



# DIGITAL D

## GRAPHICS TRAINING CO

### FOCUS: EMILY CARR INSTITUTE — PREPARING CANAD

The 1998/99 year marks a fundamental change in the curriculum approach at Emily Carr Institute of Art and Design. What were formerly Electronic Communication Design and Graphic Design have now been united under Communication Design, an adjustment which reflects both the changing role of the graphic designer in media and the convergence of technologies.

ECIAD awards a Bachelor of Design to graduates of its four year program. First year students study in a Foundation Program that stresses comprehensive skills prior to specialization. In the remaining three years they choose between Industrial Design and Communication Design.

After first year, students are assessed on their admissibility into second year based on an interview where they present their portfolios and are judged on a number of criteria, including motivation and attitude, knowledge of the design field, and communication skills. In 1998, sixty-six students were interviewed for 16 available seats.

ECIAD is situated on Graville Island, a unique community in Vancouver comprised of artists' studios, theaters, shops, restaurants, a public market, and a cement company.

## The Dean Talks

On Educating the Communication Designer

**AN INTERVIEW WITH ALLYSON VANSTONE, DEAN OF DESIGN, EMILY CARR INSTITUTE OF ART & DESIGN**

IN THE LAST COUPLE OF YEARS, WE AT EMILY CARR INSTITUTE have been questioning the boundaries between disciplines: where they make sense, where they don't make sense, where they're crumbling — and where they're really important to retain, so that people still have some specialization.

There's an increase in what used to be called crossover courses. They're now called *inter-school* courses. These courses encourage anyone in the

institution to get a taste of how other disciplines relate to their own practice.

For example, last term the Industrial Design inter-school class had students from sculpture, ceramics and painting, and people from outside that were interested in coming to the school and taking industrial design. A rich mix of people is formed that would never have had the chance to touch that discipline before. This is happening all over the school. We now have design students who are taking inter-school animation, inter-school video, and inter-school photography.

Although there is a lot of photography in the design curriculum, some people want the different take which the media school has, compared to the

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# DISCIPLINE

## URSES ACROSS CANADA

### IAN DESIGNERS FOR THE DIGITAL MARKET

BY GARY SHILLING

Portfolios:  
Emily Carr  
Graduates in  
Business

#### RUBBER OVEN DESIGN

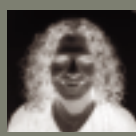
**JON PENZA (1996)**  
**DAVID KIRBY (1996)**  
**(604) 609-7788**

Jon Pensa and David Kirby operate out of a small room in what was once Vancouver's classiest brothel. After graduating from ECIAD, David spent about a year at Mainframe Entertainment in the communications department. His combination of design skills,

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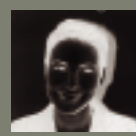
Portfolios:  
1998  
Emily Carr  
Graduate  
Students



**BROOKE ALLEN**  
*Ugly As Sin*  
Cosmetics  
photography,  
typography,  
computer  
24" x 36"



**Place:** I'm a "Redhead" from Winnipeg.  
**Perspective:** I'm a designer because I said so. The difference between Design and Fine Arts is the spelling.  
**Project:** My grad project is about "The Religion of Beauty" – a cosmetic line called "Ugly as Sin" which reflects societal pressures on women to be beautiful.



**JACQUELINE DAVEY**  
*Virtual Girl*  
website  
[www.eciad.bc.ca/Virtualgirl](http://www.eciad.bc.ca/Virtualgirl)



**Perspective:** My dream is a life of leisure on the Italian coast. I hope to devote my time to collecting and restoring vintage scooters. I would like to start a women's scooter club whose mandate is to travel around the world attending rallies. After scootering, design is my passion.  
**Project:** My grad project is a press kit promoting a virtual female character.

and knowledge of *SoftImage* (the software that Mainframe uses to create animations like the ReBoot series) helped him land the job. Jon, meanwhile, did a stint at Taxi Online, and created their first website.

The name Rubber Oven, the corporate identity, and the concept of them working together in a business was born from a class project at Emily Carr. They've now been in business for a year, and are still using the corporate identity which they designed in school.

