



New York City College of Technology
The City University of New York

Communication Design Department

Curriculum Modification Proposal

Presented by:


Chairperson Professor Mary Ann Biehl

Curriculum Committee:

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Neugeboren, Manigault

CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](#) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

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| Title of Proposal | Department of Communication Design Communication Design Management (CDMG) |
| Date | 10/1/14 |
| Major or Minor | Major |
| Proposer's Name | Tanya Goetz |
| Department | Communication Design |
| Date of Departmental Meeting in which proposal was approved | September 18, 2014 |
| Department Chair Name | Mary Ann Biehl |
| Department Chair Signature and Date | |
| Academic Dean Name | Kevin Hom |
| Academic Dean Signature and Date |  |
| Brief Description of Proposal (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body.) | The proposed program changes updates the entire curriculum for the two degrees associated with the Graphic Arts program. This includes a new degree name: Communication Design Management. These changes reflect the extensive technological changes in the graphic communications industry. The changes include a decreased emphasis on print technologies and an increased focus on cross-media study and design literacy. |
| Brief Rationale for Proposal (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body). | The graphic communications industry has changed fundamentally with information being delivered in many different forms including tablets, computers, and phones. The new technologies have changed roles within the industry and there is now much more crossover between traditional production staff and designers. In our new courses, Communication Design Management students will be exposed to new technologies and become more design literate to help prepare them for the 21 st century marketplace. There are fewer print-oriented jobs but many more project management jobs and there will be more options for students to take courses with this focus. |
| Proposal History (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list). | This proposal is the culmination of several years of meetings, research, writing, and preparation. It follows the course begun with the Pathways Proposal submitted in fall of 2012, where Ink and Color Analysis was dropped from the GRA curriculum as it is no longer relevant in today's media landscape and instead made Web Design I a requirement for Graphic Arts B. Tech students. This proposal proposes several new courses, retires other outdated courses, and updates contents of every other Graphic Arts Course. |

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.


ALL PROPOSAL CHECK LIST

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| Completed CURRICULUM MODIFICATION FORM including: | |
| • Brief description of proposal | X |
| • Rationale for proposal | X |
| • Date of department meeting approving the modification | X |
| • Chair’s Signature | TK |
| • Dean’s Signature | TK |
| Evidence of consultation with affected departments List of the programs that use this course as required or elective, and courses that use this as a prerequisite. | |
| Documentation of Advisory Commission views (if applicable). | X |
| Completed Chancellor’s Report Form . | TK |

EXISTING PROGRAM MODIFICATION PROPOSALS

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| Documentation indicating core curriculum requirements have been met for new programs/options or program changes. | X |
| Detailed rationale for each modification (this includes minor modifications) | X |

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Description of Major Modifications and Rationale

Overview

This proposal is a major curriculum modification to the Communication Design Management Program, formerly the Graphic Arts Production Management Program in the Advertising Design and Graphic Arts Department, now renamed the Communication Design Department. A brief look at the history of the department is useful in contextualizing the content of this proposal.

The Advertising Design and Graphic Arts Department was a product of a 1995 merger of two departments—Art and Advertising Design and Graphic Arts and Advertising Technology—that had existed separately for 45 years within the College. Prior to the merger, the Graphic Arts Program offered A.A.S. degrees in Lithographic Offset Technology, in Advertising Production Management and a Bachelor of Technology degree in Graphic Arts Production Management, while the Art and Advertising Design department offered an A.A.S. degree in Advertising Design.

Throughout the 1990s and early 2000s, many changes were introduced into the curriculum as the department made the transition from analog to digital page makeup, retouching and photography and offering new courses focusing on web and broadcast design. The department discontinued the Associate's degree in Lithographic Offset Technology and also updated the Graphic Arts Associate and Bachelor's degree curriculums to incorporate the desktop publishing software that was transforming print production in the 1990s. It introduced a Bachelor of Technology degree in Communication Design in 1998 and, in 2008, initiated a new curriculum with five areas of concentration for Communication Design students: Advertising Design, Graphic Design, Web Design, Broadcast and Animation, Illustration and Game Design. Many of the new courses in these five concentrations were positioned from the mindset of creative concept development, the purview of the Advertising Design side of the joint department. While these changes were taking place in the Communication Design degree, the core of the Graphic Arts curriculum remained print-centric, instructing students in the technical, quantitative and problem-solving skills required to manage design projects for output on paper.

This major modification curriculum proposal to the Graphic Arts program mirrors the dominance of digital distribution within the media industry. It positions print as one segment of production management with other media receiving much more emphasis than they are currently given in the existing Graphic Arts curriculum. The term Graphic Arts has now been dropped from the degree's name, as it is a historical term that no longer represents the current marketplace where print is only one of many technologies. The envisioned Communication Design Management degree reflects that all personnel involved in media production need to be better versed in the aesthetics and meaning of the content and its delivery, whether on paper, vinyl, tablet or mobile phone. The previous degree name often confused students who didn't understand the historical reference and assumed that a Graphic Arts degree was grounded in teaching drawing skills. The name Communication Design Management makes the degree's objective much clearer to prospective students and, simultaneously, the new curriculum enables students to understand the differences between the department's offerings before selecting a major.

The two degrees offered by the Communication Design Management Program are:

AAS in Communication Design Management

BTech in Communication Design Management

The proposed changes continue the department's existing 2+2 model, which welcomes students into an Associate program and later develops a clear path for advising and retaining students seeking to earn the Bachelor of Technology degree in Communication Design Management. A summary description of the key proposed changes follow:

Year One: The Design Literacy Foundation

This proposed curriculum recognizes that, due to technology shifts in the industry, production management and art director responsibilities are far less defined, with production managers designing content and art directors performing production tasks. Production managers need to communicate knowledgeably with art directors, vendors and other team members about type, layout and color as well as technical aspects of communication projects. From academia to business to the home environment, our society has come to recognize the importance of design in all aspects of life. This new curriculum infuses more design literacy into all courses offered in the degree. The department took an initial step in this direction in its Pathways Proposal in 2013, requiring GRA students to take the course ADV 1167 Type & Media. But this proposal goes further, requiring that Communication Design Management students also take COMD 1100 Graphic Design Principles I (formerly ADV 1110) so that all the department's students learn a common design vocabulary.

In the first year, courses for Communication Design and Communication Design Management students would be:

- COMD 1110 Graphic Design Principles I
- COMD 1162 Raster & Vector Graphics
- COMD 1167 Type & Media
- CDMG 1111 Digital Media Foundations (formerly GRA1111 Graphic Communications Workshop)

These adjustments will also allow for more fluid transfers between the department's four different degrees as students come to a better understanding of the direction they wish to take in the field. We do not require a portfolio to enter our programs and many students come to City Tech with little formal art or design education. Therefore, many are not yet sure of their own talents and the previous curriculum did not offer them enough of an understanding of the different roles within the industry. CDMG 1111 Digital Media Foundations, formerly Graphic Communications Workshop, has been rewritten to spend more time introducing students to the industry's various segments and to focus on the technical concepts underpinning all means of content delivery in order to assist students in selecting their career path.

First year courses exclusive to Communication Design Management students will be:

- CDMG 1230 Print Technologies
- CDMG 1150 Office Applications

The three offset lithography courses retained after the department's 1995 merger -- GRA 1213 B/W Presswork, GRA 1209 Impressions, Plates and Proofs, and GRA 2313 Color Presswork are dropped from the new curriculum. Instead, the first year course Print Technologies have a strong general education component embedded in it as students will receive a thorough grounding in the cultural implications of the evolution of print technologies through weekly lectures in addition to their project work in the print lab. Students will print, during lab, files created using the raster and vector programs taken during the previous semesters, demonstrating the graphic design principles they have learned. This course will also be offered as an elective to all the department's students, as well as other interested departments within the college.

During this second semester, CDMG 1150 Office Applications, will introduce Communication Design Management students to word processing, spreadsheet and presentation software used in the field. Like earlier foundations courses focusing on design, this course will now focus less on software and more on using the software to produce content-rich, research-based presentations.

Year Two: The Technical and Quantitative Foundations

In the second year, required courses for Communication Design Management students will be:

- CDMG 2302 Cross Media Color Analysis
- CDMG 2317 Production Cost Management
- CDMG 2330 Digital Photography I
- CDMG 2303 Content Delivery
- CDMG 2901 Project Management I
- CDMG 2902 Career Development
- CDMG 2450 Web Design I

As in the previous Graphic Arts Production Management degree, students in the Communication Management degree students will begin building their quantitative and management skills primarily during the second year. CDMG 2317 Production Cost Management (formerly Estimating I), will introduce students to the important skills of project estimating using the most tangible content delivery method, print with its various substrates and inventory challenges. However, this class has been expanded to include digital as well as offset print production. CDMG 2302 Cross-Media Color Analysis will enable students to manage color across multiple color spaces on different devices and substrates. During this year, students will also take Digital Photography I along with their peers in the Communication Design major. Web Design I, which became a required course for all GRA students in the BTech program under the department's 2013 Pathways Proposal, will now be a requirement for the Associate's degree. This change enables Communication Design BTech students to take more advanced web electives in their third and fourth years.

In their fourth semester, Communication Management Design students will take two degree-specific requirements: CDMG 2406 Project Management I and CDMG 2901 Career Development, courses that are designed to synthesize skills learned in earlier courses. CDMG 2406 will introduce students to the process of managing media projects using industry-standard project management software. CDMG 2901 Career Development replaces the elective class GRA 2900 Graphic Arts Internship. As its new name suggests, this course now emphasizes life-long skills and career development strategies students need to succeed in an evolving media industry.

In addition to their degree requirements, students in the associate degree will have the option of one elective course from a selection of Communication Design and Marketing Courses. At the associate level, we have added MKT 1210 Market Research and MKT 1212 Consumer Behavior to the menu of electives. Both of these courses integrate well with our program offerings.



Years Three and Four: Project Management and Capstone Courses

In the B.T. program, all the courses the Communication Design Management students take are designed to build upon the Associate's degree in the following key industry specific areas: design literacy, information literacy, technical and managerial expertise. In addition, every course has substantially increased the level of expectation required of students in all general education areas but particularly with regard to oral and written communication and quantitative reasoning.

There are two new courses CDMG Packaging Technology I and II that focus on the an area of print that continues to see growth and **that is** not losing market share to tablets and other digital devices. Courses such as CDMG 3500 Digital Quality Assurance, CDMG 3607 Digital Asset Management and COMD 3551 Web Design II extend our student's computer information literacy so that they can manage media projects heavily dependent on multiple digital file formats, bandwidth, metadata and programming.

