARTG 110	Theory 1: Design Process	2.1.0
ARTG 111	Design History	2.1.0
ARTG 121	Colour Theory	2.1.0
ARTG 150	Typography I	2.1.0
ENG 115	College Composition	2.1.0
Elective	Non-Graphic Design	3
1st Year Degree Sections		10
Electives		1

MODIFIED 3RD YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
DIGI 110*	Intro to Digital Media	2.1.0
DIGI 220	Web Production I	2.1.0
ARTG 342	Illustration II	2.1.0
Elective	Non-Graphic Design	3
Elective	Non-Graphic Design	3
SPRING		
ARTG 343	Storyboarding	2.1.0
ARTG 373	Interface Communication Design	2.1.0
DIGI 320	Web Production II	2.1.0
Elective	Non-Graphic Design	3
3rd Year Degree Sections		6
Electives		3

Total program sections = 28 or 29

Total electives = 4

Note: *If there are not enough students to fill two sections of DIGI 110 then the total sections offered would be 28.

Note: Diploma and transferring students may need to take more electives in their third and fourth years than a regular degree student order to have the required number of electives to graduate with the degree.

IMPLEMENTATION OF THE BA MAJOR IN GRAPHIC DESIGN – YEAR TWO

1ST YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
ARTG 120	Graphic Design Principles	2.1.0
ARTG 130	Page Layout Software	1.1.1
ARTG 140	Drawing For Graphic Design	2.1.0
ARTG 160	Design Photography I	2.1.0
DIGI 110*	Intro Digital Media	2.1.0
SPRING		
ARTG 110	Theory I: Design Process	2.1.0
ARTG 111	Design History	2.1.0
ARTG 121	Colour Theory	2.1.0
ARTG 150	Typography I	2.1.0
ENG 115	College Composition	2.1.0
Elective	Non-Graphic Design	3
1st year degree sections		10
Electives		1

2ND YEAR OF DEGREE		
FALL		
ARTG 236	Computer Imagery I	2.1.0
ARTG 237	Computer Imagery II	2.1.0
ARTG 241	Illustration I	2.1.0
ARTG 270	Design Production	2.1.0
Elective	Non-Graphic Design	3
SPRING		
ARTG 251	Typography II	2.1.0
ARTG 261	Design Photography II	2.1.0
DIGI 220*	Web Production I	2.1.0
ENG 225	Business English	2.1.0
Elective	Non-Graphic Design	3
2nd year degree sections		8
Electives		2

MODIFIED 3 RD YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
DIGI 110*	Intro to Digital Media	2.1.0
DIGI 220	Web Production I	2.1.0
ARTG 342	Illustration II	2.1.0
Elective	Non-Graphic Design	3
Elective	Non-Graphic Design	3
SPRING		
ARTG 343	Storyboarding	2.1.0
ARTG 373	Interface Communication Design	2.1.0
DIGI 320	Web Production II	2.1.0
Elective	Non-Graphic Design	3
3rd year degree sections		6
Electives		3

MODIFIED 4th YEAR OF DEGREE		
FALL		
ARTG 412	Theory II: Information Design	2.1.0
DIGI 365	Interactive Motion Media	2.1.0
Elective		3
Elective		3
Elective		3
SPRING		
ARTG 477	Graphic Design Practice	2.1.0
ARTG 480	Final Project	2.1.0
DIGI 496	Senior Digital Media Project	2.1.0
Elective		3
4th year degree Sections		5
Electives		4

Total program sections = 28 or 29

Total electives = 10

Note: *If there are not enough students to fill two sections of DIGI 110 then the total sections offered would be 28.

Note: Diploma and transferring students may need to take more electives in their third and fourth years than a regular degree student in order to have the required number of electives to graduate with the degree.

IMPLEMENTATION OF THE BA MAJOR IN GRAPHIC DESIGN – YEAR THREE

1ST YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
ARTG 120	Graphic Design Principles	2.1.0
ARTG 130	Page Layout Software	1.1.1
ARTG 140	Drawing For Graphic design	2.1.0
ARTG 160	Design Photography I	2.1.0
DIGI 110*	Intro Digital Media	2.1.0
SPRING		
ARTG 110	Theory I: Design Process	2.1.0
ARTG 111	Design History	2.1.0
ARTG 121	Colour Theory	2.1.0
ARTG 150	Typography I	2.1.0
ENG 115	College Composition	2.1.0
Elective	Non-graphic elective	3
1st year degree sections		10
Electives		1

2ND YEAR OF DEGREE		
FALL		
ARTG 236	Computer Imagery I	2.1.0
ARTG 237	Computer Imagery II	2.1.0
ARTG 241	Illustration I	2.1.0
ARTG 270	Design Production	2.1.0
Elective	Non-graphic elective	3
SPRING		
ARTG 251	Typography II	2.1.0
ARTG 261	Design Photography II	2.1.0
DIGI 220*	Web Production I	2.1.0
ENG 225*	Business English	2.1.0
Elective	Non-graphic elective	3
2nd year degree sections		8
Electives		2

3RD YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
ARTG 342	Illustration II	2.1.0
ARTG 371	Package Design	2.1.0
ARTG 372	Graphic Design for Publishing	2.1.0
DIGI 320	Web Production II	2.1.0
Elective	Non-graphic elective	3
SPRING		
ARTG 343	Storyboarding	2.1.0
ARTG344	Photo Illustration	2.1.0
ARTG 373	Interface Communication Design	2.1.0
ARTG 374	Environmental Design	2.1.0
Elective	Non-graphic elective	3
3rd year degree sections		8
Electives		2

MODIFIED 4th YEAR OF DEGREE		
FALL		
ARTG 412	Theory II: Information Design	2.1.0
DIGI 365	Interactive Motion Media	2.1.0
Elective	Non-graphic elective	3
Elective	Non-graphic elective	3
Elective	Non-graphic elective	3
SPRING		
ARTG 477	Graphic Design Practice	2.1.0
ARTG 480	Final Project	2.1.0
DIGI 496	Senior Digital Media Project	2.1.0
Elective	Non-graphic elective	3
4th year degree sections		5
Electives		4

Total program sections = 31

Total electives = 9

Note: Diploma and transferring students may need to take more electives in their third and fourth years than a regular degree student in order to have the required number of electives to graduate with the degree.

IMPLEMENTATION OF THE BA MAJOR IN GRAPHIC DESIGN – YEAR FOUR

1ST YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
ARTG 120	Graphic Design Principles	2.1.0
ARTG 130	Page Layout Software	1.1.1
ARTG 140	Drawing	2.1.0
ARTG 160	Design Photography I	2.1.0
DIGI 110*	Intro Digital Media	2.1.0
SPRING		
ARTG 110	Theory I: Design Process	2.1.0
ARTG 111	Design History	2.1.0
ARTG 121	Colour Theory	2.1.0
ARTG 150	Typography I	2.1.0
ENG 115	College Composition	2.1.0
Elective		3
1st year degree sections		10
Electives		1

2ND YEAR OF DEGREE		
FALL		
ARTG 236	Computer Imagery I	2.1.0
ARTG 237	Computer Imagery II	2.1.0
ARTG 241	Illustration I	2.1.0
ARTG 270	Design Production	2.1.0
Elective		3
SPRING		
ARTG 251	Typography II	2.1.0
ARTG 261	Graphics Photography II	2.1.0
DIGI 220*	Web Production I	2.1.0
ENG 225*	Business English	2.1.0
Elective		3
2nd year degree sections		8
Electives		2

3RD YEAR OF DEGREE		
NUMBER	COURSE NAME	HOURS
FALL		
ARTG 342	Illustration II	2.1.0
ARTG 371	Package Design	2.1.0
ARTG 372	Graphic Design for Publishing	2.1.0
DIGI 320	Web Production II	3
Elective		3
SPRING		
ARTG 343	Storyboarding	2.1.0
ARTG344	Photo Illustration	2.1.0
ARTG 373	Interface Communication Design	2.1.0
ARTG 374	Environmental Design	2.1.0
Elective		2.1.0
3rd year degree sections		8
Electives		2

4TH YEAR OF DEGREE		
FALL		
ARTG 475	Graphic Design for Business	2.1.0
ARTG 412	Theory II: Information Design	2.1.0
DIGI 365	Interactive Motion Media	2.1.0
ARTG476	Graphic Design for Marketing	2.1.0
Elective		3
SPRING		
ARTG 477	Graphic Design Practice	2.1.0
ARTG 480	Final Project	2.1.0
DIGI 496	Senior Digital Media Project	2.1.0
Elective		3
Elective		3
4th year degree sections		7
Electives		3

Total program sections = 33

Total electives = 8

4 YEAR OVERVIEW OF DEGREE IMPLEMENTATION

FIRST DEGREE INTAKE		FIRST TRANSITION YEAR OF DEGREE	SECOND TRANSITION YEAR OF DEGREE	THIRD TRANSITION YEAR OF DEGREE	FOURTH TRANSITION YEAR OF DEGREE
LAST YEAR OF DIPLOMA	FALL DIGI 110* Intro to Digital Media DIGI 220 Web Production I ARTG 342 Illustration II Elective Elective	FALL ARTG 412 Theory II: Information Design DIGI 365 Interactive Motion Media Elective Elective Elective	SPRING ARTG 476 Graphic Design Practice Final Project ARTG 480 Senior Digital Media Project DIGI 496 Elective	FALL ARTG 412 Theory II: Information Design DIGI 365 Interactive Motion Media Elective Elective Elective	
	SPRING ARTG 343 Storyboarding ARTG 373 Interface Communication Design DIGI 320 Web Production II Elective	FALL DIGI 110* Intro to Digital Media DIGI 220 Web Production II ARTG 342 Illustration II Elective Elective	SPRING ARTG 343 Storyboarding ARTG 373 Interface Communication Design DIGI 320 Web Production II Elective	SPRING ARTG 477 Graphic Design Practice Final Project DIGI 496 Senior Digital Media Project Elective	
	FALL ARTG 215 Typography ARTG 221 Three-Dimensional Design ARTG 225 Computer Imagery II - 1 ARTG 225 Computer Imagery II - 2 ARTG 231 Graphic Design & Printing ARTG 232 Graphic Presentation ARTG 233 Graphic Design For Business	FALL ARTG 215 Typography ARTG 221 Three-Dimensional Design ARTG 225 Computer Imagery II - 1 ARTG 225 Computer Imagery II - 2 ARTG 231 Graphic Design & Printing ARTG 232 Graphic Presentation ARTG 233 Graphic Design For Business	FALL ARTG 215 Typography ARTG 221 Three-Dimensional Design ARTG 225 Computer Imagery II - 1 ARTG 225 Computer Imagery II - 2 ARTG 231 Graphic Design & Printing ARTG 232 Graphic Presentation ARTG 233 Graphic Design For Business	SPRING ARTG 226 Computer Imagery III - 1 ARTG 226 Computer Imagery III - 2 ARTG 234 Graphics for Publishing ARTG 235 Graphics for Marketing ARTG 242 Illustration III ENG 290 Intro to Computer-Mediated Communication	
FIRST DEGREE INTAKE	FALL ARTG 120 Graphic Design Principles ARTG 130 Page Layout Software ARTG 140 Drawing For Graphic Design ARTG 160 Design Photography I DIGI 110* Intro Digital Media	FALL ARTG 236 Computer Imagery I ARTG 237 Computer Imagery II ARTG 241 Illustration I ARTG 270 Design Production Elective	FALL ARTG 236 Computer Imagery I ARTG 237 Computer Imagery II ARTG 241 Illustration I ARTG 270 Design Production Elective	FALL ARTG 342 Illustration II ARTG 371 Package Design ARTG 372 Graphic Design for Publishing DIGI 320 Web Production II Elective	FALL ARTG 475 Graphic Design for Business ARTG 412 Theory II: Information Design DIGI 365 Interactive Motion Media ARTG 476 Graphic Design for Marketing Elective
	SPRING ARTG 110 Theory I: Design Process ARTG 111 Design History ARTG 121 Colour Theory ARTG 150 Typography I ENG 115 College Composition Elective	SPRING ARTG 251 Typography II ARTG 261 Design Photography II DIGI 220 Web Production I ENG 225 Business English Elective	SPRING ARTG 343 Storyboarding ARTG 344 Photo Illustration ARTG 373 Interface Communication Design ARTG 374 Environmental Design Elective	SPRING ARTG 477 Graphic Design Practice Final Project DIGI 496 Senior Digital Media Project Elective	

Sections 28 or 29 / Electives 4









*DIGI 110 Number of sections needed would depend on enrollment in 1st year of degree and continuing Diploma students
Diploma and degree students may share 1 section which will reduce needed sections to 28

SECOND DEGREE INTAKE		
FALL ARTG 120 Graphic Design Principles ARTG 130 Page Layout Software ARTG 140 Drawing For Graphic Design ARTG 160 Design Photography I DIGI 110* Intro Digital Media SPRING ARTG 110 Theory I: Design Process ARTG 111 Design History ARTG 121 Colour Theory ARTG 150 Typography I ENG 115 College Composition Elective Sections 28 or 29 / Sections 11	FALL ARTG 236 Computer Imagery I ARTG 237 Computer Imagery II ARTG 241 Illustration I ARTG 270 Design Production Elective SPRING ARTG 251 Typography II ARTG 244 Design Photography II DIGI 220 Web Production I ENG 225 Business English Elective	FALL ARTG 342 Illustration II ARTG 371 Package Design ARTG 372 Graphic Design for Publishing DIGI 320 Web Production II Elective SPRING ARTG 343 Storyboarding ARTG344 Photo Illustration ARTG 373 Interface Communication Design ARTG 374 Environmental Design Elective
THIRD DEGREE INTAKE		
FALL ARTG 120 Graphic Design Principles ARTG 130 Page Layout Software ARTG 140 Drawing For Graphic Design ARTG 160 Design Photography I DIGI 110 Intro Digital Media SPRING ARTG 110 Theory I: Design Process ARTG 111 Design History ARTG 121 Colour Theory ARTG 150 Typography I ENG 115 College Composition Elective Sections 31 / Sections 9	FALL ARTG 120 Graphic Design Principles ARTG 130 Page Layout Software ARTG 140 Drawing For Graphic Design ARTG 160 Design Photography I DIGI 110 Intro Digital Media SPRING ARTG 110 Theory I: Design Process ARTG 111 Design History ARTG 121 Colour Theory ARTG 150 Typography I ENG 115 College Composition Elective	FALL ARTG 236 Computer Imagery I ARTG 237 Computer Imagery II ARTG 241 Illustration I ARTG 270 Design Production Elective SPRING ARTG 251 Typography II ARTG 261 Design Photography II DIGI 220 Web Production I ENG 225 Business English Elective
FOURTH DEGREE INTAKE		
	FALL ARTG 120 Graphic Design Principles ARTG 130 Page Layout Software ARTG 140 Drawing ARTG 160 Design Photography I DIGI 110 Intro Digital Media SPRING ARTG 110 Theory I: Design Process ARTG 111 Design History ARTG 121 Colour Theory ARTG 150 Typography I ENG 115 College Composition Elective Sections 33 / Electives 8	

*DIGI 110 Number of sections needed would depend on enrollment in 1st year of degree and continuing Diploma students
Diploma and degree students may share a section which will reduce needed sections to 28

Appendix III: Consultations and Letters of Support

See attached.

 Reply  Reply to all  Forward      Close[Help](#)

From: Iris Churcher [irischurcher@shaw.ca]

Sent: Wed 6/1/2005 8:32 AM

Ellen McCluskey; Rick Conroy; Karen Hodgson

Cc:

Subject: FW: Kwantlen's review

Attachments:

[View As Web Page](#)

Hi All

Kwantlen's comments re the degree proposal. No word yet from North Island despite a reminder

I agree with Kwantlen's assessment concerning the Management title not being really addressed at this time and did wonder about it as I was preparing the various ways of reviewing the program. Any ideas on how to either address this or change the name?

Iris

--

Iris Churcher

Educator, Illustrator, Designer

Home: irischurcher@shaw.ca

School: churcher@mala.bc.ca

Website: <http://members.shaw.ca/irischurcher>

----- Forwarded Message

From: Marge Damon <Marge.Damon@kwantlen.ca>**Date:** Tue, 31 May 2005 18:26:04 -0700**To:** Iris Churcher <irischurcher@shaw.ca>**Cc:** Barbara.Duggan@kwantlen.ca, Roberto@dosil.ca, rickcuff@shaw.ca, dsimonson@shaw.ca**Subject:** Re: Malaspina's Graphic Design Degree Proposal

Hello Iris,

The GDMA faculty reviewed your draft degree proposal in early May. I had to go out of town at the beginning of May and made arrangements to have the GDMA faculty feedback forwarded to you by the Dean's office. Our Applied Design Division is topsy-turvy due to space planning and renovations at the moment, and this, no doubt, caused the feedback to

... somehow go astray. Please accept our sincere apologies for the delay.

Basically, our main concern about the degree proposal had to do with the distinction that is claimed for the degree. The introduction on page 2 suggests the program offers graphic design students a unique 'management stream', however, when one consults the program model, management courses do not appear to be part of the program. How can the degree claim to provide a 'management stream' when the stream itself is referred to later on in the document as an 'elective concentration' (as per page 5)? How can the "Management Concentration" be a "choice" if the management stream is the focus of the degree? If the management stream is what makes the program distinctive, then this needs to be reinforced in the curriculum. As well, links to the School of Management could be more clearly articulated throughout the document.

Although we didn't use a page-by-page approach for critiquing the document, there were a couple of typos that we noted. Page 7 - second to last paragraph -there is a typo with respect to the Society of Graphic Designers of Canada (GDC), and on page 9 - under Degrees - Kwantlen's Graphic Design for Marketing program offers an optional exit point after three years, not two. Incidentally, SFU also offers a degree in Interaction Design (you might want to look this up on the Internet for the exact title of the program). As well, you may be aware that ECIAD is putting together a proposal for a Masters in Design (a destination for your degree graduates).... but, I don't know how far along they are with this.

You might also want to clarify the statement on page 9 that says "It is important to note that Malaspina is not creating a new program. Rather it is upgrading the credential for an existing program." Is it possible to turn a diploma into a degree without creating a new program?

Graduates of a graphic design degree program who have strong management skills will fill a gap in the industry in B.C. We wish you much success with the next phase of your degree proposal process. Again, my apologies for making you wait for our feedback! I hope the comments have been worth the wait!