Jon and David feel like they're turning a corner after one year in business. When they began, they started very small, originally working out of David's house. Now, they're faced with decisions like increasing their space and hiring staff, and have just made their first computer purchase (a G3 Mac). Being a couple of guys that can't say no, they find themselves now working at maximum capacity. The

combination of return business and referrals contribute to their workload. When they get busy, they prefer to contract to Emily Carr graduates. They're comfortable knowing the person will care about design.

Although both Jon and David went through the Electronic Communication Design side of the program at Emily Carr, their clients have been pushing them more in the print direction. After humble beginnings in the design of a simple print brochure for Shaftsbury Beer, Jon and David have become responsible for all marketing materials for the company, including labels, boxes, point of purchase materials, and even the corporate website.

Jon and David are happy they spent the year before opening their business working for someone else. They're appreciative of the design education and creative support they received at Emily Carr, but found themselves without much business knowledge. A year's experience has steeped them in the realities of business.

They firmly believe that the foundation they received in the creative process at Emily Carr is the greatest contributor to their success. Their creativity is their greatest asset, and that's what their clients buy.

Jon says it best — "If you know design, you can learn the technical. If you have the design background, it can be applied to whatever medium pops up tomorrow."

## RADAR DESIGN

**TRACEY LEBEDOVICH (1997)**  
**(604) 602-9791**

Tracey got a job right out of school with an investor relations firm, doing all their multimedia work for speaker presentations to large corporations. After the company went out of business, Tracey decided to start her own company.

Tracey now works out of Union

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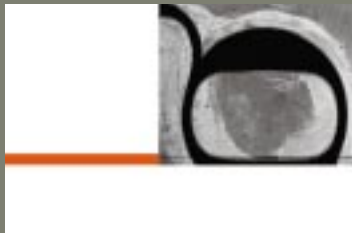


**SISSEL TANGEN**  
*blu*- A promotional video for snowboarding  
VHS 50 seconds

**Place:** From Norway, I came to Canada three years ago to attend ECIAD. I studied graphic design for 2 years previously in Norway.

**Perspective:** My senior project is focused on designing motion graphics, however my ambitions are also to design 2D for print and 3D computer animation. I hope to work within a broad variety of mediums in my professional life.

**Project:** My grad project is a promotional snowboard video for in-store use for an invented snowboard producer. The purpose of the video is to promote the sport to an audience that is already loving it.



**TYLER PAYNE**  
*Payne Bodoni* — the design of a typeface

**Place:** I was born in Richmond in 1975, raised in the Fraser Valley.

**Perspective:** I like to look at design as one continual editing process, starting with an unstructured mass of information and stripping it down to the essential elements. For me, design is about making things less complicated. However, it is also nice to provoke the viewer/user to think, rather than spoon feeding the message in a logical and literal way.

**Project:** The trials and tribulations of designing a "Modern" style text face, inspired by the work of Bodoni, and designed from the baseline up, using traditional and current technology.



**YVONNE VUU**  
*Leaping Boundaries*  
Interactive CD-ROM

**Place:** I came to Vancouver in 1982 and I've attended ECIAD since foundation.

**Perspective:** I am a designer because I'm a communicator. My future plans are to work at Electronic Arts. My greatest concern is facing the world.

**Project:** My grad project is an interactive CD-ROM for children at an elementary level, grades one to three, introducing the issue of multiculturalism. Children will be given an opportunity to visit any country and go into a home to learn the different aspects of each culture. Aspects of culture which are explored include food, custom, costume, way of living, and language.

design school. Students can now compare, and get a real sense of where they fit in the school. The outside world has kept changing with regard to who's doing what job, especially with the focus on computers.

### CREATING YOUR OWN CURRICULUM

In our school, the Design curriculum used to be very contained and structured. Every student coming through would take the same courses. What we found was that, with the change in the student population demographics, they didn't all want to take the same courses. It became more and more difficult to understand why we would make them opt for the same curriculum.

If we ourselves can't define what skills designers must have, and what skills they don't require, it doesn't make sense to keep it so restricted. So, opening up the curriculum and having all these inter-school courses allowed students to do a bit more picking and choosing to personalize their own education.