Because of the growing importance of interactive media, Communication Design Management majors will now be required to take COMD Broadcast Design I and CDMG Topics in Media Management, a course that will address various emerging areas of the media marketplace. There **will be** three electives in the upper division that will allow students to select from the modules of the Communication Design curriculum the media projects that they are most interested in managing in their future careers. Because they are now required to take Web Design I and II, they will be eligible to take three other courses in Web, enabling them to develop a solid web portfolio before graduation. Similarly, they could take three further courses in Broadcast Design.



On the other hand, if a student is very interested in marketing, they could take three additional courses in Marketing. To the list of Marketing courses offered as electives in the Associate's degree, we have added the MKT 2300 Direct and Interactive Marketing for upper division students in our program. This course looks at both video and direct mail campaigns and therefore is an excellent extension of their work in other CDMG courses.

Recognizing that Communication Design Management students needed more than one capstone course, a new course CDMG 4830 Senior Project, is now a requirement for all CDMG students. Like the Portfolio class for Communication Design students, this class **will allow** students to devote a semester to researching and fine-tuning a project prior to graduation that will be evaluated by faculty members. The other capstone course for GRA students, CDMG 4900, the Internship class, will still be a required course but it **will** now utilize OpenLab so that students **will** share experiences in a blog and **will** have other components such as networking events and industry functions.

Summary



This proposal represents an evolution of the Graphic Arts Program curriculum for this century, with its diverse technologies for accessing and distributing information. The Graphic Arts Program in the last five years has seen a sharp decline in the number of students entering the program as freshman. It is not hard to imagine that incoming freshman are not excited at the prospect of a program centered more around print than on the mediums, such as the cell phone, where they access their apps and games and websites. The department believes that with this new curriculum **in** place, recruitment can begin in earnest to rebuild the Communication Design Management Program for those students who wish to work in the design field but whose talents are not fitted for developing the creative concepts but who have excellent organizational, technical and problem-solving skills that are so needed to bring those creative concepts to fruition on an array of devices, on time and within budgetary constraints.



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| | <p>produce one print design project and one three-minute video, both of which will be posted on their Openlab site. These projects should incorporate the technical and aesthetic knowledge discussed in lecture and practiced in laboratory exercises.</p> <p>1 cl hrs, 2 lab hrs, 2 crs</p> <p>Prerequisites ENG 0920W, ENG 0920R or CUNY certification in reading, writing and mathematics</p> | | |
| <p>#2</p> <p>ADV 1162 Raster and Vector Graphics</p> <p>Students will learn concepts and applied theories of digital media and the two fundamental graphic forms: raster and vector digital images and will define and describe similar and contrasting factors in each kind of image. The comparison will also recommend the best practice, specification or standard for using a specific form in a specific application. Basic digital imaging terminology, and techniques including size, resolution, color space and file elements, measurements and file formats. Students are introduced to digital imaging concepts through software such as Adobe Photoshop and Illustrator on the Macintosh operating system. Scanning and digital photography are integrated into lesson plans.</p> <p>2 cl hrs, 2 lab hrs, 3cr</p> <p>Prerequisites CUNY proficiency in reading, writing and mathematics OR Corequisite: ENG 092R (ESOL 032R) and/or ENG 092W (ESOL 031W), as required.</p> | <p>COMD 1162 Raster and Vector Graphics</p> <p>In this course students will learn the basic concepts related to raster and vector graphics, the two fundamental digital graphic forms. An emphasis is put on teaching students the difference between the two fundamental digital graphic forms, and learning best uses and practices for each. Topics of discussion include: basic digital imaging terminology, techniques including size, resolution, color space, file elements, measurements, file formats, and scanning software and hardware. Technical differences in designing for print vs. designing for screen are covered. Students are introduced to digital imaging concepts through software such as Adobe Photoshop and Illustrator on the Macintosh operating system. Class projects require students to explore the meaning of communication through design and how it correlates with client satisfaction and target audience. Students will become proficient with both raster and vector applications.</p> | <p>Course prefix change</p> <p>Course description</p> | <p>This course is designed to introduce students to the two most basic and widely used graphic formats in the creative design and production management fields: Raster & Vector graphics. The course is structured so that it teaches students to translate their design and image ideas using the software as tools. The course has been rewritten so that it is not about teaching the software or teaching to the software. Emphasis is on student-generated ideas being brought to an acceptable and finished iteration using these graphic forms for execution.</p> |

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| | <p>2 cl hrs, 2 lab hrs, 3cr</p> <p>Prerequisites CUNY proficiency in reading, writing and mathematics or</p> <p>Corequisites ENG 092R (ESOL 032R) and/or ENG 092W (ESOL 031W) as required.</p> | | |
| <p>#5</p> <p>GRA 1150 Office Management Systems</p> <p>Orientation and operating procedures as practiced in the graphic arts industry by managers on a computer operating system. Proper operating system terminology and definitions for working knowledge of desktop organization, necessary applications and equipment for production management and customer service. Basic theory and use of office computers for word processing, spreadsheet, database and presentation applications. Practice of proper start-up, file operations and maintenance procedures.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Corequisites: ENG 092R, ENG 092W, or CUNY proficiency in reading, writing and mathematics</p> | <p>CDMG 1150 Office Applications</p> <p>Orientation and operating procedures as practiced in the graphic communications industry by managers on a computer operating system. Proper operating system and menu terminology and definitions for working knowledge of: desktop organization, necessary applications and equipment for production management and customer service. Basic theory and use of office computers and menus for word processing, spreadsheet, database and presentation applications. Practice of proper start-up, file operations and maintenance procedures. Analysis and application of sets of data as practiced in the industry by studio managers on a computer operating system, such as the Macintosh operating system.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: CUNY Certification in reading, writing and mathematics</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Corequisites change</p> | <p>This course is designed to introduce students to the basic and fundamental applications used in contemporary office environments. Emphasis is put on word processing, spreadsheets, and multi-media slideshows.</p> |
| <p>#6</p> <p>GRA 2300 Color Theory and Practice</p> <p>Fundamentals and theoretical aspects of color as used in graphic arts. Study of nomenclature, measurements, gamuts, models, separations, controls and production procedures in conventional and digital media. Practical production work by students includes calibrations for equipment to understand color</p> | <p>CDMG 2302 Cross Media Color Analysis</p> <p>Fundamentals and theoretical aspects of color as used in commercial applications in communication media: offset and digital print, photography and</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Prerequisites change</p> | <p>To best prepare our students for pro-active management careers in the broad spectrum of communication environments, this course combines color principles of print and digital. This</p> |

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| <p>management and device profiles. Emphasis on: SNAP, GRACoL, SWOP and FIRST guidelines; ink on press sequences; separation screen angles; monitor variations; current industry trends such as device profiling to ICC lookup tables; calibration measurements, using densitometers, spectrodensitometers and spectrophotometers.</p> <p>1cl hr, 2 lab hrs, 2cr</p> <p>Prerequisites: GRA 1209, GRA 1213</p> | <p>web/mobile screen. Study of terms, measurements, gamuts, controls, industry standards, and calibration to ensure reliable and high quality results for all output media.</p> <p>1 cl hrs, 2 lab hrs, 2 cr</p> <p>Prerequisites CDMG 1111, Graphic Communications Workshop COMD 1167, Type and Media, COMD 1162 Raster and Vector Graphics.</p> | | <p>course gives equal treatment to print, digital, interactive and broadcast technologies and expects for students to interface with their colleagues in professional relationships. Further, our students will benefit from one class trip/guest speaker from the industry to support their classroom activities.</p> |
| <p>#7</p> <p>GRA 2303 Desktop Publishing Production I</p> <p>Fundamentals and theoretical aspects of color as used in graphic arts. Study of nomenclature, measurements, gamuts, models, separations, controls and production procedures in conventional and digital media. Practical production work by students includes calibrations for equipment to understand color management and device profiles. Emphasis on: SNAP, GRACoL, SWOP and FIRST guidelines; ink on press sequences; separation screen angles; monitor variations; current industry trends such as device profiling to ICC lookup tables; calibration measurements, using densitometers, spectrodensitometers and spectrophotometers.</p> <p>2 cl hrs, 2 lab hrs, 3cr</p> <p>Prerequisites: GRA 1150, GRA 1209, ADV 1161</p> | <p>CDMG 2303 Content Delivery</p> <p>This course develops skills for print and screen media page assembly with hands-on creation of layouts and documents using software like InDesign with the support of software like Adobe Illustrator and Adobe Photoshop. A font handling system on the Macintosh is also be used. Focus is on planning, analyzing and preparing elements for use in all types of communication outlets through the creation of projects, replete with templates, font libraries and image archives. Students design, develop and produce print and screen assets. The mastery of terms and symbols such as proofreader marks and other typographic markings and usages is required. The ability to use and create Acrobat PDF and PDFX files and their role in media production is also be addressed, throughput to file export.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites COMD 1167 Type and Media COMD 1162 Raster/Vector Graphics</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Prerequisites change</p> <p>Corequisite change</p> | <p>Technologies have shifted seismically over the last few years, and the courses in the CDMG curriculum must reflect them. This course has been completely reworked to not only respond to the changes in the surface skills in the market, but also to more successfully inculcate the core mindset a practitioner must master to succeed no matter the market. As such, students are asked to absorb and apply the design tenets that all members of the Communication Design Management community must know in order to be effective. This training will give our students a much fuller range of motion in the job market once they are matriculated.</p> |