All the best,









Marge Damon
Coordinator
Graphic Design For Marketing Program (GDMA)
Kwantlen University College
599-2627 voicemail 9617

Iris Churcher <irischurcher@shaw.ca> 05/31/05 03:30 PM

To: Marge Damon <Marge.Damon@kwantlen.ca>

cc:

Subject: Re: Malaspina's Graphic Design Degree Proposal

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From: Iris Churcher [irischurcher@shaw.ca]

Sent: Tue 6/14/2005 10:07 PM

To: Marge Damon

Cc: Karen Hodgson

Subject: Re: Malaspina's Graphic Design Degree Proposal

Attachments:

[View As Web Page](#)

Dear Marge

Many thanks for reviewing the Malaspina Bachelor of Arts – Graphic Design degree proposal and for offering your concerns. We have reviewed these concerns and have made the following adjustments.

1. Management Stream

The intent is to offer a Management elective stream rather than a degree in Management and we have adjusted the wording to make it clear that it is indeed an elective stream. Much as we would like to offer both a general Graphic design degree and a Graphic Design degree in Management, at this time budget constraints do not permit this. If in the future, demand for a full Management degree develops then we will consider its implementation. Meanwhile we are excited to be working with business management to create this unique management stream. Discussions have broadened to include the possibility of our students taking Minor degrees in Management, Marketing, Digital Media and Media studies.

2. Student exit point

We have corrected our statement in this regard to 'Kwantlen's Graphic Design for Marketing program offers an optional exit point after three years'.

3. List of Institutions offering Multi-Media Programs

As there are multiple institutions offering multi-media programs we presented this as a general statement in the notice of intent.

4. Master degrees under development

As we can only refer to programs in existence for the proposal we can't add that information, but we appreciate the updated information and will follow it up.

5. 'Malaspina is not creating a new program'

We have clarified the wording on this statement.

I hope that these changes adequately address your concerns. Once again many thanks for you support and interest in our proposal

Yours sincerely

Iris Churcher BA, MA



Edmonton, April 25, 2005

Ellen McCluskey, Chair
Department of Visual and Applied Art
Malaspina University College
900 Fifth Street
Nanaimo, BC
V9R 5S5

Dear Ellen McCluskey,

I am writing in support of your college's initiative to create a 4 year BA degree with a Major in Graphic Design.

From the point of view of potential employment, I can assure you that the industry is growing. All our graduates from our four-year Bachelor of Design program get to work in the field within one year of graduation. I presume that the same will happen in your area.

The knowledge-base required for a basic understanding of our profession has grown to require a four-year program. Two-year diplomas are now extremely insufficient to satisfy entry requirements in the industry with growth potential.

The list of course titles that you provided me does not allow me to assess fully the content covered, but seems to indicate a good balance between breadth and depth.

I would recommend that electives be closely monitored, so as to guarantee the necessary conceptual development of the students, avoiding a narrowness of scope that might weaken the potential of the graduates to work in the heavily interdisciplinary mode of contemporary visual communication design practice.

I would also recommend to review the currency of the term "Applied Art," in the context of the development of the new degree program. Most senior institutions today – beginning by my own – have moved to the term "Design" as more properly reflecting the nature of degrees and courses.

I am going to be travelling to New York from April 28 to May 6, and will therefore be somewhat out of touch. I hope this letter requires no further clarification.

In sum, I lend my full support to your proposal. There is no doubt in my mind that your initiative is timely, and that the Malaspina College has the necessary human and physical resources to do it well.

Best wishes









A handwritten signature in black ink, appearing to be 'Jorge Frascara', with a long horizontal line extending to the right.

Jorge Frascara
Professor and Coordinator
Visual Communication Design

Fellow, Society of Graphic Designers of Canada; International Fellow, Society for the Science of Design, Japan; Member of the Icograda Past-Presidents Forum; Working Group Member, International Institute for Information Design (IIID, Vienna); Member, Health Information Design, international research group; Member, Board of Governors, Communication Research Institute of Australia.

Member of the Editorial Boards of: *Information Design Journal* (John Benjamins), *Design Issues* (Carnegie Mellon University / MIT), *Tipográfica* (Buenos Aires, Argentina), and *Info-design* (State University of Recife, Brasil).

cc. Karen Hodgson

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From: Karen Hodgson
frascara@ualberta.ca

Sent: Wed 6/15/2005 1:51 PM

Cc: Iris Churcher; Rick Conroy

Subject: Your Letter

Attachments:

[View As Web Page](#)

Hello Jorge

Sorry to take so long to respond in writing to your letter of support for our BA Graphic Design degree proposal but I have as you know been away in Europe. I wanted to address any concerns you expressed in your helpful letter. Be aware that degree course outlines and the Full Program Proposal are available for review at your request should you wish to view them.

Regarding electives, we are working with departments across the University-College to select the electives we think would be beneficial to the intellectual and skill development our students need, and we are requiring that a certain portion of their elective choices be academic in nature. It is our goal to provide students with an interdisciplinary education characterized by both breadth and depth of learning and we will as you suggest carefully monitor the electives.

Though our degree has an applied focus, we have also renamed our courses and the program to include the term "Graphic Design" instead of "Applied Graphics" to bring it in line with other degree-granting institutions. The faculty in our area are dedicated to a design education that involves thorough design process, creative conceptualization, innovative thinking and especially intellectual development, and we have consciously incorporated this into our course development.

I hope this addresses any questions you may have. Thank you for your valuable points, enjoy your trip to Italy and stay in touch!

Sincerely,

Karen

Karen Hodgson MVA
Professor
Art Department
Malaspina University-College
Nanaimo BC
hodgsonk@mala.bc.ca



April 29, 2005

Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 Fifth Street
Nanaimo BC V9R 5S5

Dear Ellen McCluskey,

The national Society of Graphic Designers of Canada (GDC) applauds the proposal for a 4-year degree Bachelor of Arts degree program with a Major in Graphic Design at Malaspina University-College. As national President and former GDC Vancouver Island Chapter President, I heartily welcome and support this much needed program.

The GDC recommends graduation from a full time 3-4 year graphic design degree program as one of the requirements for national certification and professional status (MGDC) in the Society. The Association of Registered Graphic Designers of Ontario, formed by the GDC in 1994 has this same education requirement for provincial accreditation for professional designers. It is only with a strong educational foundation that these potential designers will have success in the professional world.

The inclusion of the managements stream with business practices, ethics and societal skills in the core curriculum is a very progressive and welcome addition to the program. It is just these skills that are lacking in designers when they go out into the business world after graduation. We constantly hear designers lamenting the fact that they need to take business and marketing courses later on, after making serious business errors due to lack of education in these areas.

This program will be of great value to Vancouver Island students. I have known many students who have had to leave the Island to find this type of program, and over the past 12 years during my involvement with the GDC, I have counselled many students to do so, in order to further their design careers.

The GDC would consider allowing all students enrolled in the 4-year program to become GDC Student members upon registration, through an agreement with Malaspina. Currently, other schools either pay the full \$40 fee for their students or agree to pay \$30 of the \$40 annual student membership fee, and have the students pay the remaining \$10. This membership allows students access to valuable professional material on copyright, pro bono guidelines, the GDC Code of Ethics, a contract template, as well as gain free or reduced admission to professional development events. We also have an online portfolio area on our website for student members and other benefits which help students gain an understanding of the industry and make valuable personal contacts with designers and allied industry representatives. I would be happy to discuss this value added addition to your program.

The GDC strongly supports the degree program initiative and will support the program and the students. The Vancouver Island Chapter is one of the most active, vibrant Chapters in Canada, supporting designers at all stages of their careers. The national association is working toward a full national accreditation program in all provinces with the same criteria use by RGD Ontario, including an examination, portfolio review, education and experience requirements. Students who graduate from Malaspina will have met the educational criteria and be well prepared for accredited status with a 4-year program.

Please feel free to contact me at any time regarding this proposal or about the Society of Graphic Designers of Canada. Information about the Society can be found at www.gdc.net.

Sincerely yours,

Peggy Cady MGDC
National President



Ellen McCluskey, Chair
Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC V9R 5S5

April 26, 2005

FACULTY OF
FINE ARTS

Department of Design

4700 Keele St.
Toronto ON
Canada M3J 1P3
Tel 416 736 5885

Dear Ellen McCluskey,
I am writing to strongly endorse your Bachelor of Arts Graphic Design degree as reviewed in your April 2005 brief. Also, I believe that a degree in design will also provide a more relevant and necessary core education than the traditional Humanities/Social Science Arts experience to engage the "Information Age".

As you know, in Canada, design education has had a relatively short history and has taken different approaches. Most schools developed programs that served as extensions of replicating the professional experience. With the absence of courses that embraced the university experience, these programs became feeder schools for the graphic design profession. The vast majority of today's designers and design educators received their undergraduate design education in studio-oriented programs that focused almost solely upon intuitive problem-solving and subjective studio critique. I believe that design education now has the capability and responsibility to lead the design profession, not simply provide entry-level apprentices. Within the past 15 years, with design emerging as a distinct discipline, there is a new taxonomy emerging amongst the top schools which engages the following ideas and concepts:

- _ human-centered approaches (not product oriented),
- _ the dynamics of interfaces (not only surface and form definition),
- _ acknowledgement of diverse stakeholders (not only end-user),
- _ affordance of multiple meanings (not only seeking the perfection of functionality),
- _ accountable in an ecology of artifacts (not only satisfying the project's criteria),
- _ awareness to develop culturally sensitive designs (not insensitive ones),
- _ creating paths towards viable futures (not relying on past findings), and expertise in cultures (meanings) of technology (not just general knowledge).

The above agenda can only be engaged within the context of a well-structured university experience. Your proposed program is necessary, vital and a major step forward for design education in British Columbia and will be welcomed, embraced and supported by design programs and educators across Canada. Since design education is young and needs to evolve quickly in Canada, I believe that you are strategically positioned to become an important player in establishing the critical mass necessary to define the needed network of educators, scholars, researchers, and practitioners in Canada. As a brief aside, China is on schedule to open 1200 new design programs with the next twelve years; they have opened over 400 in the past five years. Consequently your proposed program has global implications for both BC and Canada, if we are to remain alive, let alone competitive in our global village.

As your new degree program evolves, I would encourage you to (1) offer this degree as a Bachelor of Design degree and (2) to provide design experiences for non-major students so that they will also be better equipped to engage and contribute to the design experience in Canada. Congratulations and best wishes – we look forward to working with you in the years to come!

Cheers,
Don Newgren, PhD, RGD

Master of Design: Graduate Program Director











Don Newgren, R.G.D.
PhD Syracuse University, USA
Director, Graduate Program, Department of Design.
Email: dnewgren@yorku.ca

Don Newgren's research interests focus upon user participation, either active or passive, during the inventory and planning part of the design process. These interests emerged from his development and implementation of unobtrusive data collection methodology for planning exhibitions while being the Director of Design at the Museum of Science and Industry in Chicago. His professional design work in graphic design and exhibition design for firms such as IBM, US Steel, Eastman Kodak, Union Carbide, Bell Labs, United Airlines, General Motors, and Shell Oil has won numerous awards in North America. He has over 30 years of teaching experience, and has lectured in Japan, Europe, and the United States.

In addition, he has 16 years of administrative experience at York University including the following positions:

Founding Chair: Department of Design,
Founding Director: MDes Graduate Program,
Acting Dean: Faculty of Fine Arts,
Associate Dean: Faculty of Fine Arts,
Master: Winters College, York University
Founding Member: RGD Examination Board

 Reply  Reply to all  Forward      Close[Help](#)

From: Karen Hodgson
dnewgren@yorku.ca

Sent: Wed 6/15/2005 2:20 PM

Cc: Iris Churcher; Rick Conroy

Subject: You Letter

Attachments:

[View As Web Page](#)

Hi Don

Sorry to take so long to respond to the content of your letter but I have been away in Europe... a wonderful enriching diversion!

Your feedback on our BA Graphic Design degree proposal was helpful and I am confident that our new program will address the taxonomy you present in your letter within our individual course content. It is our goal to provide the best possible education for our students and we are certainly aware of the contextual complexities of meaning, culture and communication within our discipline.

1) In the future we may be able to offer a Bachelor of Design degree but at the present as we move increasingly towards a university character in our University-College, the benefits of the BA configuration are a very good fit with the rest of our institutional endeavours at this time. As for our provincial government, the BA degree can easily be passed if it is accepted unlike the Bachelor of Design which must be legislated through parliament (which can be a lengthy endeavour). The familiar BA will also have wide recognition in the province as a good starting position for this exciting new degree offering.

2) Regarding non-major students it is our plan to open our courses up as electives to other BA (or BFA) students (in for example, areas like business management), so that all students will benefit from the valuable interdisciplinary eraction and education this will provide.

Hope this addresses any concerns you may have had. Let me know if you have any further questions and I look forward to staying in touch Don. Take care.

Sincerely,

Karen

Karen Hodgson MVA
Professor
Art Department
Malaspina University-College
Nanaimo BC
hodgsonk@mala.bc.ca

suburbia

Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC
V9R 5S5

May 13, 2005

Dear Ellen McCluskey:


I am writing on behalf of Suburbia Advertising to express our support for the Bachelor of Arts Graphic Design degree being proposed by the Department of Visual and Applied Arts of Malaspina University-College.

It is with great pleasure that I write this letter supporting the proposed Bachelor of Arts Graphic Design degree. As the founder and CEO of Suburbia Advertising, one of BC's top 10 advertising and design firms, we are keen to see a program of this caliber available on Vancouver Island.

While we value the quality of the current program graduates, we firmly believe that the improved depth of the students educational experience will enable them to gain employment with a much deeper knowledge and skill set. This will ultimately be better for employers such as ourselves, students and the economy on Vancouver Island.

We are 110% behind this proposal and hope that you will be successful in achieving approval. Again, I believe that this proposal has tremendous value for not only the students at Malaspina, but also for the design profession, the economy and the community.

Sincerely,



Mary-Lynn Bellamy-Willms
CEO

Victoria
590 Beaver Lake Road RR3
Victoria BC, Canada V8E 2J7
T 250.744.1231
F 250.744.1232

www.suburbiaadvertising.com

Vancouver
3-1363 56th Street
Delta BC, Canada V4L 3P7
T 604.943.6114
F 604.943.6516

info@suburbiaadvertising.com



NORTH ISLAND COLLEGE

2300 Ryan Road,
Courtenay BC
V9N 1L5

Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC V9R 5S5
May 17th, 2005

Dear Ellen McCluskey:









I am writing on behalf of North Island College to express our support for the Bachelor of Arts-Graphic Design degree being proposed by the Department of Visual and Applied Arts of Malaspina University-College.

I have read your draft Course Matrix and your Notice of Intent and I do feel there is a need for access to a degree credential in Graphic Design at Malaspina University-College as there are inadequate programs in the province. The concerns that I have are for Graphic Design students graduating from North Island College. I would be interested in hearing back from you regarding our students laddering in to this degree program. Presently it isn't structured in a way that would facilitate the inclusion of my students. We operate on a similar matrix to Emily Carr Institute and all students must complete a foundation year before specialising. As your proposal does not follow this model, our students would not get credit for these courses and would in actuality need five years to complete their degree if they laddered in to your program at any stage. Also, I was wondering if ARTG426 Interface Design shouldn't happen prior to DMTxxx Final Project in the matrix.

This does not mean I do not support your proposal, I do. All programs require the DMT options that your proposal includes and all students should have access to programs that will ameliorate their job prospects, and this would be true if your proposal gains approval. Students also should have the choice of getting the education they want without having to leave their homes and families. The truth is that the government funding for Graphic Design programs in this province have not allowed institutions to keep pace with the changes in the field. I wish you luck with your proposal, and look forward to some dialogue regarding my concerns.

Sincerely,

Susanne Sampson
Instructor, Graphic Design

 Reply  Reply to all  Forward      Close[Help](#)

From: Iris Churcher [irischurcher@shaw.ca]

Sent: Tue 6/14/2005 10:13 PM

To: Susanne Sampson

Cc: Karen Hodgson

Subject: Re: Malaspina Graphic Design degree

Attachments:

[View As Web Page](#)

Dear Susanne

Many thanks for reviewing the Malaspina Bachelor of Arts - Graphic Design degree proposal. Your comments have been gratefully received and reviewed and the following points describe our response to them.

1. Laddering into the program.

We would definitely consider students from North Island College (NIC) for entry into the degree program. Although we begin in the first year with specialization, and NIC begin with a foundation year, there are courses for which we can discuss offering credit. On an initial review of your program the following courses appear to be very similar to our coursework, although with some variations.

- FIN 110 Drawing & 2-Dimensional Language I
- FIN 120 Colour & Perception
- ENG 115 Essay Writing
- FIN 145 Introduction to Photography
- FIN 105 Introduction to Graphic Communication
- FIN 245 Photography 2
- FIN 202 Computer Graphics
- FIN 208 Communication Design 1
- FIN 212 Typography
- FIN 203 Computer Graphics II
- FIN 206 Graphic Arts Production

Other courses taken may well satisfy the requirements for electives and thus qualify for credit. To fully discuss these issues may I suggest that we meet in the near future to make sure that laddering can take place for your students.

2. ARTG426 Interface design. Your observation was well taken and we have in fact moved the course to the 3rd year and placed the DMT 491 Final Project in the last semester of the 4th year.

So once again sincere thanks for your interest and support and we look forward to meeting with you to discuss laddering issues.

Yours sincerely

Iris Churcher
University-College Professor
Malaspina University-College

May 2, 2005

Malaspina-University College
900 - 5th Street
Nanaimo, BC
V9R 5S5

Dear Ellen, this letter is to pledge my support and the support of Hemlock Printers Ltd. for the Bachelor of Arts Graphic Design degree that is proposed for your institution.

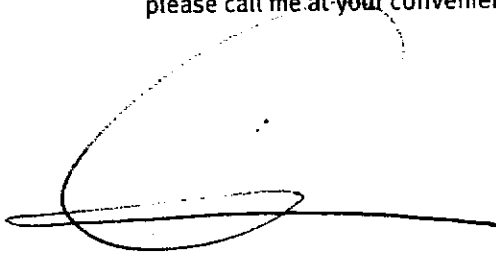
HEMLOCK
PRINTERS LTD.
SUITE 310
1070 DOUGLAS STREET
VICTORIA
BRITISH COLUMBIA
CANADA V8W 2C4
TEL: 250 388 7801
FAX: 250 388 5077
TOLL FREE: 800 663 9633

I have read the course outline that was supplied to myself and feel that it is something that Vancouver Island desperately requires. In my position at Hemlock Printers Ltd. and as Education Chair of the Graphic Designers of Canada, plus in positions I have held in the past I am asked which institutions I would recommend for a design career. I would be pleased to be able to recommend a 4-year BA from Malaspina-University.