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| <p>#8</p> <p>GRA 2317 Graphic Arts Estimating I</p> <p>A balance of basic estimating theory and practice tailored to the special needs of the graphic arts industries. The study of all phases of estimating from transactional analysis to the estimator's spreadsheet and the presentation of final estimates. This course introduces fundamental concepts of cost-based accounting and functions related to management information systems.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 1150, GRA 1209, GRA 1213</p> | <p>CDMG 2317 Production Cost Management</p> <p>This course provides students with a comprehensive study of estimating techniques used in print production management, including digital production estimating, from pre-media to post-press. Classroom exercises require students to estimate production hours, material costs, buy-outs and mark-ups for the various work centers to determine the total production cost, including conventional press inks and digital dry inks — toners, and ink jet. This course also introduces the fundamental concepts of substrate cost-control management. Students work with industry standard estimating software during classroom labs.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites CDMG 1150</p> <p>Corequisite: CDMG 2303</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Prerequisites change</p> <p>Corequisite change</p> | <p>This course is designed to be the next step in digital image editing after completing Raster & Vector Graphics. It prepares Communication Design students to think and problem-solve creatively while familiarizing them with industry-specific terminology and techniques. There is a great demand for photo-compositing digitally for mockups and finals in the advertising and publishing industries.</p> |
| <p>#9</p> <p>GRA 2406 Project Management Systems I</p> <p>An overview of print production management and the problems facing modern graphic arts decision-makers in advertising, commercial printing, the internet and intranets, hardcover and softcover publishing, on-demand and variable data printing, wide format and portable document format production. Relationships are discussed between production and other factors such as deadlines, distribution, human resources, equipment and materials on-hand; development of scheduling plans and control procedures to maximize efficiency, manufacturing, quality</p> | <p>CDMG 2406 Project Management I</p> <p>An overview of the core competencies that communications project managers need in order to plan, execute and complete media projects on deadline, within budget and to the quality standards required for the end product. Students craft Request for Proposals (RFPs), create schedules, budgets, and learn techniques for monitoring and reporting on a project's progress and quality. Lectures focus on learning</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Prerequisites change</p> | <p>While the primary focus of the earlier course outline was print production management, the focus has been expanded to encompass other platforms. The new course outline also places greater emphasis on student's developing stronger written, verbal and quantitative skills with more project-based assignments. Industry-standard project management software will also be used now during classroom labs to better simulate the work environment students</p> |

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| <p>controls and profits for organizations. Case studies and problem-solving exercises simulate competitive and internal environments.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 2303, GRA 2317</p> | <p>key terminology related to contracts, advertising and copyright in the media industry by examining standard contracts from industry.</p> <p>Case studies and a research-based oral presentation project enable students to develop critical thinking skills that will aid them in communicating effectively with both internal team members and vendors. Students hone collaboration skills through a studio budget project and an oral presentation project. Industry standard project management software is used during labs.</p> <p>2 cl hrs, 2 lab hrs, 3 cr Co/Prerequisites CDMG 2302 Cross-Media Color CDMG 2317 Cost Management I</p> | | <p>will be entering after graduation. Students will be also now be expected to read and analyze media business texts such as contracts, media business kits and association white papers to a greater extent than in the previous course outline.</p> |
| <p>#10</p> <p>GRA 2316 Digital Imaging Production</p> <p>An advanced course that continues to develop the ability to capture, color correct, adjust tonal levels and curves and retouch bitmapped images. Students learn how digital cameras and high-end scanners capture images and how to provide optimized files. Students are exposed to professional techniques for making corrections and altering pictures to match a client's instructions using software such as Adobe Photoshop on the Macintosh operating system. The course is a priority for students planning to continue for the BTech degree.</p> <p>2 cl hrs, 2 lab hrs, 3cr</p> <p>Corequisites: GRA 2300</p> <p>Prerequisite: ADV 1260</p> | <p>CDMG 2316 Advanced Image Editing</p> <p>An advanced course that continues to develop the ability to capture, color correct, adjust tonal levels and curves and retouch bitmapped images. Students learn how digital cameras and high-end scanners capture images and how to provide optimized files. Students are exposed to professional techniques for making corrections and altering pictures to match a client's instructions, using software such as Adobe Photoshop. Introduction to professional photography database and processing software.</p> <p>2 cl hrs, 2 lab hrs, 3cr</p> <p>Prerequisites COMD 1162 Raster & Vector Graphics</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Prerequisites change</p> <p>Corequisite change</p> | <p>This course is designed to be the next step in digital image editing after completing Raster & Vector Graphics. It prepares Communication Design students to think and problem-solve creatively while familiarizing them with industry-specific terminology and techniques. There is a great demand for photo-compositing digitally for mockups and finals in the advertising and publishing industries.</p> |

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| <p>#12</p> <p>GRA 2412 Desktop Presentations</p> <p>Introduction to the principles and practice of desktop presentations. Integration of text, graphics and simple animation through the use of software such as Microsoft Powerpoint. Students complete business presentations based on graphic arts-related research.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 2303, ADV 1162</p> | <p>CDMG 2412 Media Presentations</p> <p>This course focuses on analyzing information and developing appropriate presentations. Students work on projects that require the visualization of data and explore appropriate outcomes for effective communication. The course is writing and reading intensive, and encourages students to develop strength in close reading, analysis, critical thinking and verbal communication skills. Students will integrate text, graphics, layout, simple animation and other media elements through the use of software, such as Microsoft PowerPoint, Macintosh Keynote and Adobe Acrobat.</p> <p>2 cl hrs, 2 lab hrs, 3 crs</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Prerequisites change</p> | <p>This course has been adjusted to better prepare media management students to analyze information and develop appropriate presentations. In the field of media management students need to be able to work on projects that require them to visualize data and find appropriate means for effective communication.</p> |
| <p>GRA 1209 Imposition Plates and Proofs</p> <p>This course introduces fundamentals of imposition, color proofing and plate making, and places equal emphasis on techniques and quality assurance. Students learn correct procedures and gain practical, hands-on experience with a variety of specifications and industry standard equipment. The electronic prepress workflow is described, from desktop workstation to output devices, for both conventional and digital printing. Discussions will address key technical issues, evaluation methods, printing associations, new technologies and important industry trends.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites: GRA 1111, GRA 1150, GRA 2330, ADV 1161; Note: students pursuing a certificate are not required to take GRA 1150 or GRA 2330 which are listed as prerequisites for this class. For those students only, department approval will be sufficient.</p> | | <p>Course withdrawn from curriculum</p> | <p>Content in this course is no longer relevant in today's market place.</p> |

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| <p>GRA 2419 Quality Control Management Systems An introduction to total quality management guidelines and concepts including both analog and digital operations. An emphasis is focused on quality control programs; statistical process controls; setting standards, tolerances and their random variations; SNAP, GRACoL, SWOP and FIRST guidelines; material testing; ANSI standards; light variables; copy variables; metamerism, densitometry, colorimetry and spectrophotometry, color proofing processes; role of PreFLYing; pressroom variables; evaluating color bar ink traps, dot gain and print contrast; quality management, customer service and scheduling.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites: GRA 2300, GRA 2301</p> | | <p>Course withdrawn from curriculum</p> | <p>Content from this course has been folded into CDMG 2317.</p> |
| <p>GRA 2417 Graphic Arts Estimating II Advanced study of estimating and its relationship to costs, measurements and profits. Application of estimating principles to purchasing, storage, preparation and sales of graphic arts goods and services. Review of the yearly, monthly and weekly cost determination. Inventory turnover, cost centers, forecasting and control methods as well as comparison of actual and estimated costs. An emphasis is placed on real-world policies, procedures and applications used in current industry cost-based accounting for management information systems. This course is a priority for students planning to continue for the BTech degree.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 2317</p> | | <p>Course withdrawn from curriculum</p> | <p>Content from this course has been folded into CDMG 2406 Project Management I and CDMG 4700 Project Management II</p> |
| <p>ADV 2450 Web Design I A required course for all Advertising Design and Graphic Arts students. Topics include creative user interface design and best workflow practice. Students will design a website using an XHTML template, and will develop design, typography and web programming skills. XHTML and</p> | <p>COMD 2450 Web Design I A required course for all Advertising Design and Graphic Arts students. Topics include creative user interface design and best workflow practice. Students will design a website using an XHTML template, and will develop design, typography</p> | <p>Course has become a requirement for CDMG students</p> | <p>Web design is essential for design management students in today's job market. Having this course in the Associates degree allows CDMG BTech students take more advanced web courses.</p> |

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| CSS will be taught. 1 cl hr, 2 lab hrs, 2 cr Prerequisite: ADV 2300 | and web programming skills. XHTML and CSS will be taught. 1 cl hr, 2 lab hrs, 2 cr Prerequisite: ADV 2300 | | |
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Department of Advertising Design & Graphic Arts BTech

PROPOSED MINOR COURSE CHANGES

| Original Course Description | Proposed Course Description | Minor Change | Rationale |
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| <p>#22 GRA 4900 Graphic Arts Internship BTech degree</p> <p>Assignment to fieldwork/study situations of approximately eight to ten hours per week at an internship site approved by the department Internship Director: an advertising agency, graphic design firm, corporate design office, publications art department, photography or illustration studio, TV or multimedia production company. Each student keeps a log/journal to be shared in group seminars. Supervision is by faculty and by the supervisor at the internship site. Internships may be undertaken during the fall, spring or summer.</p> <p>2 cl hrs, 120 field hrs/semester, 3 cr</p> <p>Pre – or Corequisites: ADV 4700</p> | <p>CDMG 4900 Media Management Internship</p> <p>Assignment to find fieldwork/study of approximately eight to ten hours per week at a media management-related internship site approved by the department internship director. Internship must be found in one of the following disciplines: advertising, printing, corporate communications or publishing. Students are required to keep a learning journal of their internship in the form of a blog such as Openlab. A portion of the class is devoted to presenting and sharing experiences with classmates. Students learn how to assess their talents, update their resume, and promote themselves and their work through social networks. Students are required to setup and maintain at least two social media networks such as: Facebook, LinkedIn, Twitter, Instagram, and</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Pre and Corequisites change</p> | <p>This course is designed to prepare media management students the unique and varied skills that will be required of them as industry professionals. The class is designed to encourage and support students in learning how to assess their talents, update their resume, and promote themselves and their work through social networks.</p> |