I have personally worked with your students in the current 2-year program that is offered and have seen the quality of the students that you currently attract. The benefits to your institution would benefit the entire community and the island. I hope that you and Malaspina-University College recommend this degree program.

Vancouver Island is a place that many students and their families would like to locate to, or stay for their education. By Malaspina-University making this BA possible it will allow a stronger design community to grow, and as well, foster the economics on this island as we move forward.

If you have any questions that you would like to speak to me directly about, please call me at your convenience.

A large, stylized handwritten signature in black ink, appearing to read "Craig Bauer".

Craig Bauer,
Client Services Manager Vancouver Island
Hemlock Printers Ltd.





NORTHERN VIRGINIA COMMUNITY COLLEGE

Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC
V9R 5S5

April 25, 2005

Dear Ellen McCluskey:

I am writing on behalf of Northern Virginia Community College to express our support for the Bachelor of Arts Graphic Design degree being proposed by the Department of Visual and Applied Arts of Malaspina University-College.

I am certain there is both a need and a demand for access to a degree credential in Graphic Design at Malaspina University-College. The enhanced training would prepare your students more fully for design careers, expanding their knowledge of the fundamentals of design and the professional issues that are so necessary in today's competitive workplace. It would also provide a draw for interested parties outside the local area, and attract individuals with the strongest talent and skills.

Two years ago my campus was privileged to show the work of some of Malaspina's most talented students in our Waddell Art Gallery. The campus population was impressed by the high level of work displayed by the Malaspina students, and the value of your curriculum is obvious. I believe that by providing a degree, your institution has a chance to position itself as a leader in design education on the west coast of the continent. I fully support this endeavor, and encourage its adoption.

Yours Sincerely,

Susan L. Weissman, Professor
Program Head, Communication Design
Loudoun Campus
Northern Virginia Community College

Ellen McCluskey, Chair
Department of Visual and Applied Art
Malaspina University-College
900 Fifth Street
Nanaimo, BC
V9R 5S5

April 28, 2005

Dear Ellen McCluskey:

I write this letter today, in support of your proposal for the Bachelor of Arts Graphic Design degree to be offered by the Department of Visual and Applied Arts of Malaspina University-College.

I reviewed the draft Course Matrix and your Notice of Intent and feel that there is more than enough demand for both enrollment, and jobs. By building on the department's current diploma in Graphic Design you allow current students to further develop their academic and studio skills with a continuity in both environs and teaching philosophies. Offering this four-year degree will provide students with an increased opportunity to hone their skills prior to their move in to the work force.

For the past 15 years I have been an employer of designers, and have seen the quality of the Malaspina University-College Applied Arts program continue to evolve and improve. This evolution has naturally led to the offering of a degree granting curriculum. I strongly support your proposal, as it will allow students the opportunity to stay in the region while earning their degree. Increased retention, along with offering a BA degree will help Malaspina University-College attract more students, who would otherwise seek their post-secondary training in other parts of the Province, or other parts of Canada. With the continued growth of the Region, comes increased employment opportunities, and it would be a strategic advantage for Malaspina University-College to offer degree training for communications designers entering our expanding information sectors.

It is for these reasons that I fully support your proposal to offer a Graphic Design BA.

Best Regards



Robert Dodds, MGDC
President & Creative Director
Primal Communications Ltd.

Professional Member of the Society of Graphic Designers of Canada
North Island Representative - GDC VI Chapter

Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC
V9R 5S5

May 2nd, 2005

Dear Ellen,

I am writing as a professional designer and Alumni of the Applied Arts, Graphic design program at Malaspina in support for the Bachelor of Arts Graphic Design degree proposed by the Department of Visual and Applied Arts at Malaspina University-College.

The proposed course outline is a practical extension to the diploma program. I am especially impressed with the business and presentation components, these are essential in today's work place.

Malaspina University-College offering the BA in Graphic design will be beneficial in many ways. As a professional in the design field this will give me an opportunity to earn my degree without relocating, it will increase the quality of junior designers on the island, it will retain current students as well as attracting others that would seek furthering their education out of the province. Also as a Vice President of the Graphic Designers of Canada (GDC) Vancouver Island chapter this will aid in our initiative to increase standards for professional members.

I am a professional member of the GDC and work as a print media coordinator for a local university.

The degree program will be a great addition to the growing educational demands of Vancouver Island and the design industry as a whole.

Kirsty Armstrong
Vice President / Society of Graphic Designers of Canada – Vancouver Island Chapter

605 Michigan Street
Victoria, BC
V8V 1S8

250.380.1900



TERRY SHOFFNER ILLUSTRATORS INC.
11 IRWIN AVENUE
TORONTO, ONTARIO
M4Y 1L1

416-967-6717

Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC
V9R 5S5

April 27, 2005

Dear Ellen McCluskey:

I am writing to express my support for the Bachelor of Arts Graphic Design degree being proposed by the Department of Visual and Applied Arts of Malaspina University-College. I have read your draft Course Matrix and your Notice of Intent and I feel there is a need and a demand for access to a degree credential in Graphic Design at Malaspina University-College. The degree courses seem to naturally build upon the department's current diploma in Graphic Design by allowing students to further develop their academic and studio skills within a familiar institutional context. I am confident this four-year degree will offer the necessary range of courses and education required for this discipline allowing them to move into Graphic Design careers.

From my perspective, there are several reasons for supporting such an initiative. It would provide students the chance to stay in the local region while still earning a valuable and focused degree. With the increased retention, the offering of a BA degree would help Malaspina University-College attract more students, who otherwise would seek post-secondary training in other parts of the province and Canada.

Given the continuing growth of the Region, it would be advantageous for Malaspina University-College to be involved in the degree training of communication designers for our expanding information economy. It would also upgrade the educational credential for graduates enabling them to meet changing industry standards and compete for employment.

Yours truly,

Terry Shoffner, BSEd, MA
Associate Professor, Illustration
Design Department
Ontario College of Art and Design
100 McCaul Street
Toronto, Ontario M5T 1W1
416-977-6000 Ext. 1928

po. box 104
7641 Holt Road
Balfour, British Columbia
V0G 1C0 Canada

PHONE 250-229-4178
E-MAIL bartlmerks@shaw.ca
WEB <http://members.shaw.ca/pbjpress/>

Prof. Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC
V9R 5S5

1. May 2005

Proposed Bachelor of Arts, Graphic Design

Dear Professor McCluskey,

It gives me great pleasure to express my unconditional support for the proposed Bachelor of Arts Degree in Graphic Design at the Department of Visual and Applied Arts at Malaspina University-College.

During my 29 years of teaching Visual Communication Design at the University of Alberta in Edmonton, I was involved in every level of education in graphic design from High School courses to the recently established Ph.D. at the University of Alberta. As a continuing practitioner of graphic design I am also a Founding member and Fellow of the Society of Graphic Designers of Canada.

Your Draft Course Matrix and the Notice of Intent are both extremely well crafted and show an excellent grasp by your team of the needs and requirement of such a program. It balances the needs of the students for personal growth and creativity within the context of acquiring marketable skills, with the needs of the graphic design profession in the national and local communications industry. Over the years it has become abundantly clear that the graphic design industry has grown to such a complexity that a 4 year degree is the absolute minimum training that allows a young practitioner to embark on a meaningful career.

Having visited Malaspina College campus last year as a visiting speaker with my wife Jane Merks, who is also a graphic designer and former professor of design, we were impressed by the quality of the graphic design teaching staff, their interacting with the students and their dedication to the program. They are no doubt capable of running an expanded degree program to the highest standards. The facilities are at the moment adequate but they will no doubt have to be upgraded in the near future.

Malaspina's geographical location makes it ideally suited to service an expanding industry in an expanding region and the proposed degree program will further British Columbia's standing in the national graphic design education context.

For these reasons I strongly support the Graphic Design BA proposal.

Sincerely yours,



Peter Bartl, FGDC
Professor Emeritus

Peter Bartl FGDC
Professor Emeritus of Design
University of Alberta

Jane Merks MGDC
designer, artist, educator

po.box 104
7641 Holt Road
Balfour, BC
VOG 1C0 Canada
phone: 250-229-4178
e-mail: bartlmerks@shaw.ca

born 1940 in Basel, Switzerland
Canadian citizen
Graduated from the College of Design in Basel,
Switzerland (1959, 1965)

Further studies and design practice in England,
Holland and Switzerland.

Emigrated to Montreal in 1968

Taught Visual Communication Design at the
Department of Art and Design, University of
Alberta from 1971 until retirement in December
2000

Lectured and conducted workshops on various
aspects of visual communication at universities,
colleges, and international and national design
conferences in North America, Europe and Japan.
Taught in the areas of typography, graphic
design, design history, computer graphics and
visual fundamentals. Introduced new special ses-
sion courses in book arts and computer image-
making.

Design work has been published and exhibited
nationally and internationally.

Included in *Who's Who in Graphic Design*,
Switzerland, 1996

Fellow of the Society of Graphic Designers of
Canada.

Awarded the
National Award of Merit by the National
Design Council in 1985 for the Signage system
at the Walter C. Mackenzie Health Sciences
Centre, Edmonton.

Professional design practice
Design of books, annual reports, posters and cat-
alogues, signage systems and visual identities
and logos for clients in commerce, industry and
public institutions.

SUMMARY OF RECENT ACTIVITIES

Mentor for 2010 Nelson Design Collaboration,
a group of young designers, co-operating on a
submission for the design of a logo for the 2010
Olympic, sponsored by the Nelson and District
Chamber of Commerce.

**Slide lecture Obsolete Design becomes Art:
the revival of letterpress** at ATyp.I Conference,
Vancouver, September 2003.

Also given in Nelson, BC, University of Alberta,
Edmonton, AB and Malaspina College, Nanaimo,
BC

Pressing Words and Binding Books, exhibition
of work by Peter Bartl and Jane Merks, Aug/Sept
2003, Mildred Erb Art Gallery, Nelson, BC

Artwalk, exhibition of work by Peter Bartl and
Jane Merks, July 2003, Dancing Bear Hostel,
Nelson, BC

Bookmobile Project Spring/Summer 2003,
an annual touring exhibition of artist books,
zines, and independent publications, Canada and
USA

Illustrated article on personal work in *Applied
Arts*, Toronto, May/June 2002, p.10

Bookworks III, participated with several pieces
April/May 2001, Cincinnati Public Library, Cincin-
nati, Ohio

Co-curated **02txt: celebrating the visual word**
3 exhibitions on visual poetry, expressive typo-
graphy and letterpress printing. February 2002,
Cincinnati

Lecture **Letterpress that Sparkles** to Alcuin
Society, Vancouver BC, April 2002
Judge for the Alcuin Society's Competition for
Excellence in Book Design in Canada,
Vancouver BC, April 2002

Taught several workshops and a credit course
in **Letterpress printing** at the Art Academy of
Cincinnati OH, 2001-02

Created and printed with Jane Merks
from **Alph Bites: a Primer**, originally voiced by
Stephen Cain

Present main interest:
Since retirement creative activity has concen-
trated on letterpress printing and the book arts.

Co-owner together with his wife Jane Merks
of pb+j Press an experimental private press in

Award from Alcuin Society National Book
Design Competition, Vancouver, BC, 2001
also in private and public collections in Canada
and USA.

Printed series of **letterpress prints**, using the
letterpress facilities of University of Indiana,
Bloomington, Rhode Island School of Design and
York University, Toronto, 1999

Designed and printed letterpress: **Index of
the Mind: Physiognomy and the eighteenth-
century novel**, a lecture by Juliet McMaster,
1996-2000

Published article in *The Printer*, Findlay, Ohio
entitled **Letterpress is alive and well and living
in North America**. Based on sabbatical research
trip 1999/2000

Designed with Jane Merks **Cantextualities**,
special issue on Visual Poetry of Open Letter,
Summer 1999, London, Ontario

Co-chaired **EyeRhymes**, International Confer-
ence and Festival on Visual Poetry, Edmonton,
Alberta, 1997
included curating of two exhibitions of visual
poetry: **Cantextualities and ImageNations**

slide lecture **The technological imperative is
NOT imperative** together with Jane Merks, at
Okanagan University College, Kelowna, BC Febru-
ary 2000

Drawing on the wind
Exhibition in Fine Arts Building Gallery,
Edmonton, February, 1995
public showing of about 25 computer manipu-
lated images, on-screen displays and a number of
didactic, explanatory panels.
including Panel discussion and several seminars
under the title:
**Computer art: a medium in search of its
message**

The computer in art and design
Slide lectures given in Japan at
Tokyo University of Design, Hokkaido University
and University of Tsukuba, May 1995
also workshops on magazine design

Treading on type
illustrated article on type on manhole covers,
in *Print*, May/June 1995, p.92-97 New York



Ellen McCluskey
Chair, Department of Visual and Applied Arts
Malaspina University-College
900 5th Street
Nanaimo, BC
V9R 5S5

Friday, April 22, 2005

Dear Ellen McCluskey:

I am writing on behalf of the **Applied Communication Program, Camosun College** to express our support for the Bachelor of Arts Graphic Design degree being proposed by the Department of Visual and Applied Arts of Malaspina University-College.

I have read your draft Course Matrix and your Notice of Intent I feel there is a need and a demand for access to a degree credential in Graphic Design at Malaspina University-College. The degree courses seem to naturally build upon the department's current diploma in Graphic Design by allowing students to further develop their academic and studio skills within a familiar institutional context. I am confident that the offering of this four-year degree which provides the necessary range of courses and education required for this discipline, would also provide students with the training required for them to move into Graphic Design careers.

From my perspective as an educator in this field, I frequently talk to students who are looking for an opportunity to take focused design training without having to leave Vancouver Island. There is presently no suitable program available in the Victoria area. The offering of a BA degree would help Malaspina University-College attract these students, who otherwise would seek post-secondary training in other parts of the province and Canada.

I feel that the proposal will benefit prospective students, Malaspina College, and the Nanaimo region. I am pleased to support the Graphic Design BA proposal.

Yours Sincerely,

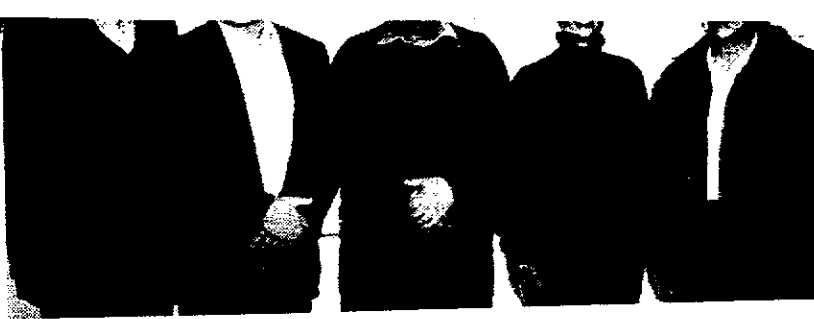
Rick Caswell MGDC
Instructor and Chair
Applied Communication Program
Camosun College

Rec'd
April 25.05

E.

Appendix IV: Press Reports

See attached.



John de Graaf – Global Studies guest speaker

At the invitation of the Global Studies department, John de Graaf, of PBS television in Seattle and author of two well-known books, *Affluenza* and *Take Back Your Time*, delivered a guest lecture at Malaspina recently. Shown here with de Graaf are some members of the Global Studies teaching team. Left to right: Raimo Marttala, Michael Tripp, John de Graaf, Joseph Moore, and Susan Nelson.

Graphics Student Showcased in National Publication

by Karen Hodgson

The award-winning Applied Graphics department at Malaspina received another honour for outstanding student work.

Angelsea Saby, a graduate from last year's program, and current Malaspina Digital Media Technology student, had her design work selected from entries from design schools all across Canada and elsewhere to appear in the 2004 Applied Arts Design and Advertising Annual.



The glossy annual comes out once a year and judges screen thousands of entries to select the very best in Canadian design. Saby submitted two cover designs that were completed as class assignments and won a spot in the magazine in the student category. Her progressive designs on the theme of sport on Vancouver Island feature photos of herself skateboarding along with contemporary typography, both manipulated on the computer.

Saby competed against students from university and college graphic design programs such as York University, Laval University and The Ontario College of Art and Design. Many entries were from students in three or four year degree programs. Saby was the only winner from B.C.

Faculty in the program agree that Malaspina's Applied Graphics grads receive intensive training that positions them competitively with the best students in the country and they are very proud of Angelsea's successes. Saby also won a Salazar Award last spring as one of the best graduates from a two year design program in B.C.

Students visit communities

Student nurses at Malaspina are visiting B.C. communities to introduce a program to encourage young aboriginals to consider careers in nursing.

Malaspina nursing students are visiting "Nat and Nellie: Traveling Nurses" in 10 schools in Fort St. John, Terrace, Rupert and Bella Coola before the summer.

Malaspina nursing professors Maggie Kennedy, designed the program about a call for proposals from the Directorate, Ministry of Health Planning in B.C. to implement and evaluate a program to increase enrolment of First Nation students in nursing programs.

Grieve and Kennedy received a \$35,000 grant to launch the "Nat and Nellie: Traveling Nurses Show", which is being implemented in collaboration with First Nation community leaders, educators and health professionals.

Grieve and Kennedy travel with the nursing students in the final year of the Bachelor of Science in Nursing (BScN) program to present the program to children in kindergarten to grade 3. The nursing students dress up in "scrubs" and use two dolls (male and female) to play out the story of Nat and Nellie and their dream of nursing and returning to work in their communities.

"Nat and Nellie dolls address the barriers in nursing and are designed to provide play activities encouraging children to explore nursing activities," said Kennedy. Kennedy designed the dolls with Grieve. "The dolls address the concept that it's okay to be a nurse," added Grieve.

A story-book describing the story of Nat and Nellie growing up in a First Nation community, illustrated by a local artist, completed the project.

MAINLY MALASPINA

Mainly Malaspina
125
march 2004

MALASPINA



(Left to right) Terrance Fines, GDC-BC education director; Mica Stewart, Salazar Award winner; Angelsea Saby, Salazar Honourable Mention Award; and Brock Piper, past-president of EDC-BC at the Salazar Awards ceremony in Vancouver recently.

Malaspina wins provincial graphic design Salazar Award three years running

For the third year in a row, Malaspina Graphic Design students have won awards at the Graphic Designers of Canada Society of British Columbia (GDC-BC) Salazar Awards event, held in Vancouver recently.

Mica Stewart won the first place award for best Graphic Design graduate from a two-year design program in the province, and fellow student Angelsea Saby received the second place honourable mention award.

Awards are given to the best graduates of two, three, and four year diploma and degree programs. Awards are cash honorariums of \$500 given through the GDC-BC Scholarship Fund, created in support of design education in B.C. Separate certificates were also awarded to Malaspina University-College in recognition of the winning students from its Applied Graphics program.

For the first time at the awards a second year graduate, Mica Stewart, has been asked to design the communications for the next Salazar Award's night including poster, entry forms, and certificates. This honour normally goes to an outstanding student from a three or four-year program.

The Salazar Award was established by the GDC-BC Chapter in 1986, in the memory of Enrique Salazar, who was one of the founding members of the Society and the National Representative for the B.C. Chapter for two years.

Malaspina applicants submitted a range of class projects that included magazine and newspaper design, posters, package design, and digital illustration. All submissions were on display in the lobby outside

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COMMUNITY

District honours centuries of service

The board of School District 68 honoured 52 employees who are retiring during the 2001-02 school year. Among them, the employees have 1,193 years of experience in the district.

Employees who are retiring during 2001-02, and the most recent position and work location include:

William Pennington, power engineer, 6.5 years
Cheryl Keast, teacher, Departure Bay Elementary, 9 years
William Barfoot, caretaker, 11 years

Margot Bloedorn, teacher, 11 years

Mary Madsen, teacher, Cedar Secondary, 11 years
Barb Wilson, career centre assistant, Dover Bay Secondary, 12 years

Violet Furlan, teacher, Dover Bay Secondary, 13.5 years
Diane Bastwick, teacher, South Wellington, 14 years

Leonna Cooper, teacher, Hammond Bay Elementary, 15 years
Sally Ramsay, teacher, Dufferin Crescent Elementary, 15 years
Dianne Tucker, teacher, Dufferin Crescent Elementary, 15 years

George Tyre, principal, Randsen Ridge Elementary, 15 years
R. Allan Ferguson, teacher,

Claire Elementary, 16 years
Douglas Larkin, bus driver, 20 years

Fred Schoenrock, teacher, Wellington Secondary, 20.5 years

Brenda Stewart, teacher, Gloria Avenue Elementary, 20 years
Edythe Chester, teacher on call, 21 years

Roland Girard, carpenter, Maintenance Department, 21 years

Ian Graham, teacher, NDSS, 21 years

Geraldine Handel, teacher, Mount Benson Elementary, 21 years

Roy Kocher, principal, NDSS, 21 years

Tony Dobson, teacher, Northbrook Learning Centre, 21 years
Lella Guest, teacher, Wellington Secondary, 22 years

Gloria Shabbils, teacher, McGirr Elementary, 22 years
Rick Borelli, deputy superintendent, 23 years
Wanda Cox, purchasing assis-

tant, 23 years
Ruth Duerksen, teacher, Davis Road Elementary, 23 years

Lola Deneskyk, secretary, Frank J. Ney Elementary, 23.5 years
George Beck, teacher, NDSS, 25 years

Alan Crowhurst, gardener, 25 years

Barbara Matthews, secretary, Dover Bay Secondary, 25 years
Jack McKinley, operations supervisor, 25 years

Vicki Harrison, teacher, Dufferin Crescent Elementary, 26 years

Judith Kennie, teacher, NDSS, 27 years

Patricia Kilner, education assistant, Quarterway Elementary, 27 years

Shirleen Lapadula, teacher, Seaview Elementary, 27 years
W. Lynn Paterson, teacher, Rock City Elementary, 27 years

Bill Hayes, assistant operations supervisor, 28 years
Muriel Mayner, education assistant, Princess Anne Elemen-

tary, 28 years
Mike Purhan, teacher, Woodlands Secondary, 28 years
Hamlet Chin, teacher, Departure Bay Elementary, 31 years
Neil Goldsmith, teacher, Student Support Services, 31 years
Patricia Husband, secretary, John Barsby Community Secondary, 31 years

John Runke, teacher, Dover Bay Secondary, 31 years
Sue Swanson, secretary, Harwood Elementary, 31 years

Melvin Dorey, teacher, Lady-smith Intermediate, 32 years
Larry Miller, teacher, Dover Bay Secondary, 32.5 years

Gary Gribbling, teacher, Rutherford Elementary, 33 years
Sue Haslam, teacher, Lady-smith Primary, 33 years

Neil Dillabaugh, principal, Mountain View Elementary, 33 years

Charles Tasaka, teacher, Waterloo Elementary, 33 years
Patricia Foley, secretary, Student Support Services, 36 years

TAKE A LOOK AT

SAY HELLO



Malaspina University-College graphic design graduate Kathryn Mullis receives the Salazar Award and a \$1,000 cash honorarium from Yves Rouselle, president of the Graphic Designers of Canada Society's education director.

PHOTO COURTESY

Graphic student wins a Salazar

A graduate from Malaspina University-College has won a first place Salazar Award.

Kathryn Mullis, a graduate of the two-year applied graphics program, also won a \$1,000 cash honorarium from the Graphic Designers of Canada Society B.C. Chapter and the Metropolitan Fine Printers Scholarship Fund.

This is the second year in a row a student from Malaspina's graphic arts diploma program been awarded a first prize in the provincial competition.

Another Malaspina graphics student, Amelia Alcock-White, received a honourable mention this year.

The Salazar Award honours outstanding graduates from graphic design programs across B.C. Awards are given to the best graduates of two-, three- and four-year diploma and degree programs.

Mullis has been accepted into the honours program at the Nova Scotia College of Art and Design where she will get a Bachelor of Design degree.

The Graphic Designers of Canada Society B.C. Chapter established the Salazar Award in February 1986 in the memory of Enrique Salazar, who was one of its founding members who taught graphic design at Capilano College until he passed away in 1985.

MALASPINA COMMUNITY



First prize \$1,000 Salazar award winner Kathryn Mullis receives cheque and award from Yves Rouselle, Graphic Designers of Canada Society Education Director, and Creative Director of the bau + wow design firm.

Malaspina Graphic Design Student Wins Salazar Award

For the second year in a row a student from Malaspina's Applied Graphics program has been awarded first prize in the provincial Salazar Awards competition.

Second-year Kathryn Mullis was presented with the \$1,000 award at a ceremony in Vancouver, recently, that honours outstanding graduates from Graphic Design programs across B.C. Graduate Amelia Alcock-White received honourable mention. They submitted a range of projects that included magazine and newspaper designs, posters, package design, and illustration.

Applied Graphics faculty Karen Hodgson said, "The Class of 2002 produced some exceptional work of professional calibre across a range of communication products. We're proud of their accomplishments and of the success of the program in preparing them to compete on this level in a highly competitive and demanding field."

Winner Kathryn Mullis has been accepted into the Honours program at the Nova Scotia College of Art and Design, this fall, where she intends to continue her education and acquire a Bachelor of Design Degree in Communication Design.

The Salazar Award was established by the Graphic Designers of Canada Society BC Chapter in February 1986 in memory of Enrique Salazar, who was one of the founding members of the Society and the National Representative for the BC Chapter for two years. He was a partner in Salazar Graphics and taught graphic design at Capilano College until his death in June of 1985.

President's Message

Each year at this time I feel eager anticipation for another new academic year. This year, as usual, at Malaspina University-College—it is hard to recount

It is certainly not a surprise, but enrolment is up a registered in credit programs offered at all of our campuses last year. 53% are enrolled in university degree programs; 23% in vocational programs; 12% in career/technical programs; 12% in high school upgrading courses.

Demand for Malaspina courses and programs are at an all-time high, especially for first-year university courses and particularly high for the Bachelor of Science in Nursing program where the Ministry of Advanced Education has recently provided additional seats to lessen the waiting time to get into the program. Demand is also high for the Bachelor of Education program, as well as Bachelor of Arts with a variety of majors and minors. Fortunately we were able to increase the number of sections in first-year English year Anthropology and Psychology courses to ensure that

We were able to support this through higher tuition full-time studies, still well below those charged at B.C. fees, Malaspina would have faced a budget shortfall of the following two years. This was a result of six years of post-secondary education. Experts predict that in the will continue to increase drastically and, to meet demand by the entire University of British Columbia.

As to space, we are delighted with the completion of the Carpentry shop, the Facilities Services building, and Barber programs. I am also happy to announce a new \$9.5-million Library expansion project that is in International Education building and new student residence.

We are very pleased with the implementation of our continued partnership with Hertfordshire University in rolled; 25 in MBA (8 domestic/17 international) and in the countries of Brazil, India, Mexico, P.R. China, Taiwan business degree for admission, the MBA encourages a disciplines and backgrounds. We received 168 applications.

I wish you a happy and successful year.

Richard W. Johnston,

President,
Malaspina University-College

HARBOUR CITY STAR

A PUBLICATION OF THE NANAIMO DAILY NEWS

Rub a-dub-dub

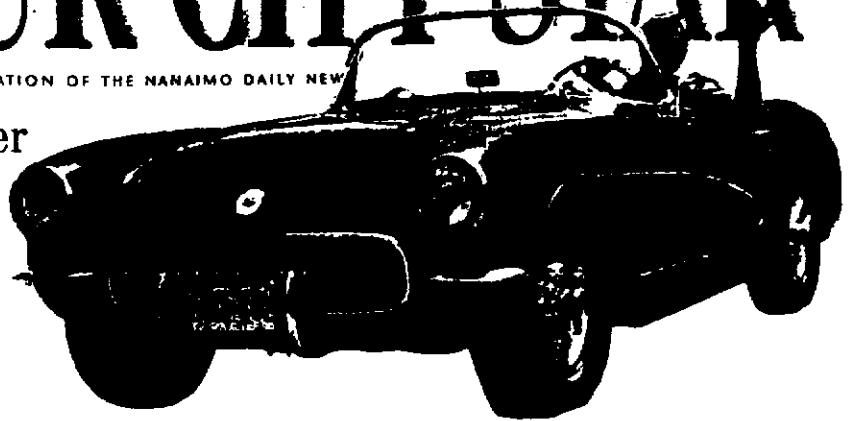
Besides the influx of Aussie tubbers, this year's Marine Festival and Bath Tub race will have more family oriented events than ever before.

See B1

Corvette Summer

About 80 Corvettes were at Tom Harris's third annual Show and Shine Sunday, sponsored by the dealership and organized by the Victoria Corvette Club. We have the photo evidence.

See B12



Malaspina art student wins graphic design award in Vancouver

Body of work earns
Malaspina graduate
a cool \$1,000

Harbour City Star

Second year Malaspina University-College graphic arts student Keith Leinweber won the Salazar Award of \$1,000 presented by the B.C. Chapter of the Society of Graphic Designers of Canada (G.D.C./B.C.) recently.

The awards ceremony and an exhibit of student work was held at Metropolitan Fine Printers in Vancouver.



KEITH
LEINWEBER

Awards were presented for a body of work from students graduating from two, three and four year Graphic Design programs.

Malaspina University-College had two finalists at the ceremony, Keith Leinweber and Zeke Aasman.

Leinweber won the top \$1,000 Salazar Award in the two year graduate division.

Aasman, who was last year's winner of the Vancouver Island Chapter's GDC/Copeland Communications Student Award, won an honourable mention.

The Salazar Award was established by the GDC BC in February 1986 in the memory of Enrique Salazar.

Enrique Salazar was one of the founding members of the Society and the National Representative for the B.C. Chapter for two years.

He was a partner in Salazar Graphics and taught graphic design at Capilano College until his death in June of 1985.

Malaspina graphic arts student Keith Leinweber has a great year

Second year Malaspina University-College graphic arts student Keith Leinweber won the Salazar Award of \$1000 presented by the BC Chapter of the Society of Graphic Designers of Canada (GDC/BC) recently. In addition, Leinweber's graphic arts project, a corporate identity concept designed for Milner Gardens & Woodland, was accepted by the Gardens' Board of Directors for implementation.

The Salazar Awards were presented for a body of work from students graduating from two, three and four year Graphic Design programs. Malaspina University-College had two finalists at the ceremony, Keith Leinweber and Zeke Aasman.

Leinweber won the top \$1000 Salazar Award in the two year graduate division and Aasman, who was last year's winner of the Vancouver Island Chapter's GDC/Copeland Communications Student Award, won an honourable mention.

The Milner Gardens & Woodland project originated as a class project and competition to design and present a complete corporate identity concept including logo design, letterhead, signage, brochures, posters, and interpretive markers for the gardens and woodland trails. After a rigorous day-long presentation process, the Milner Gardens selection committee chose Leinweber's concept based on the logo shown in the photograph.

Leinweber is presently attending the Nova Scotia College of Art & Design in Halifax.



Keith Leinweber.

Technology

By Marilyn Hutchinson,

The Technology Transfer Centre College's Nanaimo campus.

The mission of the Centre is to industries for the purpose of d projects and increasing the ap

The Malaspina University-Col long-term economic developn Columbia. The Centre is a pro Science & Enterprise.

For the past year, it has been r the collaborative research opp with connections to area techn assignment, arranging inform drama student with a website

The Centre was involved in n faculty, industry and the Snun faculty will be undertaking res in a treated liquid-waste enviro

At the end of 2001 I will retur Technology & Innovation Cou technology and advanced mar Transfer Centre to link busine

Other activities have included economic development repres better understanding the exper ture and Forestry Extension p research company visited Nan collaborations on hydrogen fu Laboratory.

Jane Groves, past-Centre Dire Officer with a large pharmace look forward to working with lege's research faculty and fac of working with faculty at Mai

For more information about th or e-mail: hutchinsm@mala.b mhutchinson@mistic.bc.ca.

Mainly Malaspina

4. Increase Revenues
5. Enhance the Perception of Design
6. Promote Professionalism

icograda (International Council of Graphic Design Associations) is our link to the world of graphic design and the GDC is a member so you are therefore a member. icograda also has a great new web site (www.icograda.org). From now on, when you pay your dues, you will receive the user name and password to their members only section.

In other news the GDC/BC Executive has continued meeting through the summer planning events for the next couple of years, a yearly budget, and our GDC/BC website needs and marketing strategies.

Please contact Kild Sinclair if you are able to volunteer for any of our events and especially for our upcoming November 17-18th "Taking Care of Business" workshops and seminars at Emily Carr Institute of Art & Design.

I look forward to meeting you at our fall and winter events.

→ Brock C. Piper wpc
President 2001/2002

Volunteers Needed

Volunteers are needed to help out with the two big events this fall: Taking Care of Business and Connections III. Help your executive avoid burn-out, meet other designers and contribute to your design community, get involved now!

Contact Kild Sinclair
at 604.572.7421
or Una Polenova at
604.904.9487.

We're also looking for a new VP Events as Kild Sinclair is having to step down due to professional reasons.

Contact Kild or Brock Piper for more information on what's involved.

Also after many years of dedicated service our Executive Assistant Diana Raynor is moving to Bowen Island. We're looking for someone to assume her duties which include maintaining our local database, emailing notices, bookkeeping, sending out member kits, etc. If you know of someone who might be interested in a bit of part-time work please contact Brock Piper.

→ GDC/BC Salazar Student Award 2001 Winners Announced at Metropolitan Fine Printers



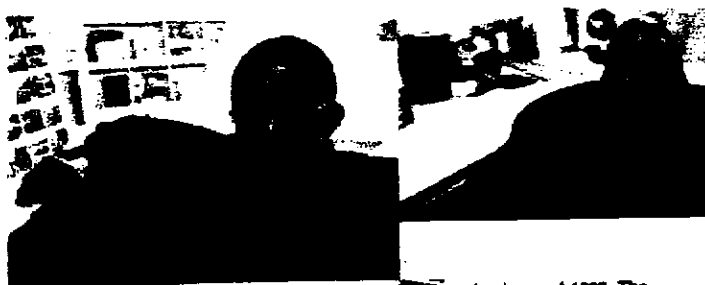
Photo: Marina Duke

On June 14, 2001 we announced the winners of the GDC/BC Salazar Student Award winners for the graduating year 2001 at an awards ceremony and exhibit held at Metropolitan Fine Printers in Vancouver.

Attended by over 75 guests and students, the evening featured keynote speakers Tan La, (President

of the AIGA, American Institute of Graphic Arts, Seattle Chapter) and Gordon Pritchard (print specialist, CreoScitex). Following the speeches and award presentations there was a demonstration of Metropolitan's direct-to-plate printing technology and attendees left with a poster digitally photographed, imaged and printed during the evening's activities.

The Salazar Student Award was established by the GDC/BC in February 1985 in honour of Enrique Salazar, one of the founding members of the Society and the national representative for the BC Chapter for two years. He was a partner in Salazar Graphics and taught graphic design at Capilano College until his death.



In June of 1985, The Salazar Student Award therefore honours and recognizes the cream of the crop of each years' design graduates—and promotes them to the design community.

Awards also includes cash honorariums of \$1,000.00, through the GDC/BC and the Metropolitan Fine Printers Scholarship Fund, created in support of design education in BC.

Open to graduating students of 2-, 3- and 4-year design programmes, the criteria demands that written rationales accompany the work—be it finished pieces, rough concepts, or strategic briefs. If it involves the development of skills related to design and communication, it will be judged—no matter what the medium. Applicants must be a Student Member of the GDC.

GDC/BC Salazar Student Award 2001 winners are:

4-Year Programme Winner: Keith Tam, ECIAD

3-Year Programme Winner: Rosanna Hansen, Capilano College

2-Year Programme Winner: Keith Leinweber, Malaspina University College

4-Year Honorable Mention(s): Gregory Gibson, ECIAD
Jeremy Miller, ECIAD

3-Year Honorable Mention(s): Jennifer Merry, Capilano College
Margot McLaren, Capilano College

2-Year Honorable Mention: Zaka Asamen, Malaspina University College

The judges were Professional Members of the GDC/BC and included: James Skipp, Rod Roodenburg, Keith Martin, Kevin Louis and Melanie Carlson.