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| | <p>Pintrest.</p> <p>2 cl hrs, 120 field hrs/semester, 3 cr</p> <p>Corequisites:</p> <p>CDMG2901 or department approval required.</p> | | |
| <p>#24</p> <p>GRA 4830 Senior Project</p> <p>Students develop and complete a semester project. Supervision is by faculty. Assignments may include graphic arts projects in advertising, printing or publishing. The results of the project should contribute to the</p> <p>2 cl hrs, 6 independent study hrs, 3 cr</p> <p>Prerequisites: Department approval</p> | <p>CDMG 4830 Senior Project</p> <p>In this course, students, working with individual faculty, will develop and complete a semester project for presentation based on issues facing graphic arts production managers. Assignments may include projects in advertising, printing or publishing. This course is Writing Intensive.</p> <p>2cl hr, 2 lab hrs, 3 cr</p> <p>Prerequisites GRA 4700, Project Management II</p> | <p>Course prefix change</p> | <p>The name of the program is changing from Graphic Arts to Communication Design Management, hence the prefix change. All other attributes of the course remain the same.</p> |
| <p>#25</p> <p>GRA 3611 Advanced Vector Art Editing</p> <p>An advanced course that continues to teach how to create, correct and modify logos and logotype vector linework. Students learn how to simplify path points and specify the flatness value for printer pixels to provide optimized files. Students are exposed to professional techniques and tools for making corrections and altering art to match a client's instructions using software such as Adobe Illustration on the Macintosh operating system.</p> | <p>CDMG 3611 Advanced Vector Art Editing</p> <p>Students learn advanced techniques in creating and manipulating vector graphics for design, illustration and production. Topics of discussion include insights on the creative process through a detailed look at how to add dimension, texture, and color to line art. Technical differences in designing for</p> | <p>Course prefix change</p> <p>Course description change</p> <p>Pre and Corequisites change</p> | <p>This elective course is designed to provide ADGA students with advanced knowledge in creating vector-based imagery on the computer. The course is redesigned to encourage in-depth exploration of the creative process.</p> |

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| <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: ADV 1162</p> | <p>print vs. designing for the screen are also covered. Students use professional software tools such as Adobe Illustrator on the Macintosh operating system.</p> <p>3 Credits, 4 Hours (2 lecture, 2 lab)</p> <p>Prerequisites COMD 1162 Raster & Vector Graphics</p> | | |
| <p>GRA 4732 Digital PreFLyt A practical problem-solving approach to various situations occurring in previewing final layouts for production. A variety of quality assurance methods are used, such as ripping to proofs for visual analysis and reading file codes or tags. Students work with realistic problem files to identify and fix errors such as missing or incorrect fonts, incorrectly defined colors, missing or incorrect color traps, scans supplied in the wrong file format and/or incorrect resolution, graphics not linked or missing, incorrect page settings and/or page set up and/or poorly defined or undefined safety/trim/bleed, inaccurate or missing proofs, inability to output and poorly defined or undefined submission materials. Students use software and hardware to gain real- world experience.</p> <p>2 cl hrs, 2 lab hrs, 3 cr] Prerequisite: GRA 3508</p> | <p>CDMG 3500 Digital Quality Assurance This course focuses on the current industry terminology, workflows and software for ensuring that digital files are rendered accurately for a variety of content delivery methods. Students analyze client-provided files and make judgments about the best method of processing the files, verifying for correct color space, fonts, resolution and links. They synthesize skills from previous courses to create their own static and interactive PDFs for printing and electronic distribution. Working in different on-campus labs, students output files on different substrates and electronic devices. Laboratory and project assignments, including an oral presentation, cultivate the communication skills required for working with clients, vendors and fellow team members in professional settings.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: CDMG 2303</p> | <p>Course prefix change</p> <p>Course name and number change</p> <p>Course description change</p> <p>Pre and Corequisites change</p> | <p>The course name change from Digital PreFlyt to Digital Quality Assurance reflects the fact that today PreFlyt is no longer the only standard method of checking production files. The new course teaches students to analyze not just the file but to critically engage their problem-solving skills to come to a successful solution. Students actively print these files in campus labs to see the results of their solutions.</p> |
| <p>GRA 4600 Topics in Graphic Arts Management In this course, current media management topics will be presented as a series of lectures and projects strongly linked to industry contact. Instructors will guide guest speakers and initiate field study to educate students on current issues in media communications. Throughput problems or industry</p> | <p>CDMG 4600 Topics in Media Management linked to industry contact. Instructors guide guest speakers and initiate field study to educate students on current issues in media communications. Throughput problems or industry challenges are explored and solved by methods including: research projects; financial, resource and contact analysis. Students focus on</p> | <p>Course prefix change</p> | <p>Course had a prefix change to reflect change of department and degree names.</p> |

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| <p>challenges are explored and solved by methods including: research projects; financial, resource and contact analysis. Students focus on expanding their knowledge base to include sustainability principles in communication technology, as well as legal and ethical issues. This course applies theoretical concepts to production issues that reflect trends in an integrated communications.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 3515</p> | <p>expanding their knowledge base to include sustainability principles in communication technology, as well as legal and ethical issues. This course applies theoretical concepts to production issues that reflect trends in an integrated communications.</p> <p>2 cl hrs, 2 lab hrs, 3 cr Prerequisite CDMG 3607</p> | | |
| <p>GRA 3607 Digital Data Asset Management Students study the characteristics of various data forms and how they can be managed by sort fields or tags to work with situations such as archiving, repurposing of information, direct mail, electronic commerce, variable data publishing, etc. A focus is on organizing and maintaining assets, configuration and updating strategies, data distribution, reports, etc. An orientation to flat-file database systems using applications such as Microsoft Access, and migration of data to relational database systems. By the end of the course, students should be able to identify various data asset needs, match appropriate systems to the needs, develop and maintain a digital data asset database.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites: GRA 3508, GRA 3515</p> | <p>CDMG 3607 Media Asset Management This course focuses on the terminology, techniques, and equipment that store and retrieve digital assets in the media industry. Students explore, construct and demonstrate knowledge of the skills, tools, policies and procedures to manage digital assets, enabling students to understand the economic benefits of sound Digital Asset Management practices for all media businesses. Lectures also explain emerging industry standards. Students create their own digital archive, applying the principles of sound DAM to their own work and design a Direct Mail Piece using Variable Data Printing. Students are required to submit a research paper on one area of intellectual property such as copyright, trademarks or methods of controlling digital assets.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Co/Prerequisites: CDMG 2317 and CDMG 2406</p> | <p>Course prefix change Course name change Course description change Pre and Corequisites change</p> | <p>The course name change from Digital Data Asset Management to Digital Asset Management reflects the fact that today data is now redundant. This new outline requires a substantial research paper, to better prepare students to be life-long learners, readers and communicators.</p> |
| <p>GRA 4800 The Graphic Arts Production Team An advanced course demonstrating the principles of professional teamwork and networking. Graphic arts degree candidates work with design students to produce communications materials such as posters, publication pages, brochures, book covers, etc. GA students consult with design instructors and students, abstract relevant articles from industry and</p> | <p>CDMG 4700 Project Management II Working alongside the Design Team (COMD 4700) class both physically and conceptually, this study of media management decisions uses workflow analysis engineering models and project management software in a Mac environment. Data visualization charts are used to plan projects. Throughput problems are determined using a strategic methods</p> | <p>Course prefix change Course name and number change Course description change Pre and Corequisites change</p> | <p>This course gives equal treatment to print, digital, interactive and broadcast technologies and requires students to interface with their colleagues in professional relationships.</p> |


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| <p>trade publications, and develop professional contacts in industry associations.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites: GRA 4715,</p> | <p>including: abstract summary, measurable objectives(s), financial considerations, inventory of resources, and legal ramifications. Students focus managing production workflows while applying theoretical concepts to realistic print, screen and exhibition production projects that are realized in predictable, reliable and profitable processes.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisites CDMG 3607</p> | | |
| <p>GRA 4817 Estimating & Cost Control Systems Management A study of graphic arts information technologies that help provide estimating, production and accounting data that are evaluated to make management decisions. Students develop management strategies after calculating realistic financial, personnel and environmental factors. The results of the course should help students identify sustainability strategies in graphic communications.</p> <p>3 cl hrs, 3 cr</p> <p>Prerequisites: GRA 2417, GRA 3515, GRA 4715 or department approval</p> | <p>CDMG 4817 Cost Control Systems Management A study of cost control systems that provide production and accounting techniques to make effective management decisions. Students develop management strategies after calculating financial and environmental factors. Cost centers are identified, analyzed and procedures are developed for efficient management operation. Estimating system for various manufacturing centers, management analysis and competitive cost and inventory controls are examined. Sustainable strategies in both conventional and digital production using software such as are central to this study using Excel, Franklin Estimating and other estimating platforms.</p> <p>3 Credits, 3 Hours (3 lecture, 0 lab)</p> <p>Prerequisites CDMG 3500</p> | <p>Course prefix change</p> <p>Course name change</p> <p>Course description change</p> <p>Pre and Corequisites change</p> | <p>Scope of course was expanded to estimate projects done a wider range of printing methods and substrates.</p> |
| <p>ADV 2450 Web Design I</p> | | | |
| <p>GRA 3508 Desktop Publishing Production II [An advanced course that continues to develop page assembly for a variety of media. Students learn how to master preferences, paragraph formats, tabs, style sheets, step and repeats, box shapes and color traps. Students are exposed to professional techniques for making corrections and altering final layouts to match a client's instructions. Software such as</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Course Content now covered in CDMG 2303 Content Delivery</p> |


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| <p>QuarkXpress and files representing bitmapped digital images and vector art logos are used on the Macintosh operating system.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 2303</p> | | | |
| <p>GRA 3515 Production Management Systems II Interaction between design and production to meet industry requirements is studied to help prepare students for advertising, printing or publishing. Discussions and exercises covering conditions, deadlines, standards, materials, personnel, asset management and equipment, development of skills necessary for scheduling and preparation of job “tickets” and “bags.” Also covers a survey of print production organization charts, traffic procedures in advertising, printing and publishing and comparisons of their differences and similarities.</p> <p>1 cl hr, 2 lab hrs, 2 cr</p> <p>Prerequisites: GRA 2406, GRA 2419</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Course Content now covered in CDMG 4700 Project Management II as students performs these tasks while working on a Team Project.</p> |
| <p>GRA 3516 Binding and Finishing Operations An introduction to the operation and management of bindery services such as adhesive, coil, comb, loop stitch, notch, perfect, receipt-book, saddle stitch, sewn, spiral and wire-binding and padding. Also included are finishing services such as counting, numbering, collating, spot gluing/tipping, cutting, indexing, stamping/embossing, drilling, scoring and folding, coating, laminating, die-cutting, eyeletting, imprinting, polybagging, inserting, labeling, stringing and tubing. An emphasis is placed on specifications for material preparation, deadlines and schedules, production decisions and purchasing requirements.</p> <p>1 cl hr, 2 lab hrs, 2 cr</p> <p>Prerequisite: GRA 1209</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Much of this course’s content was no longer relevant for today’s job market. Content that was still relevant will be covered in CDMG 1230 and CDMG 2303.</p> |