For more information contact Yves Roussele MDC.

→ Sugar Shaker a Sizzling Success

Sugar

20 April 2001

Berry Gnyp Photography & Waidy Martens Photography Studio
291 East 2nd Ave. Vancouver

Our first ever official fundraising event was a huge success. The brainchild of Susan Lee and held at the studios of Barry Gnyp and Waidy Martens, the place was a non-stop stream of party-goers all night long. We're not sure exactly how many people were there but for the most part it was elbow room only. The band Winston was very cool, the food was great, and the libations were flowing steadily. Us staid graphic designers can be proud to have hosted the hottest party this year by far! To spice things up there was even Little Miss Naughty who was offering spankings and mild S&M domination antics for a nominal fee! As always, there weren't a huge number of GDC members there, but the designers, photographers, art directors and models (did we mention the models!?) had a fantastic time, and the stack of GDC brochures disappeared by the end of the evening. The total profit for the evening was over \$2,500 which went towards the GDC/BC Salazar Student Awards.

Don't miss it next year!!

Event Chairperson: Susan Lee

(Unfortunately any of the photos that were taken that evening are being held as incriminating evidence. Sorry, you just had to be there!)

MALASPINA PEOPLE

MALASPINA RESEARCH, SCHOLARSHIP, PROFESSIONAL & COMMUNITY NEWS



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Meet the new President

Cheryl Dill (Centre for Continuing Studies) is the new President of the Parksville Chamber of Commerce. This adds to her already busy schedule as a member of the Qualicum Beach Chamber of Commerce and a member of the Oceanside Tourism Association. Staff at the Parksville-Qualicum Centre held a celebration to congratulate Cheryl on her new endeavour. Pictured left to right are: John Gunton, Chair of ElderCollege; Cheryll Dill, Cathy Bishop, Manager of the Parksville Chamber of Commerce; Bronwyn Brown, Parksville's Literacy Coordinator; and Irene Kary, Campus Services Clerk.

ECEC goes to Indonesia

Malaspina's Early Childhood Education and Care program and International Education, along with Indonesian partner Widya Mandala Catholic University of Surabaya, have secured funding for a development project that will increase Indonesia's capacity to deliver a culturally relevant Early Childhood Development program.

The five-year project is funded by the Canadian International Development

Bronwyn Jenkins-Deas (International) and **Edwin Deas** (Administration) gave a joint presentation at the American Association of Community Colleges (AACC) 85th annual convention in Boston, MA, earlier this year. The presentation titled "Reinvesting to Support Internationalization - A Canadian Example," outlined how North American colleges, confronted with insufficient funding, are engaging in more entrepreneurial activity. In June, they also presented at the Association of Canadian Community Colleges Conference with Mount Royal College and College Montmorency in Quebec, on models to support internationalization.

Mira Tanumihardja of Indonesia, a science student at Malaspina, won the prestigious International Leader of Tomorrow Award from the University of British Columbia in the amount of \$16,300.

International student **Van Thao Ho** of Vietnam received one of eight Honorable Mentions for her submission to the Elizabeth Paterson International Student of the Year Award, a competition sponsored by the Canadian Bureau for International Education (CBIE). Over 500 international students across Canada responded to the challenge of writing a letter telling friends or family what it is like to study in Canada.

Karen Hodgson (VisualArts) informs *Mainly* that first-year graphic design student **William Bull** received honourable mention in the prestigious Graphic Designers of Canada Society national scholarship awards competition, where he competed against students from the best design universities and colleges across the country.

Robert Wager (Biology) has an article titled "Genetically engineered crabs: The first 10 years" published

prestigious liberal arts colleges in the United States. Deep Springs boasts a dairy, organic farm and 350 head of cattle. Leavitt spent her mornings reading wonderful texts with a small group of students and her afternoons hiking the White Mountains and the Sierra Nevada.

Mike Mann began his administrative duties as Interim Dean, Faculty of Management on August 1. Effective September 12, **Maggie Griffel** accepted the position of secretary to the Dean of the Faculty of Management. Maggie brings a wealth of expertise from her experience in the Library and as secretary to the Director of Facilities.

Leslie Petersen is the new Admissions Manager in the Registration department. **Janet King** is the new Curriculum Systems Clerk, taking over for **Heidi Abbott** (formerly the Masterfile Clerk). Heidi is returning to school to pursue other interests. Also in Registration, **Terry Dolan** has accepted a one-year maternity leave replacement position as a Registration Clerk.

Bob Lane has accepted a three-year appointment as Honorary Research Associate with the Philosophy department in the Faculty of Social Sciences.

Barbara Thomas is the new Interim Director of the MBA/IMBA programs. She takes over from **Dr. Julia Saurazas**, who held the Director's position during the last 18 months and has returned to work in the United Arab Emirates.

Helene Demers (Anthropology) chaired a session on the re-interment of human remains at the 2005 Canadian Archaeological Association meeting held in Nanaimo. The session, titled "Filling Some of the Voids: Addressing the Gaps Between Archaeological

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GRAPHICS GRADUATE
ONE WOMAN SHOW IN NEW YORK



Revenge of the Right Brain

Logical and precise, left-brain thinking gave us the Information Age. Now comes the Conceptual Age - ruled by artistry, empathy, and emotion. **by Daniel H. Pink**

When I was a kid - growing up in a middle-class family, in the middle of America, in the middle of the 1970s - parents dished out a familiar plate of advice to their children: Get good grades, go to college, and pursue a profession that offers a decent standard of living and perhaps a dollop of prestige. If

you were good at math and science, become a doctor. If you were better at English and history, become a lawyer. If blood gossed you out and your verbal skills needed work, become an accountant. Later, as computers appeared on desktops and CEOs on magazine covers, the youngsters who were *really*

good at math and science chose high tech, while others flocked to business school, thinking that success was spelled MBA.

Tax attorneys. Radiologists. Financial analysts. Software engineers. Management guru Peter Drucker gave this cadre of professionals an enduring, if somewhat wonky,

name: knowledge workers. These are, he wrote, "people who get paid for putting to work what one learns in school rather than for their physical strength or manual skill." What distinguished members of this group and enabled them to reap society's greatest rewards, was their "ability to acquire and to apply theoretical and analytic knowledge." And any of us could join their ranks. All we had to do was study hard and play by the rules of the meritocratic regime. That was the path to professional success and personal fulfillment.

But a funny thing happened while we were pressing our noses to the grindstone: The world changed. The future no longer belongs to people who can reason with computer-like logic, speed, and precision. It belongs to a different kind of person with a different kind of mind. Today – amid the uncertainties of an economy that has gone from boom to bust to blah – there's a metaphor that explains what's going on. And it's right inside our heads.

Scientists have long known that a neurological Mason-Dixon line cleaves our brains into two regions – the left and right hemi-

talents measured by SATs and deployed by CPAs. Today, those capabilities are still necessary. But they're no longer sufficient. In a world upended by outsourcing, deluged with data, and choked with choices, the abilities that matter most are now closer in spirit to the specialties of the right hemisphere – artistry, empathy, seeing the big picture, and pursuing the transcendent.

Beneath the nervous clatter of our half-completed decade stirs a slow but seismic shift. The Information Age we all prepared for is ending. Rising in its place is what I call the Conceptual Age, an era in which mastery of abilities that we've often overlooked and undervalued marks the fault line between who gets ahead and who falls behind.

To some of you, this shift – from an economy built on the logical, sequential abilities of the Information Age to an economy built on the inventive, empathic abilities of the Conceptual Age – sounds delightful. "You had me at hello!" I can hear the painters and nurses exulting. But to others, this sounds like a crock. "Prove it!" I hear the programmers and lawyers demanding.

total number of jobs lost to offshoring so far represents less than 1 percent of the US labor force.) But as the cost of communicating with the other side of the globe falls essentially to zero, as India becomes (by 2010) the country with the most English speakers in the world, and as developing nations continue to mint millions of extremely capable knowledge workers, the professional lives of people in the West will change dramatically. If number crunching, chart reading, and code writing can be done for a lot less overseas and delivered to clients instantly via fiber-optic cable, that's where the work will go.

But these gusts of comparative advantage are blowing away only certain kinds of white-collar jobs – those that can be reduced to a set of rules, routines, and instructions. That's why narrow left-brain work such as basic computer coding, accounting, legal research, and financial analysis is migrating across the oceans. But that's also why plenty of opportunities remain for people and companies doing less routine work – programmers who can design entire systems, accountants who serve as life planners, and bankers expert less in the intri-

LEFT-BRAIN JOBS ARE GOING TO PCs AND OVERSEAS. IT'S TIME TO TURN TO THE RIGHT.

spheres. But in the last 10 years, thanks in part to advances in functional magnetic resonance imaging, researchers have begun to identify more precisely how the two sides divide responsibilities. The left hemisphere handles sequence, literalness, and analysis. The right hemisphere, meanwhile, takes care of context, emotional expression, and synthesis. Of course, the human brain, with its 100 billion cells forging 1 quadrillion connections, is breathtakingly complex. The two hemispheres work in concert, and we enlist both sides for nearly everything we do. But the structure of our brains can help explain the contours of our times.

Until recently, the abilities that led to success in school, work, and business were characteristic of the left hemisphere. They were the sorts of linear, logical, analytical

OK. To convince you, I'll explain the reasons for this shift, using the mechanistic language of cause and effect.

The effect: the scales tilting in favor of right brain-style thinking. The causes: Asia, automation, and abundance.

Asia

Few issues today spark more controversy than outsourcing. Those squadrons of white-collar workers in India, the Philippines, and China are scaring the bejesus out of software jockeys across North America and Europe. According to Forrester Research, 1 in 9 jobs in the US information technology industry will move overseas by 2010. And it's not just tech work. Visit India's office parks and you'll see chartered accountants preparing American tax returns, lawyers researching American lawsuits, and radiologists reading CAT scans for US hospitals.

The reality behind the alarm is this: Outsourcing to Asia is overhyped in the short term, but underhyped in the long term. We're not all going to lose our jobs tomorrow. (The

cacies of Excel than in the art of the deal. Now that foreigners can do left-brain work cheaper, we in the US must do right-brain work better.

Automation

Last century, machines proved they could replace human muscle. This century, technologies are proving they can outperform human left brains – they can execute sequential, reductive, computational work better, faster, and more accurately than even those with the highest IQs. (Just ask chess grandmaster Garry Kasparov.)

Consider jobs in financial services. Stockbrokers who merely execute transactions are history. Online trading services and market makers do such work far more efficiently. The brokers who survived have morphed from routine order-takers to less easily replicated advisers, who can understand a client's broader financial objectives and even the client's emotions and dreams.

Or take lawyers. Dozens of inexpensive information and advice services are reshaping law practice. At CompleteCase.com, you

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can get an uncontested divorce for \$249, less than a 10th of the cost of a divorce lawyer. Meanwhile, the Web is cracking the information monopoly that has long been the source of many lawyers' high incomes and professional mystique. Go to USLegalforms.com and you can download – for the price of two movie tickets – fill-in-the-blank wills, contracts, and articles of incorporation that used to reside exclusively on lawyers' hard drives. Instead of hiring a lawyer for 10 hours to craft a contract, consumers can fill out the form themselves and hire a lawyer for one hour to look it over. Consequently, legal abilities that can't be digitized – convincing a jury or understanding the subtleties of a negotiation – become more valuable.

Even computer programmers may feel the pinch. "In the old days," legendary computer scientist Vernor Vinge has said, "anybody with even routine skills could get a job as a programmer. That isn't true anymore. The routine functions are increasingly being turned over to machines." The result: As the scut work gets offloaded, engineers will have to master different aptitudes, relying more

housing our extra crap – is now a \$17 billion annual industry in the US, nearly double Hollywood's yearly box office take.

But abundance has produced an ironic result. The Information Age has unleashed a prosperity that in turn places a premium on less rational sensibilities – beauty, spirituality, emotion. For companies and entrepreneurs, it's no longer enough to create a product, a service, or an experience that's reasonably priced and adequately functional. In an age of abundance, consumers demand something more. Check out your bathroom. If you're like a few million Americans, you've got a Michael Graves toilet brush or a Karim Rashid trash can that you bought at Target. Try explaining a designer garbage pail to the left side of your brain! Or consider illumination. Electric lighting was rare a century ago, but now it's commonplace. Yet in the US, candles are a \$2 billion a year business – for reasons that stretch beyond the logical need for luminosity to a prosperous country's more inchoate desire for pleasure and transcendence.

Liberated by this prosperity but not ful-

gressing yet again – to a society of creators and empathizers, pattern recognizers, and meaning makers.

But let me be clear: The future is not some Manichaeian landscape in which individuals are either left-brained and extinct or right-brained and ecstatic – a land in which millionaire yoga instructors drive BMWs and programmers scrub counters at Chick-fil-A. Logical, linear, analytic thinking remains indispensable. But it's no longer enough.

To flourish in this age, we'll need to supplement our well-developed high tech abilities with aptitudes that are "high concept" and "high touch." High concept involves the ability to create artistic and emotional beauty, to detect patterns and opportunities, to craft a satisfying narrative, and to come up with inventions the world didn't know it was missing. High touch involves the capacity to empathize, to understand the subtleties of human interaction, to find joy in one's self and to elicit it in others, and to stretch beyond the quotidian in pursuit of purpose and meaning.

Developing these high concept, high touch

WANT TO GET AHEAD? GET YOUR HIGH TOUCH, HIGH CONCEPT MUSCLES INTO SHAPE.

on creativity than competence.

Any job that can be reduced to a set of rules is at risk. If a \$500-a-month accountant in India doesn't swipe your accounting job, TurboTax will. Now that computers can emulate left-hemisphere skills, we'll have to rely ever more on our right hemispheres.

Abundance

Our left brains have made us rich. Powered by armies of Drucker's knowledge workers, the information economy has produced a standard of living that would have been unfathomable in our grandparents' youth. Their lives were defined by scarcity. Ours are shaped by abundance. Want evidence?

filled by it, more people are searching for meaning. From the mainstream embrace of such once-exotic practices as yoga and meditation to the rise of spirituality in the workplace to the influence of evangelism in pop culture and politics, the quest for meaning and purpose has become an integral part of everyday life. And that will only intensify as the first children of abundance, the baby boomers, realize that they have more of their lives behind them than ahead. In both business and personal life, now that our left-brain needs have largely been sated, our right-brain yearnings will demand to be fed.

As the forces of Asia, automation, and abundance strengthen and accelerate the curtain

abilities won't be easy for everyone. For some, the prospect seems unattainable. Fear not (or at least fear less). The sorts of abilities that now matter most are fundamentally human attributes. After all, back on the savannah, our caveperson ancestors weren't plugging numbers into spreadsheets or debugging code. But they were telling stories, demonstrating empathy, and designing innovations. These abilities have always been part of what it means to be human. It's just that after a few generations in the Information Age, many of our high concept, high touch muscles have atrophied. The challenge is to work them back into shape.

Want to get ahead today? Forget what your parents told you. Instead, do something foreigners can't do cheaper. Something comput-

Appendix V: Student Interest Survey

See attached.

Graphic Design Degree Survey

Distribute and complete one form per respondent.

Interested in a degree in Graphic Design? The Graphic Design faculty in the Art Department at Malaspina University-College is developing a proposal for a degree in Graphic Design. The degree program will expand upon our existing successful 2 year diploma program. Graduates will attain a degree credential that will enable them to be competitive in the employment market, and to meet industry accreditation standards. Students who have already completed our 2 year Diploma program would receive credits towards the degree for courses they have taken. This would be the only Graphic Design degree program on Vancouver Island and we are very interested in your feedback. Please assist by answering the questions below.

The Degree

The degree will be a 4 year program that provides students with foundation studies followed by courses in design, digital media, theory, history, business skills and academics. An emphasis will be placed on applied projects and portfolio development. Students will also have the option to choose electives and preferred concentrations of study in specialized streams such as Business and Marketing, Illustration or Digital Media.

Questions

1. Are you interested in a 4 year Graphic Design degree at Malaspina?

☐ Yes ☐ No ☒ Maybe

2. If our degree in Graphic Design was available would you be interested in completing the entire degree at Malaspina?

☒ Yes ☐ No ☐ Maybe

3. If you are NOT interested in the Malaspina Graphic Design degree please indicate the following:

- ☐ I need to get a job as soon as possible
- ☐ I cannot enroll for financial reasons
- ☐ I want to apply my experience to another related art/design area
- ☐ I plan to study Graphic Design at another school elsewhere
- ☐ I want to study in another field not related to art/design

☒ Other (specify) ☒

4. Would you enroll in part-time studies or full-time studies in Graphic Design at Malaspina?

☒ Part-time ☐ Full-time ☐ Don't Know ☐ Not applicable

5. What Graphic Design streams of study are interested in?

- ☐ Digital Media
- ☐ Illustration
- ☒ Business/Marketing
- ☐ Not Applicable
- ☐ Other (specify):

6. Other comments or suggestions:

☒ ☐

7. Your Name:

☒ ☐

School:

Address:

☒ ☐

Email:

☒ ☐

Thank you. For further information contact Iris Churcher (churcher@mala.bc.ca)

Appendix VI: New Course and Course Change Forms

See attached.

DIPLOMA COURSES BECOME DEGREE COURSES

The implementation dates are set at different times to avoid conflict between 2nd year Applied Graphic Diploma courses and BA Major in Graphic Design courses that would run simultaneous in the first transition year of the degree.