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| <p>GRA 4712 Portable Document Formats Development of final pages into a portable document format (PDF) for preview, document distribution, output for printing and crossplatform publishing. Students learn how to simplify PostScript files, determine and set preferences, build hot links for multiple-page documents, verify a file's quality, and modify an existing PDF. Students are exposed to professional techniques to match a client's instructions. Software such as Adobe Acrobat and Enfocus Instant PDF are used on the Macintosh operating system.</p> <p>1 cl hr, 2 lab hrs, 2 cr</p> <p>Prerequisite: GRA 3508</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Relevant Course Content now covered in CDMG 3500 Digital Quality Assurance.</p> |
| <p>GRA 4715 Project Management and Workflow Analysis A study of management rationale in graphic arts production using project planning management applications and PERT or GANNT charts. Problems or costly situations are identified using strategic methods such as abstract summary, measurable objectives, financial considerations, inventory of resources, observations and recommendations. Students focus on making project plans, then evaluate workflow maps using five markers: review, decision, process, transfer and action. This course changes theoretical concepts into realistic production systems, getting graphic arts jobs done by using predictable, reliable and profitable processes. Focus is on cost, profit centers and sustainability in graphic arts operations.</p> <p>1 cl hr, 2 lab hr9, 2 cr</p> <p>Prerequisites: GRA 3515, GRA 3612</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Course Content now covered in CDMG 4700 and CDMG 4830 Senior Project.</p> |
| <p>GRA 3513 Digital Color Presswork Continues the development of digital printing skills and concepts, giving students [the opportunity to plan and produce full-color digital printing projects. Students use a digital printer such as the Xerox DocuColor 2060 to learn how to</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Much of this course's content was no longer relevant for today's job market. Content that was still relevant will be covered in CDMG 1230 and CDMG 2303.</p> |

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| <p>merge marketing data into layouts to produce variable data materials in color. An emphasis is placed on safety, maintenance and calibration for digital color presswork systems.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 2313</p> | | | |
| <p>GRA 3612 Print-on-Demand Management</p> <p>Digital publishing taught as an alternative to conventional offset printing. A study of print-ondemand (POD) terminology and techniques includes distributed POD networks and satellite operations versus reprographic centers, remote proofing, personalization and customization applications, controller software, optical character-recognition (OCR), storage, image processing, in-line finishing, accounting and on-line customer service capabilities. Demonstration of POD hardware, software and workflows. Consideration of format, design and finish as factors in POD output versus conventional offset printing.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Prerequisite: GRA 3515</p> | | <p>Course Withdrawn from the Curriculum</p> | <p>Course Content now covered in CDMG 4600 CDMG 3607 and CDMG 4830.</p> |
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| Current Course Description | Proposed Course Description | Major Change | Rationale |
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| <p>#1</p> <p>GRA 1213 Black and White Presswork</p> <p>Operational principles of single color printing press production. Emphasis on learning the basic terminology, concepts and functions of the printing press in relationship to other factors in prepress and postpress operations. Lab work focuses on the functions of roller groups, fountain solutions, feeding, delivery and safety controls. Students study and evaluate the characteristics and relationships among chemicals, plates, inks and stocks..</p> <p>1 cl hr, 3 lab hrs, 2 cr</p> <p>Pre- or Corequisite: GRA 1111</p> | <p>CDMG 1230 Print Technologies</p> <p>This course will develop skills for print and screen media page assembly with hands-on creation of layouts and documents using software like InDesign with the support of software like Adobe Illustrator and Adobe Photoshop. A font handling system on the Macintosh will also be used. Focus will be on planning, analyzing and preparing elements for use in all types of communication outlets through the creation of projects, replete with templates, font libraries and image archives. Students will design, develop and produce print and screen assets. The mastery of terms and symbols such as proofreader marks and other typographic markings and usages will be required. The ability to use and create Acrobat PDF and PDFX files and their role in media production will also be addressed, throughput to file export.</p> <p>2cl hr, 2 lab hrs, 3 cr</p> <p>Prerequisites CUNY proficiency in reading, writing and mathematics or</p> | <p>Course number and name change</p> <p>Description change</p> <p>Credit change</p> <p>Prerequisite and co-requisite change</p> | <p>As the print industry in New York City has evolved from a craft-oriented one to a management-oriented one, the CDMG program at City Tech would better serve our students by preparing them for pro-active management careers in print communication centered around digital print technologies. Further, our students would benefit from knowledge of the philosophical power of print as they compete for meaningful entry-level employment in private and public communications environments.</p> |
| <p>#2</p> <p>GRA 2900 Graphic Arts Management</p> <p>Assignment to fieldwork/study situations of approximately eight hours per week at a graphic arts-</p> | <p>CDMG 2901 Career Development</p> <p>This course is designed to prepare media management students with the fundamentals of the job-search process in an industry that continues to change and</p> | <p>Course number and name change</p> <p>Description change</p> | <p>In an industry that continues to change and demands an adaptable workforce, this</p> |

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| <p>related internship site approved by the department internship director. Sites may be in areas such as advertising, printing, corporate communications or publishing. Students keep a log/journal to be shared in group seminars. Supervision by faculty and by the supervisor at the internship site.</p> <p>2 cl hrs, 120 field hrs/semester, 3 cr</p> <p>Prerequisite: GRA 2317 or department permission</p> | <p>demands an adaptable workforce. A significant portion of the class is devoted to having students develop their own unique marketing plan geared at a long-term career. Students learn how to assess their talents, design a job-search marketing plan, strengthen resume and cover letter writing skills, and develop all their promotional materials into one cohesive visual package. Topics of discussion include personal networking and job opportunity research, interviewing techniques, and how to approach potential media management employers, recruiters and employment agencies.</p> <p>2 cl hrs, 2 lab hrs, 3 cr</p> <p>Co-requisites CDMG 2406 or department approval required.</p> | <p>Change of class hour and lab hour</p> <p>Co-requisite change</p> <p>Class is required, no longer an elective</p> | <p>course is designed to prepare media management students with the fundamentals of the job-search process. The class encourages students to think about their career path early on so that they have time to prepare and understand what will be expected of them upon graduation.</p> |
| <p>#3 </p> | <p>CDMG Packaging Technology I</p> <p>This introductory course explains and demonstrates the technology of enclosing or protecting products for distribution, storage, sale and use. Topics include the design, evaluation, production and manufacturing processes that shape the packaging industry. Lectures and labs focus on materials and substrates, forming and construction techniques, 2D graphics applications such as etching and engraving, transfer printing, colorants, foils, finishing and sustainability. 3D prototypes are created for class projects. Team productivity and the changing roles of analog and digital technologies are emphasized. Digital mechanicals, virtual 3D comping, pre- and post-production work flow and file management of class projects will be developed, organized and archived utilizing professional project management via relevant industry software applications.</p> <p>2 cl hr, 2 lab hrs, 3 cr</p> <p>Prerequisites: CDMG 2406 or COMD 2412, or department permission</p> | <p>New Course</p> | <p>This course is Part One of a Two-Part sequence that will teach current printing and manufacturing processes, packaging materials, and how digital technologies are reshaping the industry. Packaging design and production jobs continue to increase in their complexity. This requires individuals with a high level of skill sets, including a comprehensive understanding of packaging materials, prototyping tools, printing technologies and advanced 3-D visualization</p> |

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| | | | software and management workflow and graphics applications, and sustainability. |
| #4  | <p>CDMG 3715 Packaging Technology II</p> <p>This advanced course investigates the design, production and manufacturing processes shaping the packaging industry and the role of the packaging brand manager. Students create a 3D package, then orchestrate, document and brand-manage its path from conception to completion over the course of the semester. Lectures and labs enable students to learn the responsibilities of the packaging brand manager by overseeing a brand's day-to-day design, production, marketing, distribution and retail strategies. Key management topics include RFP's (Request For Proposal), project briefs and workflow plans, graphics development and applications, structural materials resourcing, team productivity, budgeting and vendor negotiations, variable data, trademarks, FDA regulations, multi-media promotions, retail placement, and domestic vs. international packaging specifications. Pre- and post-production workflow and file asset management of class projects are documented, organized and archived utilizing professional project management software. 3D prototyping software and hardware are used to form each student's container.</p> <p>2 cl hr, 2 lab hrs, 3 cr</p> <p>Prerequisites: CDMG 3615 or department permission</p> | New Course | <p>This course is Part Two of a Two-Part sequence that builds upon the labs, lectures and projects featured in Packaging Technology I. Packaging Technology II will emphasize day-to-day design and production team and workflow management, brand promotion, and retail placement skills required of every brand manager.</p> |

Needs Assessment



As stated earlier in our rationale for this proposal, as well as the individual course rationales, this proposal was written to reflect the disparate needs of the industry. The Internet, mobile phones and tablets have dramatically changed the way society receives and transmits information domestically and internationally. For all the changes that have taken place, we foresee more coming in the future. In preparing this proposal, we looked at the shifts in employment in the graphic communications marketplace as well as the skill sets employers felt would prepare our students to grow and evolve along with their businesses.

The U.S. Department of Labor in its *Occupational Outlook Handbook* projects a 5% decline in the printing industry from 2015 to 2022 due to the migration of periodicals and books to electronic forms of distribution. Historically, the Graphic Arts Department had successfully placed its graduates in positions such as ad traffic coordinators, production managers, desktop publishers, prepress technicians and print buyers at publishing houses, printers, advertising agencies and corporate communications departments. These positions declined during the recession of 2008-2010 and continue to decrease as print volume contracts further. The *Occupational Outlook Handbook* notes “computer software now allows office workers to specify text typeface and style and to format pages. This development shifts traditional prepress functions away from printing plants and toward in-house positions at advertising and public relations agencies, graphic design firms, and large corporations. In addition, new technologies are increasing the amount of automation in printing companies, so that it takes fewer prepress workers to accomplish the same amount of work.” (<http://www.bls.gov/ooh/production/printing-workers.htm#tab-6>) During the same period, the U.S. Department of Labor predicts an increase of 7% in graphic designers, 6% for multi-media artists, and animators, and 20% for web developers. (<http://www.bls.gov/ooh/computer-and-information-technology/web-developers.htm#tab-6>), <http://www.bls.gov/ooh/arts-and-design/graphic-designers.htm#tab-6>. . As the report makes clear, these job titles are taking on more production responsibilities.

While the U.S. Department of Labor’s statistics reveal national employment trends, the report *Jobs for New York’s Future, a Report of the City University of New York’s Job Task Force 2012* reviews trends in employment in five key industries in the regional job

market most of CityTech's students will be entering upon graduation, New York City itself. The two industries identified in the report that directly affect our department's graduates are the profiles of the Information Technology and Media and Advertising Industries. The report looks at the 5 percent job growth in the Information Technology sector in New York City from 2000 to 2010 and identified that "all of the IT cluster growth in the past decade was in the other information services industry (including internet service providers, publishing and broadcasting)." With regard to the Media and Advertising Industry, the report highlighted that employment had declined in this sector from 2000 to 2010, with the majority of the job loss coming from the publishing sector. The report also noted that the advertising, motion picture and video and TV and radio broadcasting sectors had seen increases in employment from 2008-2010. Additional relevant points from *Jobs for New York's Future* included the growing role of social media, two-way communication between companies and their target audience, the increasing pace of innovation, and the impact of new digital technology content distribution for all media.

Jobs for New York's Future also addresses the skills sets employers are looking for in these industries by interviewing executives in these sectors. Skills desired by these employers were strong communication skills, teamwork, an affinity for numbers and critical thinking skills. Most crucially, the report notes that every media and advertising "industry expert interviewed stressed the importance of both traditional talents and hard skills in technology . . . this included such things as: ability to work on or build a website or blog, or conduct e-commerce, ability to convert from print to different digital platforms and being able to manage Facebook, Twitter and other social media."

This curriculum proposal took both the employment data and the *Jobs for New York's Future's* recommendations regarding skills  well as our own findings based on  feedback from our advisory commission, industry professionals attending our Meet the Pro Seminars, portfolio reviews, industry events and adjunct faculty. We believe the proposed Communication Design Management curricula re-imagines the program for the 21st century. The department has not abandoned its roots in print. Even with the negative growth projections, printing will remain an important industry within the country's

manufacturing sector and packaging, wide format printing, direct mail and digital printing are areas of growth within the print industry.

As noted earlier, we have introduced two new courses focusing on packaging because that area is growing rather than contracting. We have withdrawn courses that focused solely on narrow, craft-based aspects of printing in favor of courses that advance students in such technical skills in the areas of color management, digital asset management, PDF and other page formats, preflight, and digital printing that are necessary for all content delivery. Every course now addresses the fact that content is being created, prepared and distributed electronically. As they progress through the program, students are also exposed to the production of each type of media with the opportunity to take additional electives in their area of interest, whether it is web, video, or print production. Most importantly, every course fosters strong communication, quantitative, analytical and creative problem-solving skills. The job titles that our graduates will be well prepared for include: production artist, project manager, production designer, traffic coordinator, production coordinator, producer, studio manager, digital asset manager, production assistant at media companies, publishers, interactive agencies and corporations.

The implementation of this new curriculum is crucial as the enrollment in the Graphic Arts Program has declined by 26.3% between 2008 and 2012 and 29.6% decline in the Graphic Arts Production Management degree. The sharp decline coincides with the sharp rise of tablet publishing that began in 2010.


Advertising Design and Graphic Arts Department Enrollment

Trends 2008 -2012

| | Fall '08 | Fall '09 | Fall '10 | Fall '11 | Fall'12 | % change |
|---------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| AD Associate | 477 | 517 | 297 | 431 | 379 | -20.5% |
| AD Bachelors | 493 | 547 | 446 | 633 | 664 | 34.7% |
| Total Advertising Design | 970 | 1054 | 743 | 1064 | 1043 | |
| GA Associate | 160 | 215 | 100 | 155 | 118 | -26.3% |
| GA Bachelors | 115 | 117 | 97 | 96 | 81 | -29.6% |
| Certificate Program | 2 | 1 | 1 | 1 | 0 | |
| Total Graphic Arts | 275 | 332 | 197 | 251 | 199 | |
| Total ADGA | 1247 | 1379 | 1394 | 1316 | 1242 | -.2% |

The new curriculum, along with the updated Pearl facility, will prove a powerful recruitment tool for high school students visiting the campus. One can imagine manga comics prepared by our program's students being output on digital presses and finished while the high school students await their personalized copies. Later, these same prospective students could receive an email link to the department's web site and Facebook page where they could view another episode of the same comic as an animated "webisode." This is the type of cross-media production that reflects today's multichannel marketing and branding campaigns and corporate communications. As a case in point, Ikea has just launched their 2014 print catalog with a YouTube video, "Experience the Power of a Bookbook" at <https://www.youtube.com/watch?v=MOXQo7nURs0>. We predict that with both the proposed curriculum and Pearl facility in place, the decline in both associate and bachelor's program will turn around and within five years, enrollment in the Communication Design Management Degree will be back to its levels in 2009 and then begin to grow.

We write in generic terms of students and trends and data when preparing a curriculum proposal. In the end, however, we are educating individuals; each one with unique talents and opinions that this new curriculum will foster. During the process of our self-study, we informally asked several alumni to provide feedback on their experience of the Graphic Arts Program. Julien Scott, a 2006 graduate of the Graphic Arts BTech program, shared the following insight about the program in a letter to one of our professors: "Those interested in management level jobs . . . need to not only understand workflows but how to develop and implement them. They need to become problem-solvers and independent thinkers. This involves knowing how to conduct research and come up with ideas and conclusions on their own. Most importantly, they need to learn how to effectively communicate, both orally and especially in writing. These are the things that set you apart as college-educated and open doors for you your whole life . . . My years at CityTech, especially the emphasis on research, writing and the business aspect of graphic arts, prepared me for applying and getting accepted to a graduate program that will help my career continue to evolve to meet the changing nature

of all businesses today, not just that of printing and publishing.” After working as a project manager after graduation for RR Donnelley, Mr. Scott went to graduate school for business administration at the Alliant International University in Mexico and is now back in New York City working for as a Parks  lyst for the NYC Department of Parks & Recreation. This new curriculum should build upon the successful history of the previous one in helping individual’s realize their personal ambitions.

The Graphic Arts Program Student Survey

Over the 2011 school year, the Advertising Design & Graphic Arts Curriculum Committee developed, wrote, and administered a survey for the Graphic Arts (GRA) BT and AAS students. This survey was administered via written surveys that were then scanned by the AIR team and assembled into spreadsheets for further investigation. WE made every effort to make sure only GRA students were measured: the few ADV students were weeded out by the initial screening question.

What We Asked

The curriculum committee developed two separate 21- to 22-question surveys, one geared towards the first and second year (AAS degree) students and another for the third and second year (BT degree) students.

AAS: 24 Respondents

BT: 41 Respondents

We worked to find why the students became Graphic Arts majors in the first place and then stayed in the program for their BT. We tried to ascertain how drawn they were to the specific skills inherent in the current Graphic Arts Production Management degree. We asked how many worked jobs, and how many hours those jobs took up.

What We Measured

We measured student satisfaction with the elective and core degree classes. We also tried to measure their satisfaction with the general education classes they are required to take. We gave the students a chance to tell us about their overall ambitions and motivations and to evaluate how we had trained them to reach those goals.

What We Ascertained

Many students admitted to being initially confused as to what the degrees actually covered, at least when they first enrolled. A majority emphatically stated that our Open Houses had little to no effect on their decision.

Many AAS students were hoping to pursue game design support and interaction design-specific careers. They also had strong interest in image manipulation. Traditional print still figured in the landscape for the AAS students, but not with the same fervor as the newer media. In terms of training, our curriculum was satisfactory to most respondents, but our ratings were not exceptional: basically, the students gave us roughly a B or B- in every area, including the electives. They also indicated that we had not prepared them for oral presentations sufficiently while we had given them satisfactory training across all other measured domains.

BT Students were markedly more interested in new media. They felt the program had not prepared them overly well to handle typography or photography, but we had absolutely prepared them to work with older technologies such as print processes. The BT students were more

ambivalent about how well they had absorbed the teaching of the electives as well, and many expressed a need for more choices and slots for degree customization. Scheduling proved to be a difficulty: electives and Graphic Arts classes are not run on a regular basis. The respondents seemed to also find that they could have been trained better to deal with the work of actually pursuing and landing a job.

Direct Student Feedback

AAS Students often demonstrated ambivalence or even confusion about the major: 

Q: Why did you choose to be a Graphic Arts major?

A: I choose Graphic Arts as a major because I'm an artist. (Freshman)

Q: Why did you choose to be a Graphic Arts major?

A: This is my only interest. From taking cartooning animation in High School I thought it would be right to enroll in the Graphics Art Major. (Sophomore)

More BT Students were more focused on the major, showing a great deal of growth and increased awareness:

Q: Why did you choose a Graphic Arts major?

A: Although I enjoy being creative, I also enjoy structure and creating things from start to finish. I

also work well under pressure which is why I enjoy scheduling and management. (Senior)

Q: Why did you choose a Graphic Arts major?

A: I chose this major at first because I like to work on computers and work with the aspect of planning around designs. (Senior)

What We Hope to Achieve

Overall, we looked at the students' responses and saw they confirmed what we had suspected:


- The degrees were ill-defined at first glance.
- The name of the program caused confusion for many as many confused the word "Art" in graphic arts to mean the program was about learning illustration.
- The students needed and wanted more exposure to actual design practices in order to meet the demands of the market and to find what interested them as people.
- The students needed more training to find the jobs they wanted. They had great ambitions but lacked confidence in their own ability to discern much less create good design.
- Our curriculum had not evolved at the pace required by the graphic communication field, resulting in redundancies and loops wherein students found they could not advance easily when certain key requirements were consistently cancelled.

Our Proposed Solutions

- We renamed the majors and degrees to more clearly reflect our discipline.
- We dropped the out-of-date and redundant courses and rewrote most of the curriculum to remove any hindrances to moving forward at a steady pace, like co-requisites.
- We have developed key events as a department such as the Meet & Greet, wherein we have in-depth presentations of all the current modules and degrees.
- We have approved plans for a redesign of the Pearl building that will allow us to offer the classes in this curriculum proposal.

Advisory Commission Statement

Throughout the process of rewriting the Communication Design Management degree, the GRA curriculum committee has been in close contact with our Advisory Commission. Over the past four years, we have met with them and requested their feedback on a regular basis. Our intention has been to integrate into our curriculum development process direct input from industry in order to best prepare our students to be competitive candidates upon graduation in a continuously evolving work force.

The Commission has included 13-15 relatively new members from various segments of the industry--solicited by recommendations from fellow faculty. In 2011 we followed the ACCGC's (accreditation body) suggestion to add several new members outside the college and from areas outside of print and graphic design to our Commission. These members now include working professionals from graphic design studios, advertising and interactive agencies, animation, visual effects and game design & development firms, printing houses, companies that have in-house design teams and individuals representing professional associations. 