DIPLOMA COURSES	DEGREE PROGRAM	IMPLEMENTATION
ARTG 125 Design Approach & Management	ARTG 110 Theory I: Design Process	Fall 2006
ARTG 111 History of Graphic Design	ARTG 111 Design History	Fall 2006
ARTG 122 Design	ARTG 120 Graphic Design Principles	Fall 2006
ARTG 119 Color Theory	ARTG 121 Colour Theory	Fall 2006
NEW	ARTG 130 Page Layout Software	Fall 2006
ARTG 140 Illustration I	ARTG 140 Drawing For Graphic Design	Fall 2006
ARTG 215 Typography	ARTG 150 Typography I	Spring 2007
ARTG 164 Graphics Photography I	ARTG 160 Design Photography I	Fall 2006
ARTG 124 Computer Imagery I	ARTG 236 Computer Imagery I	Fall 2007
ARTG 225 Computer Imagery II	ARTG 237 Computer Imagery II	Fall 2007
ARTG 141 Illustration II	ARTG 241 Illustration I	Fall 2006
NEW	ARTG 251 Typography II	Fall 2006
ARTG 165 Graphics Photography II	ARTG 261 Design Photography II	Fall 2006
ARTG 231 Graphic Design & Printing	ARTG 270 Design Production	Fall 2007
NEW	ARTG 342 Illustration II	Fall 2006
NEW	ARTG 343 Storyboarding	Fall 2006
ARTG 242 Illustration III	ARTG 344 Photo Illustration	Fall 2007
ARTG 221 3D Design	ARTG 371 Package Design	Fall 2007
ARTG 234 Graphics for Publishing	ARTG 372 Graphic Design for Publishing	Fall 2007
NEW	ARTG 373 Interface Communication Design	Fall 2006
ARTG 103 Graphics Rendering	ARTG 374 Environmental Design	Fall 2007
NEW	ARTG 412 Theory II: Information Design	Fall 2006
ARTG 235 Graphics for Business	ARTG 475 Graphic Design for Business	Fall 2007
ARTG 235 Graphics for Marketing	ARTG 476 Graphic Design for Marketing	Fall 2007
NEW	ARTG 477 Graphic Design Practice	Fall 2006
NEW	ARTG 480 Final Project	Fall 2006

Courses from outside the Graphics Department will be funded with new funding and increased student revenues

ENG 115	English Composition	Exists
ENGL 225	Business & Technical Writing	Exists
DIGI 110	Intro to Digital Media	Exists
DIGI 220	Web Production 1	Exists
DIGI 320	Web Production 2	Exists
DIGI 365	Interactive Motion Media	Fall 2006
DIGI 496	Senior Digital Media Project	Fall 2006

Malaspina Course Proposal Management

Course Change Proposal for ARTG 110 Variant 02

<u>Title</u>	Theory I: Design Process		
<u>Description</u>	A focus on the design process to assist creative development in Graphics program students. Includes computer fundamentals, time and idea management and creative thinking skills. In conjunction with ENGL 115 and ARTG 111. Credit will not be granted for both ARTG 110 and ARTG 125.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	Admission into B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>	ENGL 115; ARTG 111; or permission of the Department.		
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this course revision?</u>	Renaming, renumbering, and repositioning this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This first variant of ARTG 110 (History I - Art and Mass Media) has never been run.		
<u>Who did you consult with for this course revision?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this course revision?</u>	No issues were raised.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>			
Is this course a requirement of any program(s), and if so, which one(s)	No.		

Malaspina Course Proposal Management

Course Change Proposal for ARTG 111 Variant 02

Title Design History

Description A historical survey of art and design history from prehistoric to post-modern. A study of the historical chronology and styles of art, architecture, design, and graphic design in context with lectures, projects, and historical applications of graphic design. In conjunction with ENGL 115 and ARTG 110.

Effective Date 01-Sep-2006 End Date

Department ARTS Official Class Size 24

Prerequisite Admission into B.A. Major in Graphic Design or permission of the Department.

Corequisite ENGL 115; ARTG 110; or permission of the Department.

Equivalent courses

	<u>Lecture hours/week</u>	2.00
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00
	<u>Field/Practicum hours/week</u>	0.00

What is the reason for this course revision? Renaming and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.

Who did you consult with for this course revision? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this course revision? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) No.

Malaspina Course Proposal Management

Course Change Proposal for ARTG 120 Variant 03

<u>Title</u>	Graphic Design Principles		
<u>Description</u>	A study of two-dimensional graphic design concepts, emphasizing the principles and elements of applied design, and the conception, visual interpretation, and expression of ideas. Credit will not be granted for both ARTG 122 and ARTG 120.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	Admission into B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this course revision?</u>	Renaming, renumbering, and repositioning this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. The second variant of ARTG 120 (Three-Dimensional Design) has been inactive since 1995. Course number reused to keep course numbering consistent.		
<u>Who did you consult with for this course revision?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this course revision?</u>	No issues were raised.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>			
Is this course a requirement of any program(s), and if so, which one(s)	No.		

Malaspina Course Proposal Management

Course Change Proposal for ARTG 121 Variant 02

<u>Title</u>	Colour Theory		
<u>Description</u>	An introduction to the physical properties, psychological effects, language, and theories of colour. Students will explore how colour works through the application of various colour media. Provides the necessary foundation for illustration and graphic design courses. Credit will not be granted for both ARTG 119 and ARTG 121.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	Admission into B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			

		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

What is the reason for this course revision? Renumbering and repositioning this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. The first variant of ARTG 121 (Three-Dimensional Design) has been inactive since 1999. Course number reused to keep course numbering consistent.

Who did you consult with for this course revision? John Lepage, Steven Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this course revision? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) No.

Malaspina Course Proposal Management

New Course Proposal for ARTG 130 Variant 01

<u>Title</u>	Page Layout Software		
<u>Description</u>	A study of the principles of page layout design and digital document construction utilizing traditional and contemporary design processes and current page layout applications. Students will design and create a variety of document structures exploring digital design principles through thumbnails, roughs, comps, to final pre-press file construction.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	Permission of the department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	1.00	
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00	
<u>Duration</u> 15.00	<u>Lab hours/week</u>	1.00	
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00	
	<u>Field/Practicum hours/week</u>	0.00	
<u>What is the reason for this new course?</u>	We would like to be in a position to offer this course as an elective in advance of its place in the degree proposal that is currently being developed.		
<u>Who did you consult with for this new course?</u>	Dean John Lepage, Richard Conroy, Iris Churcher, Ellen McCluskey and Karen Hodgson. Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	None.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	Latest software for instructor computer and lab support stations. Number of licenses to be determined.		
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you. Would like this one to go forward separate from the degree proposal as it is one that can be offered in summer session as an elective for any student (by permission of instructor). Revise as requested.		
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	No		

Malaspina Course Proposal Management

Course Change Proposal for ARTG 140 Variant 02

Title Drawing for Graphic Design

Description An investigation of the drawing process. Begins with line drawing following through to more complex knowledge, skills, and mediums. Emphasis on concept development and expression and all design elements involved in effective composition are included, as are diagrammatic, one, and two point perspective imaging techniques.

Effective Date 01-Sep-2006 End Date

Department ARTS Official Class Size 24

Prerequisite Admission into B.A. Major in Graphic Design or permission of the Department.

Corequisite

Equivalent courses

	<u>Lecture hours/week</u>	2.00
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00
	<u>Field/Practicum hours/week</u>	0.00

What is the reason for this course revision? Renaming, revising, and repositioning this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.

Who did you consult with for this course revision? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this course revision? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) No.

Malaspina Course Proposal Management

New Course Proposal for ARTG 150 Variant 01

<u>Title</u>	Typography I		
<u>Description</u>	An introduction to the role of typography in graphic design. Topics such as fonts, measurements, systems, kerning, readability, hierarchy, communication, and expression will be explored in lectures, projects, and exercises. Credit will not be granted for both ARTG 215 and ARTG 150.		
<u>Effective Date</u>	01-Jan-2007	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	Admission into B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

<u>What is the reason for this new course?</u>	Renumbering and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. It has been repositioned in first year to give students an essential foundation in typography prior to second year applied graphics courses. ARTG 150 will run simultaneously with ARTG 215 during the transition from Diploma to Degree program.
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<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.
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<u>What issues were raised regarding this new course?</u>	No issues were raised.
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<u>How were these issues addressed?</u>	No.
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<u>Are there any additional resource requirements?</u>	No.
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Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s)	No.
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Malaspina Course Proposal Management

New Course Proposal for ARTG 160 Variant 01

<u>Title</u>	Design Photography I		
<u>Description</u>	Introduction to fundamental technical and aesthetic considerations involved in producing photographic images and prints, with emphases on digital camera operation, image capture, and acquisition. The basics of file management, image editing, digital output, and lighting techniques will be explored. Credit will not be granted for both ARTG 164 and ARTG 160.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	Admission into the B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

<u>What is the reason for this new course?</u>	Renaming, reconfiguring, and renumbering this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.
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<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.
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<u>What issues were raised regarding this new course?</u>	No issues were raised.
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<u>How were these issues addressed?</u>	N/A
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<u>Are there any additional resource requirements?</u>	No.
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Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s)	No.
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Malaspina Course Proposal Management

New Course Proposal for ARTG 236 Variant 01

<u>Title</u>	Computer Imagery I		
<u>Description</u>	A hands-on introduction to vector software on the Macintosh. Topics include drawing, colour, tracing, transformations, type, patterns, symbols, layers, file management, trouble-shooting, and the creation of imagery for graphic design projects and practical exercises. Credit will not be granted for both ARTG 124 and ARTG 236.		
<u>Effective Date</u>	01-Sep-2007	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	2nd year standing in B.A. Major in Graphic Design or DIGI 110 and ARTG 130 or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00	
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00	
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00	
	<u>Field/Practicum hours/week</u>	0.00	
<u>What is the reason for this new course?</u>	Renumbering and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course is repositioned in second year to build on the skills taught in DIGI 110 and ARTG 130 offered in the first year.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	No issues were raised.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	Latest software for instructor computer and lab support stations. Number of licenses to be determined.		
<u>Proposal Tracking Information</u>			
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	No.		

Malaspina Course Proposal Management

New Course Proposal for ARTG 237 Variant 01

<u>Title</u>	Computer Imagery II		
<u>Description</u>	An exploration of creation and manipulation of digital imagery and design using digital imaging software. Students will, through in-class tasks and out-of-class projects, complete a portfolio that demonstrates their knowledge of software techniques studied and their application to creative conceptual imagery. Credit will not be granted for both ARTG 225 and ARTG237.		
<u>Effective Date</u>	01-Sep-2007	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	2nd year standing in B.A. Major in Graphic Design or DIGI 110 and ARTG 130 or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this new course?</u>	Renumbering of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	No issues were raised.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	Latest software for instructor computer and lab support stations. Number of licenses to be determined.		
<u>Proposal Tracking Information</u>			
Is this course a requirement of any program(s), and if so, which one(s)	No.		

Malaspina Course Proposal Management

Course Change Proposal for ARTG 241 Variant 02

Title Illustration I

Description An exploration of the fundamentals of perception and semiotics as applied to illustration as both information and commentary. Assignments utilize the fundamental design elements within composition and concept development as part of the visual communication process. Credit will not be granted for both ARTG 241 and ARTG 141.

Effective Date 01-Sep-2006

End Date

Department ARTS

Official Class Size 24

Prerequisite 2nd year standing in B.A. Major in Graphic Design or ARTG 140 or permission of the Department.

Corequisite

Equivalent courses

		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

What is the reason for this course revision? Renumbering, renaming, and repositioning this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course is repositioned in second year to build on the skills taught in ARTG 140 offered in the first year. The first variant of ARTG 241 (Illustration II) has never been run.

Who did you consult with for this course revision? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this course revision? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) No.

Malaspina Course Proposal Management

New Course Proposal for ARTG 251 Variant 01

<u>Title</u>	Typography II		
<u>Description</u>	A continuation of Typography I with a study of more in-depth typographical topics, research and applications of design, and communication principles to more advanced, contemporary typographical design and communication problems. Topics include experimental typography, document formatting, and complex document structures.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	2nd year standing in B.A. Major in Graphic Design or DIGI 110, ARTG 130 and ARTG 150 or permission of the Department.		
<u>Corequisite</u>	N/A		
<u>Equivalent courses</u>	N/A		
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	None.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you.		
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	No.		

Malaspina Course Proposal Management

New Course Proposal for ARTG 261 Variant 01

<u>Title</u>	Design Photography II		
<u>Description</u>	Expanded exploration of technical and aesthetic considerations involved in producing digital photographic images for graphic design. Improvement of technical proficiency with an emphasis on conceptual, communicative, and creative concerns. Other photographic media and techniques may be explored. Credit will not be granted for both ARTG 165 and ARTG 261.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	2nd year standing in B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00	
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00	
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00	
	<u>Field/Practicum hours/week</u>	0.00	
<u>What is the reason for this new course?</u>	Renumbering, renaming, reconfiguring, and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course is repositioned in second year to build on the skills taught in ARTG 160 offered in the first year.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	No issues were raised.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>			
Is this course a requirement of any program(s), and if so, which one(s)	No.		

Malaspina Course Proposal Management

New Course Proposal for ARTG 270 Variant 01

Title Design Production

Description A study of design production process and its relevance and application to preparation of artwork for print and digital outcomes. All relevant aspects of contemporary printing processes, file management and preparation will be studied and applied to design projects. Credit will not be granted for both ARTG 231 and ARTG 270.

Effective Date 01-Sep-2007

End Date

Department ARTS

Official Class Size 24

Prerequisite 2nd year standing in B.A. Major in Graphic Design or DIGI 110 or ARTG 130 or permission of the Department.

Corequisite

Equivalent courses

	<u>Lecture hours/week</u>	2.00
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00
	<u>Field/Practicum hours/week</u>	0.00

What is the reason for this new course? Renumbering, and renaming of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.

Who did you consult with for this new course? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this new course? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) No.

Malaspina Course Proposal Management

New Course Proposal for ARTG 342 Variant 01

<u>Title</u>	Illustration II		
<u>Description</u>	A continuation of the in-depth exploration begun in ARTG 241 of illustration as information and comment through composition, concept development and style as part of the visual communication process.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	3rd year standing in B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>	ARTG 343/ARTG 344		
<u>Equivalent courses</u>	N/A		
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, Doug Stetar, Marshall Soules, Graphic Design Association of Canada, and advisory professionals from the graphic design industry.		
<u>What issues were raised regarding this new course?</u>	None.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you.		
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	BA Major in Graphic Design		

Malaspina Course Proposal Management

New Course Proposal for ARTG 343 Variant 01

<u>Title</u>	Storyboarding		
<u>Description</u>	An in-depth exploration of drawing and illustration as applied to the needs of storyboarding for time based animation and other digital narratives. Topics and projects will explore composition, structuring, concept development and style as part of the visual animation communication process.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	3rd year standing in B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>	ARTG 342		
<u>Equivalent courses</u>	N/A		
		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.
<u>What issues were raised regarding this new course?</u>	None.
<u>How were these issues addressed?</u>	N/A
<u>Are there any additional resource requirements?</u>	No.
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you.
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	BA Major in Graphic Design

Malaspina Course Proposal Management

Course Change Proposal for ARTG 344 Variant 02

Title Photo Illustration

Description Exploration of the communicative application of photo-illustration in the graphic environment. A variety of photo-illustrative techniques and applications used in producing art for reproduction and publication are investigated. Particular emphasis is given to natural and studio lighting. Credit will not be granted for both ARTG 242 and ARTG 344.

Effective Date 01-Sep-2007

End Date

Department ARTS

Official Class Size 24

Prerequisite 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite

Equivalent courses

		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

What is the reason for this course revision? Renumbering, renaming, reconfiguring, and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course is repositioned in third year to build on the skills taught in the 1st and 2nd year. The first variant of ARTG 344 (Illustration IV) has never been run. It was originally created for a Graphic Design degree proposal several years ago that was not approved.

Who did you consult with for this course revision? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this course revision? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) B.A. Major in Graphic Design.

Malaspina Course Proposal Management

New Course Proposal for ARTG 371 Variant 01

Title Package Design

Description An exploration of the application of design and communication principles to package design and communication problems. Topics include package design process, market and consumer analysis, materials, and packaging industry. Credit will not be given for both ARTG 221 and ARTG 371.

Effective Date 01-Sep-2007 End Date

Department ARTS Official Class Size 24

Prerequisite 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite

Equivalent courses

	<u>Lecture hours/week</u>	2.00
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00
	<u>Field/Practicum hours/week</u>	0.00

What is the reason for this new course? The renumbering and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course has been repositioned in third year to build on the skills taught in all 1st and 2nd year Graphic Degree courses.

Who did you consult with for this new course? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this new course? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) B.A. Major in Graphic Design.

Malaspina Course Proposal Management

New Course Proposal for ARTG 372 Variant 01

Title Graphic Design for Publishing

Description An examination of application of design and communication principles and skills to the publishing industry. Students will explore the publication, newspaper, book, magazine, and/or annual report industries and apply research, design, and digital production skills to publication design. Credit will not be granted for both ARTG 234 and ARTG 372.

Effective Date 01-Sep-2007

End Date

Department ARTS

Official Class Size 24

Prerequisite 3rd year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite

Equivalent courses

		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

What is the reason for this new course? The renumbering, renaming, and repositioning of this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course has been repositioned in third year to apply the skills taught in ARTG 270 and all 1st and 2nd year B.A. Major in Graphic Design courses.

Who did you consult with for this new course? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this new course? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) B.A. Major in Graphic Design.

Malaspina Course Proposal Management

New Course Proposal for ARTG 373 Variant 01

<u>Title</u>	Interface Communication Design		
<u>Description</u>	A study and practice of the design principles used to create interface design for print and digital systems. Subjects covered will include system visibility, metaphor, user controls and freedoms, standards, navigation and the design aesthetics and communication functions of design.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	3rd year standing in the B.A. Major in Graphic Design or permission of the Department		
<u>Corequisite</u>	N/A		
<u>Equivalent courses</u>	N/A		
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
	<u>Field/Practicum hours/week</u>	0.00	
<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	None.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you.		
Is this course a requirement of any program(s), and if so, which one(s)	B.A. Major in Graphic Design		

Malaspina Course Proposal Management

New Course Proposal for ARTG 374 Variant 01

<u>Title</u>	Environmental Design		
<u>Description</u>	An investigation of three-dimensional signage, exhibition, and display communication design. Topics and projects cover conceptual development, follow through hands-on production of signage, display and trade show working drawings and 3D models. Credit will not be granted for both ARTG 374 and ARTG 103.		
<u>Effective Date</u>	01-Sep-2007	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	3rd year standing in B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>			
<u>Equivalent courses</u>			
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

What is the reason for this new course? Renaming, renumbering, and repositioning of this course are necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course has been repositioned in third year to build on the skills taught in all 1st and 2nd year B.A. Major in Graphic Design courses.