Formal meetings were scheduled each semester to keep the Commission briefed on specifics of the curriculum rewrites and to get their feedback on individual courses. We also created a website for the Advisory Commission (www.300jaystreet.com/advisory/) as a means to share information with them, such as course outlines, as well as keep them up-to-date with happenings within the ADGA department, such as student portfolio reviews, award ceremonies and end of year student gallery shows. On occasion we would reach out to them individually to seek advice relating to their specific expertise.

As can be seen in the minutes from these meetings (see following pages) we presented the Commission with details of our program throughout the process of rewriting the curriculum. For example on November 17, 2011 we presented them with two new course outlines: GRA4600 (CDMG 4600 Topics in Media Management) and GRA4830 (CMDG 4830, Senior Project). One of the Commissions' recommendations was that 'sustainability' as a topic is too specific. They emphasized all course going forward should allow for flexibility in timely issues discussed.

On January 23, 2013, we presented the Commission with a proposed grid showing the departments suggested sequence of classes as students move through the program. Commission members approved the objective of the proposed courses and outlines but suggested that the estimating course should be broadened in scope. The department

presented a revised version of the course sequence grids in a meeting on November 7, 2013 and the Commission expressed approval.

We consulted with the Commission on a regular basis regarding the planning and development of our new facilities in the Pearl Building. In a meeting on February 29, 2012 the Commission was in strong support of developing 3D lab and also strongly encouraged the department to investigate and include augmented reality in plans moving forward. In this meeting we also presented them with our proposal for retiring the name Graphics Arts in favor of new name that encompassed other media, an idea they were very supportive of, as reflected in the minutes.

In a follow-up meeting on January 23, 2013 a lively discussion on the offset press lab opened with regard to its relevance in the industry, its role in pedagogy, and whether its physical inclusion in the facility would benefit the students' career paths. Some believed that hands-on exposure of printing would create a meaningful experience for students on both the management and the creative side of the program. Others expressed concern that students may use their time better if they experienced offset printing in a fully operational facility off campus.

On April 4, 2013 in another meeting with the Commission, they recommended to the department that the labs should not include offset press, binding or finishing equipment. They felt a better use of resources would be to allow students to experience this equipment in a fully operational facility off campus and reserve the space instead for a new media lab. The department acted on this recommendation and plans on retiring the offset presses and using only Letterpress and digital equipment to provide the hands-one exposure to traditional media as letterpress better serves to instruct students in the historical evolution printing/typography while digital printing is fast becoming the dominant commercial printing technology.

Full minutes of all Advisory Commission minutes can be seen on the department's 300 Jay Street site at <http://www.300jaystreet.com/advisory>.

Consultation with Other Departments/Letters of Support TK

LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new acquisitions; it will not affect curriculum proposals either positively or negatively.

Consult with library faculty subject selectors (<http://cityte.ch/dir>) **3 weeks in advance** when planning course proposals to ensure enough time to allocate budgets if materials need to be purchased.

Course proposer: please complete boxes 1-4. **Library faculty subject selector:** please complete box 5.

| | | |
|----------|---|---|
| 1 | Title of proposal Department of Communication Design Major Curriculum Changes | Department/Program Communication Design Management |
| | Proposed by (include email & phone) Tanya Goetz tgoetz@citytech.cuny.edu, 718-260-5555 | Expected date course(s) will be offered Fall 2015 # of students 250 |

| | |
|----------|--|
| 2 | Are City Tech library resources sufficient for course assignments? Please elaborate. There are many new and updated texts that we have included in our Major Curriculum Modification proposal. |
|----------|--|

| | |
|----------|---|
| 3 | Are additional resources needed for course assignments? Please provide details about format of resources (e.g., ebooks , journals, DVDs, etc.), author, title, publisher, edition, date, and price. COMD 1162 Raster & Vector Graphics SuggestedTexts <ul style="list-style-type: none"> • Adobe Photoshop CS6 Classroom in a Book, by the Adobe Creative Team. Published by Adobe Press. ISBN-10: 0321827333, ISBN-13: 978-0321827333; Published: June 1, 2012 • Adobe Illustrator CS6 Classroom in a Book, by the Adobe Creative Team. Published by Adobe Press. ISBN-10: 032182248X, ISBN-13: 978-0321822482 ; Published: June 6, 2012 • Lectures, reference and supplemental materials will also be provided on |
|----------|---|



Blackboard.

These may include the following on-line educational references:

www.tutorialized.com/tutorials/Photoshop/
www.adobephotoshoptutorials.com/
www.adobe.com/support/photoshop/
www.adobe.com/designcenter/
www.photoshopsupport.com/tutorials.html
www.grafx-design.com/phototut.html
www.plover.com/
www.photoshopcafe.com/
www.ndesign-studio.com/resources/tutorials/
www.smashingmagazine.com/2007/02/03/adobe-illustrator-tutorials/
www.adobeillustratortutorials.com/
www.adobe.com/support/illustrator/
www.techtutorials.info/drzadill.html
www.sketchpad.net/illustrator.htm
www.biorust.com/tutorials/browse/10/added/desc/1/
www.learnit2.com/illustrator.html
www.huntfor.com/design/tutorials/illustrator.htm
www.vectordiary.com/illustrator/best-illustrator-tutorials-articles-of-2008/
www.emmaalvarez.com/2007/11/65-adobe-illustrator-tutorials.html
www.youtube.com/watch?v=5DzpT8POAME

AAS

CDMG 2316 Advanced Image Editing

Photoshop Masking & Compositing (2nd Edition) (Voices That Matter), by Katrin Eismann, Sean Duggan, James Porto. New Riders. ISBN-13: 978-0321701008, September 3, 2012

Suggested

Photoshop CC for Windows and Macintosh: Visual Quickstart Guide .

Authors: Elaine Weinmann, Peter Lourekas. Publisher: Addison-Wesley, June 2007. ISBN-10: 0321473795. ISBN-13: 9780321473790

Real World Adobe Photoshop CC. By Bruce Fraser and David Blatner.

Published by Peachpit Press, Oct 21, 2005. ISBN-10: 0321115600
ISBN-13: 978-0321115607

The Adobe Photoshop Lightroom 5 Book for Digital Photographers (Voices That Matter). By Scott Kelby. Published by Peachpit Press, May 2012.

ISBN10: 0321819586

Periodicals:

American Printer, Graphic Arts Monthly, American Printer, Printing Impressions, Printing News, Print Magazine.

CDMG 2303 Content Delivery

Required Text

Class Packet, to be determined by instructor using these criteria:

- Current resources, both print and web
- Accessibly written
- Relevant items from the news when possible, to tie the instruction to current practice
- Approval by course leader

Suggested Text

Interactive InDesign CC: Bridging the Gap between Print and Digital Publishing, Mira Rubin, 2013

CDMG 1111 Digital Media Foundations

Wong, Yue-Ling. (2012). *Digital Media Primer*, Pearson Prentice Hall; 2nd Edition

Periodicals/Websites: AIGA Design Archives, Society of Illustrators, SiGRRAPH, Computer Graphics World, How Design, Wired, New York Times, Creativity Online, World Wide Web Consortium, The Art Directors Club, CMYK magazine, Print, Printing News. Make Magazine, Whattheythink.com. Interactive Advertising Bureau, Society for Publications Designers, et al. Gamedev.net, Gamasutra

CDMG 2406 Project Management I

Required Texts

Project Management Absolute Beginner's Guide by Gregory M. Horine, Que Publishing, (2013)

AIGA Standard Form of Agreement for Design Services at

<http://www.aiga.org/design-business-and-ethics/>

AIGA Standard Form of Agreement for Design Services

Glossary of Interactive Advertising Terms at <http://www.iab.net>

Suggested Reading

Interactive Project Management by Nancy Lyons & Meghan Wilker, Peachpit Press, (2012)

A Guide to CDMGphic Print Production by Kai Johassen, Peter Lundberg and Robert Ryberg Eric Kenly, John Wiley & Sons, (2011).

Additional Readings

Drawn from current and relevant industry publications, websites, and journals such as:

Interactive Advertising Bureau <http://www.iab.net>

Advertising Age <http://www.adage.com>
Wired <http://www.wired.com>
Real World Web Project Management <http://www.realwebprojects.com>
Journal of Digital Asset Management <http://www.palCDMGve-journals.com/dam/index.html>
Steve Jobs by Walter Isaacson, Simon & Schuster, 2011
International Standards Organization: <http://www.iso.org>
Folio Magazine <http://www.foliomag.com>
Print Procurement *Ten Common Print Buying Errors* <http://www.printandprocurement.com/>
Whattheythink.com <http://www.whattheythink.com>
Make Magazine <http://www.makezine.com/>
Paper Specs *19 Ways to Save Paper Costs* <http://www.paperspecs.com/>

CDMG 2302 Cross-Media Color Analysis

Required Texts

Contemporary Color: Theory and Use, 2nd Edition

By Steven Bleicher

ISBN13: 978-1-111-53891-0

The Color Index

By Jim Krause

ISBN-13: 9781440302626

The Interaction of Color

by Joseph Albers

ISBN-13: 978-0300115956

Recommended Texts

The Elements of Color:

A Treatise on the Color System of Johannes Itten Based on his book the Art of Color

ISBN-13: 978-0300115956

Color Correction Handbook: Professional Techniques for Video and Cinema

Alexis Van Hurkman

ISBN-13: 978-0321713117

Professional Photoshop, The Classic Guide to Color Correction, Fifth Edition

by Dan Margulis

ISBN-13: 978-0321440174

Albers, Joesph. *Interaction of Color*. Computer software. Vers. 1.03. Yale, 25 Feb. 2014. Web. <<https://itunes.apple.com/us/app/interaction-color-by-josef/id664296461?mt=8>>.

CDMG 1150 Office Systems

Required Text

Microsoft Office 2010 Introductory William R. Pasewark, Sr. & William R. Pasewark, Jr.
Cengage Learning (<http://oc.course.com/pasewark/office2010/>)

CDMG 2303 Desktop Publishing Production I

Recommended Texts

Indesign CS5 for Macintosh and Windows. Sandee Cohen, PeachPit Press (2011), First edition.
ISBN-10: 0321705203 ISBN-13: 978-0321705204
Lectures, reference and supplemental materials will also be provided on Blackboard

CDMG 2412 Media Presentations

Required Text

Giving Presentations: Expert Solutions to Everyday Challenges (Pocket Mentor)
By Harvard Business School Press (Compiler)

CDMG 1230 Print Technologies

Strunk and White, Elements of Style

William Strunk Jr., E. B. White, Roger Angell

Publication Date: August 2, 1999 | ISBN-10: 020530902X | Edition: 4th

Lectures, reference and supplemental materials will also be provided on Blackboard

Class Packet

Drawn from current and relevant industry publications, websites, and journals:

Mohawk Papers Make Ready <http://www.mohawkmakeready.com/topic/paper-basics/>

Paper Specs <http://www.paperspecs.com/>

Fold Factory <http://www.foldfactory.com/index.php>

Baum Folders <http://www.baumfolder.com/>

Sappi <http://www.na.sappi.com/home>

Linotype Film <http://www.linotypefilm.com/>

The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia
<http://www.amazon.com/The-Commissar-Vanishes-Falsification-Photographs/dp/B00007D037>

The All New Print Production Handbook

David Bann, 2007, Watson-Guption

Release date: May 1, 2007 | ISBN-10: 082309992X

CDMG 2901 Career Development**Required Text**

Graphic Artist's Guild Handbook of Pricing and Ethical Guidelines by Graphic Artists Guild

Rules of Thumb A Guide for Writers by Jay Silverman, Elaine Hughes, Diana Roberts Wienbroer

Recommended Text

The Elements of Style (4th Edition) by William Strunk (Author), [E. B. White](#) (Author), [Roger Angell](#) (Foreword)

How to Talk to Anyone: 92 Little Tricks for Big Success in Relationships Driver, Janine

CDMG 2330 Digital Photography**Required Text**

London, Stone, Upton. (2008.) *Photography: The Essential Way*. Pearson.

Required Equipment

Each student will need access to a **camera** to complete his or her assignments. It is strongly recommended that this camera allow manual control over exposure.

CDMG 2317 Graphic Arts Estimating I**Required Text**

Workbook (conventional), by Staff.

Workbook (computer), by Staff.

Reference Text

Printing Estimating, by Philip Ruggles, 5th Ed.

CDMG 2417 Graphic Arts Estimating II**Required Text**

- Workbook (conventional), by Staff.
- Workbook (computer), by Staff.

Reference:

Printing Estimating, 5th Edition by Ruggles, Phillip K. Delmar Publishers.

BTECH**CDMG 3611 Advanced Vector Editing****Required Text**

None

Suggested Texts

Adobe Illustrator CS6 Classroom in a Book, by the Adobe Creative Team. Published by Adobe Press. ISBN-10: 032182248X, ISBN-13: 978-0321822482 ; Published: June 6, 2012

Lectures, reference and supplemental materials will also be provided on Blackboard.

These may include the following on-line educational references:

www.commarts.com

www.smashingmagazine.com/2007/02/03/adobe-illustrator-tutorials/

www.adobeillustratortutorials.com/

www.adobe.com/support/illustrator/

www.techtutorials.info/drzadill.html

www.sketchpad.net/illustrator.htm

www.biorust.com/tutorials/browse/10/added/desc/1/

www.learnit2.com/illustrator.html

www.huntfor.com/design/tutorials/illustrator.htm

www.vectordiary.com/illustrator/best-illustrator-tutorials-articles-of-2008/

www.emmaalvarez.com/2007/11/65-adobe-illustrator-tutorials.html

www.youtube.com/watch?v=5DzpT8POAME

CDMG 3500 Digital Quality Assurance**Required Texts**

Adobe Acrobat XI Classroom in a Book (2013) Peachpit Press

Bibliography

Rubin, Mira (2013) *Interactive Indesign CC: Bridging the Gap Between Print and Digital Publishing*. Focal Press, 1st edition.

Wong, Yue-Ling. (2012). *Digital Media Primer*, Pearson Prentice Hall; 2nd Edition
Real World Print Production with Adobe Creative Cloud by Claudia McCue, Adobe Press, (2014)

Glossary of Interactive Advertising Terms at <http://www.iab.net>

Shewe, Jeff (2013). *The Digital Print: Preparing Images in Lightroom and Photoshop for Printing*, Peachpit Press.

A Guide to Graphic Print Production by Kai Johassen, Peter Lundberg and Robert Ryberg Eric Kenly, John Wiley & Sons, (2011).

CDMG 3607 Digital Asset Management**Required Text**

DAM Survival Guide: Digital Asset Management Initiative Planning, David Diamond, 2012, CreateSpace Editions.

UPDIG Universal Photographic Digital Imaging Guidelines at <http://www.updig.org>

The ABCs of Variable Data Printing and The ABCs of Design for Digital Printing by EFI, available at <http://www.w3.efi.com>

U.S. Constitution Article I, Sections 8, Clause 8 at

http://www.archives.gov/exhibits/charters/constitution_transcripts.html

Copyright Basics, United States Copyright Office, available at

<http://www.copyright.gov/circs/circ1.pdf> and *Copyright Registration for Pictorial,*

Graphic and Sculptural Works at <http://www.copyright.gov/circs/circ40.pdf>

Suggested Text

The DAM Book: Digital Asset Management for Photographers by Peter Krogh (May 4, 2009). This text will be on reserve in the library and available for loan.

CDMG 4700 Project Management II

Required Texts:

Project Management Absolute Beginner's Guide 3rd Edition, by Gregory M. Horine, Que Publishing, (2013).

The Mind of the Strategist: The Art of Japanese Business. Kenichi Ohmae or free download: http://www.green-ebook-shop.com/get_book.php?file=0070479046-d2637163037

Or

<http://www.pdfbooksx.com/books-PDF-1804936/>

And study guide:

http://www.economist.com/media/globalexecutive/books/mind_of_the_strategist_e_03.pdf

Recommended Texts

- *Introduction to Quality Control*, Kaoru Ishikawa, select chapters.
- *Interactive Project Management* by Nancy Lyons & Meghan Wilker, Peachpit Press, (2012)
- Lectures, reference and supplemental materials will also be provided on Blackboard
- *Strategic Project Management Made Simple*, Terry Schmidt

CDMG 3532 Print Production for Designers

Required Text:

Real World Print Production with Adobe Creative Cloud, Claudia McCue, Release Date: December 21, 2013, 376 pages, PeachPit Press, ISBN-10: 0321970322, ISBN-13: 978-0321970329

Suggested Texts:

Pocket Pal, forward by Frank Romano. Graphic Arts Technical Fndtn; 20 edition (November 30, 2007). ISBN-10: 0977271617, ISBN-13: 978-0977271610

CDMG 3615 Packaging Technology I

Required Text:

- *The Manufacturing Guides: Graphics and Packaging Production*, by Rob Thompson, Thames and Hudson, 2012.

Additional suggested text:

- *Package Design Workbook: The Art and Science of Successful Packaging*, by Steven DuPuis and John Silva, Rockport Publishers, 2011.

CDMG 3715 Packaging Technology II**Text:**

- *Package Design Workbook: The Art and Science of Successful Packaging*, by Steven DuPuis and John Silva, Rockport Publishers, 2011.

Additional suggested text:

- *The Manufacturing Guides: Graphics and Packaging Production*, by Rob Thompson, Thames and Hudson, 2012.

CDMG 4817 Cost Control Systems Management

Reference: *Printing Estimating, 5th Ed.* By Ruggles, Phillip, Delmar Publishers

CDMG 4830 Senior Project**Required Text**

Readings from relevant industry periodicals, professional media sites and industry newsletters.

Lectures, reference and supplemental materials will also be provided on Blackboard

CDMG 4800 Production Team**Required Text**

Readings from industry websites, periodicals and other resources will be posted on Blackboard .

CDMG 4900 Media Management Internship**Required Text**

The Essentials of Business Etiquette: How to Greet, Eat, and Tweet Your Way to Success by Barbara Pachter

Rules of Thumb A Guide for Writers by Jay Silverman, Elaine Hughes, Diana Roberts Wienbroer

Recommended Text

Graphic Artist's Guild Handbook of Pricing and Ethical Guidelines by Graphic Artists Guild

- 4 Library faculty focus on strengthening students' information literacy skills in finding, evaluating, and ethically using information. We can collaborate on developing assignments and offer customized information literacy instruction and research guides for your course.**

Do you plan to consult with the library faculty subject specialist for your area? Please elaborate.

We have already begun consulting with our library faculty subject specialist to help improve the breadth of materials available to our students. We plan on working with this specialist to help bring new technologies, such as tablet-based applications and video tutorials from sites such as Lynda.com, to the curriculum to support the learning process and enhance the knowledge base of our students. New media literacy is very important for students going into the advertising and communication marketplace.

- 5 Library Faculty Subject Selector _____**

Comments and Recommendations

Date

Facilities Requirements Associated with Communication Design Management Curriculum

In Spring of 2009, the GRA program submitted for accreditation to The Accrediting Council for Collegiate Graphic Communications (ACCGC). At that time, a full self-study was written assessing every facet of the program.

After the ACCGC's review of our self-study and subsequent site visit, two issues initially held up our full accreditation: our facilities did not meet with industry standards and there was a lack of open lab space for students to work on their projects. While our self-study had noted the lack of modern graphic communication facilities in the Pearl Building as hindrance to the GRA program's evolution, the ACCGC's recommendation was to update the educational environment significantly to reflect both changes that had already taken place and to support future technological changes in a field that is rapidly evolving.

The Department immediately worked with City Tech administration, CUNY architects, DASNY project managers and our Advisory Commission to develop a full redesign of the first floor of the Pearl Building that would address current and future industry needs. On the strength of these plans, the Graphic Arts program received full accreditation from the ACCGC in the Fall of 2010.

The Pearl redesign is scheduled for construction this year after structural modifications are made to the sub floor of the Pearl Building. This new facility, working title The Pearl Media Study Center, is designed to include five modern classrooms. Facing the classrooms across the hallway will be a series of five, hands-on, state-of-the-art media labs which will include a digital press lab, a real-time video editing lab and a virtual 3-D editing facility. These labs will allow students to work on their projects at designated lab times as well as during class hours.

Attached is a letter from VP Miguel Cairol noting this process and some of the architect's final drawings planned for this facility. The department already owns some of the equipment that will be stored in these labs but our technology fee and other resources, such as grant funding, will be used to purchase additional equipment once the facility is completed.

Letter of Support from VP Cairol TK