Who did you consult with for this new course? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this new course? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) B.A. Major in Graphic Design

Malaspina Course Proposal Management

New Course Proposal for ARTG 412 Variant 01

<u>Title</u>	Theory II: Information Design		
<u>Description</u>	An examination of information design theory, research and practice through topics such as: information design research, communication theory, semiotics and visual rhetoric, visualization of abstract data and concepts, human information processing; text structures, visual charts, illustrations and graphs; information design and research, and contexts for functional communication.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	4th year standing in B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>	N/A		
<u>Equivalent courses</u>	N/A		
		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	None.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you.		
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	B.A. Major in Graphic Design		

Malaspina Course Proposal Management

New Course Proposal for ARTG 475 Variant 01

Title Graphic Design for Business

Description An investigation of corporate identity graphics utilized in advertising and marketing to communicate goods and services offered. Topics and projects cover conceptual logo development, hands-on design application to business cards, letterheads and envelopes and signage. Credit will not be granted for both ARTG 233 and ARTG 475.

Effective Date 01-Sep-2007

End Date

Department ARTS

Official Class Size 24

Prerequisite 4th year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite

Equivalent courses

		<u>Lecture hours/week</u>	2.00
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

What is the reason for this new course? This course revision is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course has been repositioned in fourth year to build on the skills taught in all 1st, 2nd, and 3rd year B.A. Major in Graphic Design courses.

Who did you consult with for this new course? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this new course? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) B.A. Major in Graphic Design.

Malaspina Course Proposal Management

New Course Proposal for ARTG 476 Variant 01

Title Graphic Design for Marketing

Description An investigation of the in-house studio practices and applications of an advertising and graphic design agency. Topics and projects cover conceptual and hands-on production of print advertising, brochures, direct mail marketing, and outdoor advertising. Credit will not be granted for both ARTG 235 and ARTG 476.

Effective Date 01-Sep-2007 End Date

Department ARTS Official Class Size 24

Prerequisite 4th year standing in B.A. Major in Graphic Design or permission of the Department.

Corequisite

Equivalent courses

	<u>Lecture hours/week</u>	2.00
<u>Credits</u> 3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u> 15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u> Y	<u>Practicum Support hours/week</u>	0.00
	<u>Field/Practicum hours/week</u>	0.00

What is the reason for this new course? Revising, renumbering, and repositioning this course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design. This course has been repositioned in fourth year to build on the skills taught in all 1st 2nd and 3rd year B.A. Major in Graphic Design courses.

Who did you consult with for this new course? John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.

What issues were raised regarding this new course? No issues were raised.

How were these issues addressed? N/A

Are there any additional resource requirements? No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s) B.A. Major in Graphic Design.

Malaspina Course Proposal Management

New Course Proposal for ARTG 477 Variant 01

<u>Title</u>	Graphic Design Practice		
<u>Description</u>	An examination of the knowledge and skills required to prepare for graphic design studio, agency or freelance business practise. Topics of study will include: legal issues, forms, portfolio preparation, taxation, estimating, specifications, design briefs and proposals, project management, and working with clients, employers and service providers.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	4th year standing in B.A. Major in Graphic Design or permission of the Department.		
<u>Corequisite</u>	N/A		
<u>Equivalent courses</u>	N/A		
	<u>Lecture hours/week</u>	2.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	1.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00
<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.		
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.		
<u>What issues were raised regarding this new course?</u>	None.		
<u>How were these issues addressed?</u>	N/A		
<u>Are there any additional resource requirements?</u>	No.		
<u>Proposal Tracking Information</u>	Please re-send course proposal once program proposal has been forwarded to Curriculum Committee. Thank you.		
<u>Is this course a requirement of any program(s), and if so, which one(s)</u>	B.A. Major in Graphic Design		

Malaspina Course Proposal Management

New Course Proposal for ARTG 480 Variant 01

<u>Title</u>	Final Project		
<u>Description</u>	A detailed study of a communication problem resulting in a final project involving complex multi-part graphic design, illustration and design process management, designed with the specific goals and needs of each individual fourth year student.		
<u>Effective Date</u>	01-Sep-2006	<u>End Date</u>	
<u>Department</u>	ARTS	<u>Official Class Size</u>	24
<u>Prerequisite</u>	4th year standing in B.A. Major in Graphic Design or permission of the Department		
<u>Corequisite</u>	N/A		
<u>Equivalent courses</u>	N/A		
	<u>Lecture hours/week</u>	0.00	
<u>Credits</u>	3.00	<u>Seminar hours/week</u>	3.00
<u>Duration</u>	15.00	<u>Lab hours/week</u>	0.00
<u>Include in Calendar</u>	Y	<u>Practicum Support hours/week</u>	0.00
		<u>Field/Practicum hours/week</u>	0.00

<u>What is the reason for this new course?</u>	This course is necessary to bring on stream the Visual and Applied Arts Department's B.A. Major in Graphic Design.
<u>Who did you consult with for this new course?</u>	John Lepage, Steve Lane, Richard Conroy, Iris Churcher, Ellen McCluskey, Karen Hodgson, and Chairs Committee.
<u>What issues were raised regarding this new course?</u>	None.
<u>How were these issues addressed?</u>	N/A
<u>Are there any additional resource requirements?</u>	No.

Proposal Tracking Information

Is this course a requirement of any program(s), and if so, which one(s)	B.A. Major in Graphic Design
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Appendix VII: Faculty CVs

See attached.

RESUME

Karen Hodgson BFA MVA

GDC Associate

Professor

Visual and Applied Arts Department

Malaspina University-College

900 Fifth Street

Nanaimo, BC

Phone: 250-753-3245 Ext 2042

Email: hodgsonk@mala.bc.ca

Employment Experience

Professor, Applied Graphics/Interior Design

Malaspina University-College

(Nanaimo, Spring 1998 to present)

Course development, and lecture and studio instruction of credit design courses including Typography, Graphics for Publishing, Computer Imagery 1 (Illustrator and Mac Basics), Design History 1 & 2, History of Graphic Design, Design, and 3D Design (Packaging) in 2 year Diploma Program.

Part-time Faculty, Visual Arts

Camosun College

(Victoria, 1995 to 2000)

Course development, and lecture and studio instruction of credit courses including Design Foundations, Introduction to Graphic Design, and Design History 2, in a 2 year university-transferable, Visual Arts Program.

Creative Director

Hodgson Visual Communication Design

(Toronto, Edmonton, Victoria, 1976 to present)

Full service, freelance graphic designer.

Clients I have worked with include the Government of British Columbia, the Government of Alberta and the University of Victoria.

CD-ROM Project Design Consultant

English Language Centre

University of Victoria

(Victoria, 1995 to 1998)

Critical Multimedia Development Team member and Consultant for 2 English as a Second Language Instructional CD-ROMs. Project design, process articulation, scheduling, information design, structural design, interface design, graphic design, storyboarding, prop design, art direction and some project management and instructional design.

Program Coordinator, Graphic Design

Distance Education Services,

University of Victoria

(Victoria, 1992 to May 1995)

Member of a Distance Learning, Instructional Design Team at the University of Victoria serving 7 academic departments. Coordination, graphic design and artwork production of university distance learning materials including manuals, covers, diagrams, booklets, visual identity, Web pages etc.

Graphic Designer/Art Director

Beautiful British Columbia Magazine

(Victoria, 1992)

Graphic design and artwork production for full colour national magazine, promotional publications and hard cover books.

Contract Graphic Designer/Art Director

Education Technology Centre of B.C.

(Ministry of Education, Victoria, 1991-92)

Responsible for most of E.T.C.'s publication design, production and printing coordination. Design of annual report, visual identity, brochures, reports, newsletters, etc. Designed outdoor sign and all interior signage for the Centre offices.

Computer Graphic Designer

Software Design Team

Education Technology Centre of B.C.

(Victoria, 1990)

Full-time visual interface design, computer graphics and visual communication design for the design and production of educational software prototypes for the B.C. school system. Support for print-based graphic design and visual identity.

Contract Graphic Designer,

Coordinator and Consultant

Government of Alberta

(Edmonton, 1988 to 1990)

Print design, art direction and consultation for various government departments. Coordinator of Graphic Design Services for the Alberta Government. Computer graphic design for interactive, computer (and videodisc) based learning programs and interactive computer exhibits. Contract Instructional Design Team member for clients including the Ministries of Forests, Tourism, Social Services and ACCESS Network.

**Information Design Consultant
C.R.I.E.S.**

(Research institute, Managua, Nicaragua, Fall 1988)

Conversion of institute magazine to desktop computer production. Training of magazine staff on the use of desktop publishing software in a DOS environment.

**Director, Visual Communication Design
Alphatel Systems Ltd.**

(Edmonton, January 1986 to December 1987)

Responsible for all company computer graphic design and production for: interactive exhibits, computer assisted learning programs and other computer graphic applications. Clients included Alberta Transportation, Kerry Wood Nature Centre, Edmonton Telephones, Softwords (Victoria), Edmonton Chamber of Commerce and Alberta Government Telephones. Some print design.

**Contract Computer Graphic Designer
Alphatel Videotex Development Ltd.**

(Edmonton, summer 1985)

Authoring and production of prototype module for a computer-based, interactive instruction program.

**Faculty, Visual Communication Design
Nova Scotia College of Art and Design**

(Halifax, Autumn 1984)

Full-time sessional (sabbatical replacement), for 2nd & 3rd year Graphic Design and Typography courses in a degree granting program. Complete course development and delivery.

Computer Graphic Designer

Government of Alberta

(Edmonton, 1983 to 1984)

Videotex page creation and computer graphic interpretation of statistics for Alberta Manpower.

**Instructor, Visual Communication Design
University of Alberta**

(Edmonton, 1983 to 1984)

Part time instruction of 2nd year Typography and Graphic Design courses. Course development, and delivery.

**Senior Graphic Designer
AECL**

(Toronto, 1978-1982)

Design and production of major, internal, national and international corporate publications including booklets, covers, educational kits, annual reports and newsletters.

**Forms Analyst/Graphic Designer
Regional Municipality of Peel**

(Toronto area, 1977 to 1978)

Forms analysis and design and production of business forms and various graphics for regional government.

Senior Graphic Designer

York University

(Toronto, part-time 1974 to 1976)

for the Design Centre, Faculty of Fine Arts and for the Centre for Continuing Education. Design and production of various university posters and publications.

Education

**Master of Visual Arts Degree
Visual Communication Design
University of Alberta**

(Edmonton, 1985)

Thesis Title: Visual Communication Design Fundamentals Specific to NAPLPS Videotex. Research on visual human factors aspects of information display on computers.

**Bachelor of Fine Arts Degree
Graphic Design major**

York University

(Toronto 1976: 4 year honours program), Courses in Graphic Design, Fine Arts, Art History, and academics.

Additional Courses/Seminars

Art

- Ceramics and Raku
- Book Design workshops

Art History

- Audit courses (1999/2000) in Art History at the University of Victoria:
- 15th Century Italian Art and Architecture
- Gothic Art and Architecture
- 17th Century Italian Art and Architecture

Instructional Design

- Instructional Design Workshops
- Instructor's Toolbox

Computer

- Multimedia in the 90's
- System 7 and File Sharing
- Eudora, Fetch and Gopher
- Word Styles Workshop
- CD-ROM Authoring
- Computer Mediated Communications
- Computer Aided Instruction Language

Spanish and French classes in France and Canada

Computer

Hardware

Over 15 years of professional production experience with the Macintosh platform.

Software

Professional production experience with Quark XPress, Adobe Illustrator and Adobe Photoshop. I teach Adobe Illustrator, and aspects of Quark XPress and have taught Mac Basics, HTML web page creation. I use these software packages (and Photoshop and the Internet) and provide troubleshooting in the Mac Lab at Malaspina for my students.

Volunteer

Volunteer activities include work for:

- Malaspina Faculty Association
- board member for Global Village Nanaimo.
- Results (a global anti-poverty lobby group)
- The Central America Support Committee
- The Global Village Store Victoria (Board member and buyer for non-profit, volunteer-run, store)
- UNICEF

Awards & shows

I have received various awards over the years. Some that I recall include:

- Graphic Designers of Canada Vancouver Island Awards Competition, Honorable Mention 1997
- Computer Graphic Design Award in Alberta, 1980s
- Graphic Design Award in Ontario

I have shown work in the following exhibitions:

- Faculty Show, Nanaimo Art Gallery 2004
- Faculty Show, Nanaimo Art Gallery 2002
- Design Cares Juried Exhibition 2001
- Faculty Show, Nanaimo Art Gallery 2000

Memberships

Associate member, (and past Professional member), Society of Graphic Designers of Canada (GDC).

Ongoing Professional Development Activities

I have attended dozens of Design, Computer and Educational Technology conferences and speaker events over the years including:

- GDC Prepress/Production Panel Discussion Event Victoria, 2005
- ATypi Conference Vancouver 2004
- Robert Bringhurst lecture Malaspina 2004
- Environs 2002, Vancouver March 2002
- Design Cares, Victoria 2001
- Salazar Awards, Vancouver 2001, 2002, 2003
- Wolfgang Weingart Lecture, Vancouver, 2001
- Panel Moderator for International Magazine Awards Conference, Victoria 1992. (Panel speakers included Art Director and Photo Editor from LIFE magazine)
- Speaker at a CD-ROM conference, Edmonton 1987

Other Professional Development Activities include:

- European Trip to Design History class historic sites Spring 2005
- Co-leader of Art History Study Abroad Tour of Europe Spring 2004
- Malaspina faculty/student liaison for GDC Vancouver Island Chapter, and Mainland BC GDC student Salazar awards
- Organized 2 guest speaker events at Malaspina for students, the college community and GDC 2003/2004

Curriculum Vitae

IRIS CHURCHER BC MA

Visual & Applied Arts Department

Malaspina University-College

900 Fifth Street

Nanaimo BC V9R 5S5

EMPLOYMENT

1990 to present

Malaspina University-College

Nanaimo Campus

Professor, Applied Graphics Program

Course and curriculum development, lecture and studio instruction of credit design courses including:

- 2D Design
- Colour Theory
- Variety of Media
- Illustration I, II, III
- Computer Graphics I, II, III
- Typography
- Graphics for Publishing
- Graphics for Marketing

Responsible for overseeing development of the computing needs of the program, liaising with IT concerning lab upgrades, consulting with faculty over software needs and upgrades.

Instruct and use professionally the following:

Systems: Mac OSX and previous Mac OSs.

Software:

- QuarkXpress
- Adobe Illustrator
- Adobe Photoshop
- Adobe Imageready
- *Currently upgrading*
- Dreamweaver
- Flash skills.

Chair of Art Department: 1998 -1999

1990 to present - Flying Betty Designs

Ladysmith, BC

Illustrator/designer

Maintain an active freelance illustration and design company. Clients include:

- BC Magazine
- Dogs In Canada magazine
- WindShift Press
- Rutherford Shopping Mall
- Malaspina University-College

- Dome Publishing
- Pier newspaper

Projects include:

- Editorial illustration
- Book cover and layout design
- Advertising and promotional illustration

Developed a line of Greeting Cards to showcase illustrations.

1988-90 - Artec

Duncan, BC

Graphic Designer/Illustrator

A small design company specializing in design for the forest industry of BC and local Cowichan Valley business.

Duties included:

- Team brainstorming
- client liaison,
- conceptual development
- presentation comps
- computer file preparation for print,
- illustration

Clients included:

- Macmillan Bloedel
- Duncan Forest Museum
- Open Learning Agency
- Growell

Projects included:

- Outdoor signage and posters for BC Forest Companies
- package design
- brochure design and illustration

1987-88 - Citizen Newspaper

Advertising Designer/Constructor

Advertising design and construction

Mac OS and Cricket Draw software

1984-88 - Malaspina University-College

Duncan Campus

Community Educator

Designed and taught a variety of courses for the Continuing Education Program.

Courses included:

- Drawing on the Right Side of the Brain – 3 hour classes once a week for 8 weeks
- Drawing in Nature – 3 hour classes once a week for 8 weeks
- Coloured Pencil - one and two day workshops
- Mandala Design - one and two day workshops

During this time also taught the above classes to community groups including: Cherry Point Sketch Club, Maple Bay Painters, Katsa Art Group, Chemainus and Crofton Sketch clubs.

1979-84 - Freelance Illustrator

Duncan, Vancouver, Montreal

Clients included:

- Sunrise Publications - Indiana
- BC Government
- Chevron – McKim Advertising, Vancouver
- Delisle Foods – McKim, Montreal
- Eatons – Montreal
- Forestalk - Vancouver
- Ikea – McCann Erikson, Vancouver
- Pacific Coast Logging, Vancouver
- Royal Mint – Montreal
- Western Living – Vancouver

Projects included:

- Greeting cards
- Editorial illustration – cartoons, decorative, realistic.
- Advertising illustration
- Naturalistic park signage

EMIGRATION TO CANADA 1978

1977-78 - Saunders-James Design

London, UK

Full time illustrator

In-house fulltime illustrator for graphic and interior design company.

Duties included:

- conceptual development
- presentation comps
- final artwork
- photographic art direction

Clients included:

- Emerk (Pharmaceutical)
- Flora (Food manufacturer)
- Saunders James Interiors

Projects included:

- Medical brochures
- Advertising illustration

1973-77 - London, UK

Freelance illustrator/designer

Clients included:

- Womancraft magazine
- Inhabit magazine
- Phoebus Publishing
- Marshall Cavendish (Publisher)
- British Tourist Board
- Projects included:
- Magazine layout for Magic Touch

- Designed, created and wrote instructions for making satin cushions, toys and kimonos
- Product illustration
- Magazine humorous and cartoon illustration
- Book cover illustration

1973 - Boogie-On-Design

London, UK

Designer/Illustrator

In-house designer/illustrator for small design company.

Duties included:

- conceptual development
- presentation comps
- final artwork
- industrial product mock-ups

Clients included:

- Boots (Pharmacy)
- Marks & Spencers
- Aladdin (thermos flasks)

Projects included:

- Bag design
- Redesign of kitchen utensil handles
- Candy pack design and illustration
- Redesign thermos flask colourways

1971-73 - Design Magazine

London, UK

Design and Layout Assistant

Magazine published by the Design Council of the UK to showcase British Design.

Duties included:

- Art direction of illustrators and photographers
- Layout design
- Consultation with editorial staff
- Instructions for printing
- Proofing

1969-71 - Punch Magazine

London, UK

Design and Layout Assistant

Humorous magazine established for 150 years, specializing in satire and parody.

Duties included:

- Original page layout design
- Page layout design to parody other publications
- Cartoon selection
- Photo selection
- Letterpress press proofing

EXHIBITIONS

Actively engaged in the development of personally directed commercial and non-commercial fine art. The following exhibitions have showcased this work:

2004, 2002, 2000, 1998, 1996

Nanaimo Art Gallery

Nanaimo BC

Faculty Exhibition / Drawings and Paintings

1990 - Crystal Gardens

Victoria BC

Group show to support the protection of Robson Bight

1989 - Robson Media Centre

Vancouver BC

Group show to support the protection of the Carmanah Valley

1989 - Richard's Restaurant

Duncan BC

Mandalas and illustrations on esoteric theme

1989 - Clock Tower Gallery

Port Alberni BC

Joint show with Gretchen Markle with the theme of botanicals and naturalist art

1989 - Cowichan Theatre Gallery

Duncan BC

Joint show with Gretchen Markle with the theme of botanicals and naturalist art

1988 - Cowichan Theatre Gallery

Duncan BC

Organized and participated in the Island Illustrator's Society show

1988 - Nanaimo Arts Council

Nanaimo BC

Exhibition of coloured pencil and watercolour work

1988 - Cowichan Valley Eco-museum

Duncan BC

Helped organize and participated in group show of naturalist art

1988 - Goldstream Nature House

Victoria BC

Participant in group show organized by the Victoria Naturalists and the Ministry of the Environment and Parks. Conservation theme.

1988 - North Park Gallery

Victoria BC

Participant in Island Illustrator's group show

1987 - Cowichan Theatre Gallery

Duncan BC

Drawings and watercolours botanicals

1985 - Cowichan Theatre Gallery

Duncan BC

Coloured pencil drawings

EDUCATION

M.A. Illustration

Syracuse University, Syracuse, New York, USA

Thesis: Canadian Art and the Environmental Crisis.

Researched the impact of the art on changing government policy toward conservation of natural areas.

B.A. in Graphic Design

2nd Class Honours, Upper division

London College of Printing

London, England

PROFESSIONAL MEMBERSHIP

2004-05

GDC Associate

1996-99

MGDC Ed

Member of the Graphic Designers of Canada.

During this period acted as the North Island representative and liaison for Malaspina University-College.

PROFESSIONAL RECOGNITION

1997 - Honourable Mention

GDC Awards, Vancouver Island Chapter for Self Promotion illustrations

1992 - United Nations Environmental Program Seasons Greeting Card

Noel Brown, Director of the UNEP selected the illustration created for WC2 campaign to save the Carmanah Valley.

1980 - Andy Award of Merit presented by the Advertising Club of New York for Illustration to Honey Up yogurt campaign. McKim Advertising, Montreal.

PROFESSIONAL DEVELOPMENT

2005 - Adobe Creative Suite Presentation

2004 - GDC conference, Victoria
Gallery visits London, UK

2003 - Six-month leave or absence to research the use of digital art for illustration and its impact on the education of illustration.

2003 - Gallery visits London, UK

2001 - Gallery visits London, UK and Washington DC, USA

1993 - Gallery visits London, UK,
Attended lectures by professional Illustrators

1992 - Gallery visits Atlanta, USA and San Francisco, USA. Attended lectures by professional Illustrators

1991 - Gallery visits New York, USA
Attended lectures by professional Illustrators

COMPUTER

Hardware

- Mac OS 18 years
- Windows 5 years

Software

- Adobe Illustrator
- Adobe Photoshop
- Adobe ImageReady
- Adobe Acrobat
- QuarkXpress

Currently teach and develop courses that include all the above software.

Currently developing new curriculum that includes

- Macromedia Dreamweaver
- Flash

VOLUNTEER

2002 - Friends of Holland Creek

Designed all promotional and information graphics, maps, posters and illustrations to raise money to buy a portion of the Holland Creek trail.

1990 - Western Canada Wilderness Committee

Donated a drawing to raise money and awareness to protect the Robson Bight as the habitat for Orca whales

1989 - Western Canada Wilderness Committee

Donated a drawing to raise money and awareness to protect and preserve the Carmanah Valley. Work and statement published in the book 'Carmanah – Ancient Rain Forest'.

Curriculum Vitae

RICHARD A. CONROY MFA

Visual & Applied Arts Department

Malaspina University-College

900 Fifth Street

Nanaimo BC V9R 5S5

EMPLOYMENT

Fall 1987 to present

Malaspina University-College

Nanaimo Campus

Professional Educator

Responsibilities include:

- Budget planning, monitoring and implementation.
- Instructing eight sections: four sections per semester.
- Scheduling of student programs and maintenance of grading records.
- Program Matrix development and monitoring.
- Liaison of facilities support staff.
- Ordering supplies.
- Curriculum Development for Applied Graphics and Interior Design programs.
- Timetabling for Applied Graphics and Interior Design programs.
- As part of my ongoing civic and professional duties, I sit on the advisory boards of the Nanaimo Museum, Nanaimo School District 68's career programs, and Malaspina University's Information Technology and Systems Program known as; (ITAS).
- Recruitment of faculty and technical support.
- Liaison with graphics industry
- Liaison with Vancouver Island secondary schools.
- Organize and Chair advisory committee groups

As a member of this Visual and Applied Arts Department I have held the rotational position of department "Chair" three times, for a total of 3.5 years. The programs within my portfolio were:

- Visual Arts Diploma
- Bachelor of Visual Arts Transfer
- Bachelor of Visual Arts Minor
- Applied Interior Design
- Applied Graphic Design

Throughout these past seventeen academic years I have designed and taught the following three credit courses for three of our Visual and Applied Arts Department's program offerings. They are:

Visual Arts Program

Arts 101 / Drawing 1

Arts 102 / Drawing 2

Arts 109 / Variety of Media

Arts 122 / Design

Applied Graphics Program

Art G 103 / Graphics Rendering

Art G 111 / History of Graphic Design

Art G 122 / 2D Design

Art G 124 / Computer Imagery 1

Art G 125 / Design: Approach and Management

Art G 221 / 3D Design

Art G 140 / Illustration 1

Art G 141 / Illustration 2

Art G 142 / Illustration 3

Art G 215 / Typography

Art G 231 / Graphic Design and Printing

Art G 232 / Graphic Presentation

Art G 233 / Design for Business

Art G 235 / Design for Marketing

Art G 242 / Illustration 3

Interior Design Program

Art I 105 / Applied Drafting 1

Art I 106 / Applied Drafting 2

Art I 121 / 3D Design

Art I 152 / Illustration / Presentation 1

Art I 153 / Illustration / Presentation 2

Instruct and use professionally the following systems:

- Adobe Illustrator 10
- QuarkXPress 6.0

Currently upgrading:

- Photoshop 7.0.
- Flash MX

Fall 86/Spring 87 - Kwantlen College

Surrey, British Columbia

10-week course - Visual Design

Fundamentals

Fall 86/Spring 87 - Capilano College

North Vancouver, British Columbia

10-week course - Visual Design

Fundamentals

Fall 86/Spring 87 - Capilano College

North Vancouver, British Columbia

Two-day weekend theory and practical application specialty course that was identified as - "Posters & Flyers".

Fall 86/Spring 87 - BCIT
Burnaby, British Columbia
12 week sessions - "Advertising: Creative Print"

Fall 1986 -BCIT
Burnaby, British Columbia
12-week session - " Creative Print Advertising "

Fall 1986 - University of British Columbia
Vancouver, British Columbia
10-week course - Editorial & Book Illustration

Fall 1982 - Okanagan University-College
Kelowna, British Columbia
Adult Education Department,
10-week course- Advertising Design Fundamentals

Fall 1976 - Grande Prairie Regional College
Grande Prairie, Alberta, Canada.
Painting and Sculpture - design and teach a course combining Contemporary painting and sculpture, art history including built in hands-on practical work- shops.

1973-75 - Emily Carr Institute of Art and Design Vancouver, British Columbia
Formerly known as: Vancouver School of Art
Adult Education Division
Design and instruct courses: fundamentals of visual design and interior design

1972-73 - St. George's Boys School
Vancouver, British Columbia
Art Master - Instruction of elementary art; grades 4 to 7; English language and literature, grade 4 levels, also assisting with Physical Education, grade 4 / 5 / 6 levels.

Applied 2D / 3D Design / Illustration
Freelance Business History

Fall 1987 / Spring 2000

Malaspina University College
Nanaimo, British Columbia

- Complete identity logo package re: Mariner Athletics
- Trade Show display Booth
- Poster design for Theatre Department productions

Bead Street Limited
Nanaimo, British Columbia
Complete retail corporate identity package:
Logo identity design, shop interior / exterior design, construction drawings.
Fabrication management, and the graphic design all related print and packaging.

Spring 1985 / Fall 1987
April 1, 1985 I resigned from Block Brothers Industries 'National Real Estate Service' art directorship to pursue creative opportunities that would encompass all of my talents. I created an advertising art and design service orientated business catering to the 2D and 3D support marketing graphic needs of clients.
A partial listing of the firms are as follows:

Interphase Technologies Incorporated
Richmond, British Columbia

Glenayre Electronics Limited
Vancouver, British Columbia

Lang Business Systems Limited
Kelowna, British Columbia

Delta Bus Limited
Delta, British Columbia

Baron Limousine Service Limited
Delta, British Columbia

BC Business Magazine
Vancouver, British Columbia

Computrol Systems Limited
Vancouver, British Columbia

Retail Merchants' Association of BC
Vancouver, British Columbia

Empress Foods Limited
Vancouver, British Columbia

**Applied 2D / 3D Design / Illustration
Employment History**

NRS Advertising

(National Real Estate Service)

Vancouver, British Columbia

A division of Block Brothers Industries,

Art Director. my duties required the design of support marketing graphics for local, regional, national and international residential and commercial real estate.

**1983-84 - Interphase Technologies
Incorporated**

Richmond, British Columbia

**Art Director / Graphic Designer and
Illustrator.**

Provide all corporate identity graphics for the company and its' various departments. To design and supervise the fabrication of all print graphics, trade show designs and packaging for the marketing of all product lines.

1978-80 - Paint Pot Productions

Grande Prairie, Alberta.

Sole proprietor my own design consulting firm: an advertising art service business catering to the 2D and 3D support marketing graphic needs for a clients base comprising retail and real estate developers.

**1980-82 - Bureau One Communications
Limited**

Edmonton, Alberta.

Art Director / Designer / Illustrator. to design all marketing and communication graphics for a varied client base consisting of manufacturers, retailers, and personnel placement specialists.

1982-83 - Watson Communications Limited
Kelowna, British Columbia

Art Director / Designer / Illustrator. to design all marketing and communication graphics for a varied client base consisting of manufacturers, retailers, engineering firms, personnel placement specialists, real estate and tourism marketing.

1976-78 - Blanchett Neon Limited
Edmonton, Alberta

Prairie Signs Division,
Grande Prairie, Alberta.

Designer / fabricator. of signage general. Design of signage at the high end electronic and retail facades: conceptual development, technical working drawings, and follow through

fabrication. On the low end, design specifically for silkscreen on decal, metal plastic and wood.

1974-76 - Woodward's Department Store
Oakridge Mall, Vancouver, BC

Visual Display Designer. retail point of sale visual merchandising. This included trimming window displays, designing and fabricating props, designing and fabricating boutique architectural features.

1973-74 - Display Design Associates Limited
North Vancouver, British Columbia

Assistant Manager in charge of revision design, production and supervision of a six-man team in the design and fabrication of artifacts used in thematic commercial interior design accounts based regionally and nationally. Drug store chains, restaurant chains, grocery retailer chains and commercial malls were our clients.

1967-68 - Simpson Sears Department Store
Northgate Mall, Edmonton, Alberta

Display Designer for three stores: This included trimming window displays, and fabricating point of sale displays in triplicate

EXHIBITIONS

2002 - Nanaimo Art Gallery

Nanaimo, British Columbia

- *Coming and Going on the Edge of Time* - One-man Exhibition / Drawings and Paintings

**2002, 2000, 1998, 1994, 1992, 1990 and 1988
Nanaimo Art Gallery**

Nanaimo, British Columbia

- Faculty Exhibition / Drawings and Paintings
- *Between four walls and four seasons*- One-man Exhibition / Drawings and Paintings
- *Journey through the Labyrinth* - One-man Exhibition / Drawings and Paintings

1977 - Prairie Art Gallery

Grande Prairie, Alberta, Canada

Prairie Art Gallery: Group Exhibit
Relief Assemblages

1970 - Burnaby Art Gallery

Burnaby, British Columbia

Group Exhibit / Relief Assemblages

Deighton House Gallery

Vancouver, British Columbia

Young Contemporaries 1970
Relief Assemblages

National Arts Centre

Ottawa, Ontario, Canada

The results of summer travel journeying there and back beginning from the west coast to the east coast seeking and exploring off the beaten pathways resulted in a body of work entitled 'Architectural Sketches of Rural Canada.'

1967 - Kelowna Art Gallery

Kelowna, British Columbia

Group Exhibit / Paintings & Drawings

EDUCATION

Emily Carr Institute of Art and Design

Vancouver, British Columbia, Canada

Formerly known as: Vancouver School of Art

Four year Visual Design: Honors Diploma

Emily Carr Institute of Art and Design

Vancouver, British Columbia, Canada

Formerly known as: Vancouver School of Art

Fifth year Post-Graduate Studies: Design

Syracuse University

Syracuse, New York, USA

Masters of Fine Arts Degree (Illustration)

SCHOLASTIC AWARDS

1971: Marion H. Langbridge Memorial Award

1968: Rossland Arts Council Scholarship

Appendix VIII: Credential Recognition / Transfer, Policies and Procedures

Type: C. Educational Policies (Joint)

Group: Joint

Sub-Group: General

Executive Responsibility: Vice-President,
Academic

Administrative Responsibility: Enrolment
Manager/Registrar

Received by Board: 12/4/2003

Amended:

Received by Education Council: 3/19/2001

Amended: 1/24/2001, 1/1/2003

Policy: 82.01

Procedure:

PROCEDURE:

1. Block transfer credit does not remove the need to meet all specific program requirements for a degree. This may mean that students will not be able to use all the transfer credit granted to them.
2. The extent to which block transfer credit does meet some program requirements is determined by a degree program advisor or the Admissions Manager in consultation with the appropriate Dean or department Chair.
3. Block transfer credits cannot be used to meet any of the minimum 42 upper-level credits required for a degree.
4. Malaspina University-College provides block credit for previous credentials towards baccalaureate degrees in Arts and Science only under the following conditions:
 - 4.1 The credential is from an accredited post-secondary institution (e.g., in Canada, the institution must be a member of the Association of Community Colleges of Canada or the Association of Universities and Colleges of Canada; in other countries, the institution must be a member of an association recognized by these Canadian associations). This condition does not preclude credit being received for education gained at other institutions or from life experience, but such credit will be awarded through the Prior Learning Assessment process.
 - 4.2 The normal full-time duration of the program is at least two years (i.e., sixteen months of study or more). (One year credentials that require a year of post-secondary education as a prerequisite are treated, together with the prerequisite year, as a two year program.)
 - 4.3 The credential is completed. There is no partial credit under this block transfer policy.
 - 4.4 The GPA for the entire program (i.e., all courses attempted in gaining the credential, not just the courses passed) is C+ (or 65%) or better. There is no partial transfer credit for portions of a program that do meet the required GPA.
5. Students with a two-year diploma are entitled to 30 credits of block transfer credit. Credits beyond 30 can only be transferred on a course-by-course basis or by other specially approved block transfer arrangements for a particular program.
6. Students with a previous baccalaureate degree are entitled to 60 credits of block transfer credit. Sixty credits is the maximum that can be transferred toward a degree, by block arrangements or otherwise.

Type: C. Educational Policies (Joint)

Group: Joint

Sub-Group: General

Executive Responsibility: Vice-President,
Academic

Administrative Responsibility: Enrolment
Manager/Registrar

Approved by Board: 12/4/2003

Amended by Board:

Approved by Education Council: 3/20/2000

Amended by Education Council: 1/20/2003

Procedure:

Malaspina University-College guarantees to grant a minimum of sixty (60) credits on transfer to holders of an Associate of Arts degree or an Associate of Science degree awarded by another B.C. College or University College. Students must still fulfill all first and second year requirements of their Bachelor's degree not already completed as part of their Associate degree.

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Recognition of Prior Learning

Malaspina University-College is committed to broadening access for all students and to meeting the needs of adult learners through the recognition of prior learning.

Prior Learning Assessment (PLA) involves faculty evaluating the knowledge and/or skills an individual may have gained through non-formal education/training or experience and the granting of appropriate credit by Malaspina University-College. Skills, knowledge and competencies that have been acquired through work experience, unrecognized education or training, self-study, volunteer activities, hobbies, and other life experiences can be assessed for credit.

Faculty in programs that choose to participate in PLA will determine the assessment process most appropriate for their program, discipline and courses. The processes include, but are not limited to, challenge exam, portfolio, portfolio-assisted assessment, skill demonstration, oral exam, audition, work sample, and assessment of credential(s) earned.

Requests for PLA will be processed as either a comprehensive assessment or as a course challenge. Requests for Prior Learning Assessment will normally be processed as a course challenge when:

- the student wishes to challenge the courses on an individual basis;
- the credit request is for less than nine credits; or
- the credit request is for nine credits or more but spans two or more departments or disciplines with no more than six credits in any one discipline or department.

Requests for Prior Learning Assessment will normally be processed as a comprehensive assessment when the credit request is for nine credits or more in one department or discipline.

A course challenge or comprehensive assessment can be requested by an applicant to Malaspina University-College, prior to enrolment as a student, or by enrolled students. PLA can be initiated at any time of the year with the approval of the department conducting the assessment. PLA candidates are registered as such and are charged an assessment fee.

Credit will be granted when the faculty assessor determines that the knowledge and/or skills acquired through prior learning are:

- at the post-secondary level;
- current;
- consistent with the required objectives and outcomes of Malaspina University-College programs and courses; and
- demonstrated at the appropriate level of achievement.

Credit received through PLA will be so identified on the student's transcript and is resident credit at Malaspina University-College.

Normally, students will not be allowed to request credit through course challenge or a comprehensive assessment for a course:

- they have previously failed at the University-College;
- the equivalent of which appears on their transcript, or

- they have unsuccessfully challenged, previously.

For further information on PLA, please visit the Advising website (click on *Prior Learning Assessment*).