Five years ago, when I first arrived, there were students who were really rebellious — which was good, because it made everyone think. They would drop out of the design program even though they knew they wanted to be designers, but they wanted to take courses outside the program. They would build their own curriculums, and they knew that their creative pursuits would help them be good designers.

For me, that sent a strong message: we've just lost this fabulous person because they can't fit into our mould.

I suppose, in a way, that a school *does* have to have some moulds, but how flexible should that mould be? I believe that it has to be flexible enough that students have some

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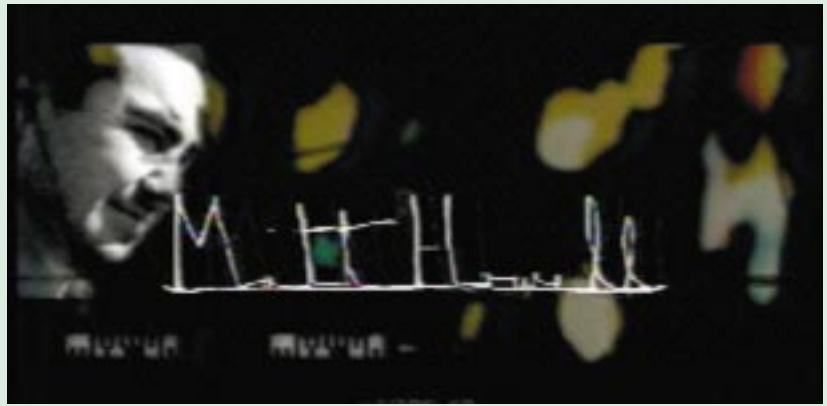
Arts, a unique collection of sound, video, web, and graphic designers that have gathered together to share expertise, resources, and clients. Situated in downtown Vancouver, UA now houses seven independent designers.

Tracey is a graduate of ECD (Electronic Communication Design) and focused her interests on broadcast design, specifically film title work. Right out of school, Tracey was contracted by a producer in California to produce titles for a television pilot. He had seen her title work at the grad show, and hired her based on what he saw. She has additional work lined up for television and film.

In between getting the work that is her passion, Tracey fills the gaps with “bread and butter” jobs that include brochures and catalogues. Running her own business is working for her, with the biggest challenge being the inconsistency of work volume. Some months are very busy, while others don’t even pay the bills. Tracey is learning more about getting out there and selling herself, how to market her services, and bringing the work in.

Union Arts is also beginning to market itself as an alternative to the agencies in Vancouver. They’re selling their ability to produce work that creatively challenges what the agencies are capable of, at a lower price. They now have a demo reel and a website.

When Tracey compares herself to friends who graduated from accelerat-



(above) Tracey Lebedovich, title for fictional film *Roadkill*; (right) Metaform Communication Design, information sign post for exhibit at Holocaust Education Centre in Vancouver



ed programs, she recognizes the importance of the knowledge she gained in the process and craft of design. Her technical skills certainly support her work, but it is her firm understanding of typography, layout, and color that give her an edge.

**METAFORM COMMUNICATION DESIGN**

**SUSAN MAVOR (1993)  
PRINCIPAL  
STACEY NOYES (1997)  
DESIGNER  
(604) 688-8354**

Upon graduation, Susan went to work for a company whose primary business was interior design and architectural design. She was the first graphic designer in the company, and was responsible for developing the position. In addition to graphic design, Susan got involved in signage work and oth-

er outdoor projects. Finding work in environmental design was good use of her graphic design skills, as well as the theater design she studied prior to Emily Carr. The two years she spent there laid a solid foundation for going out and starting her own business.

Metaform was founded three years ago, almost by accident. Her first goal was to work on challenging and interesting jobs. Susan now has a stable of regular clients which keeps her busy with repeat work. She worked hard to get those clients, and actively went out selling her services in the first year of business.

Susan has built her regular clients based on her ability to handle large and complex projects for them. As a result, her clients tend to want to get her to do all their work — a situation that can lead to overwhelming results. Susan has built a stable of freelance designers that come on when the workload increases beyond what she

choice to make it work for them, and not feel like they are contained, or that they have to keep fighting all the time.

The School of Design includes the Industrial Design program; it used to separate Graphic Design and Electronic Communication Design as individual programs.

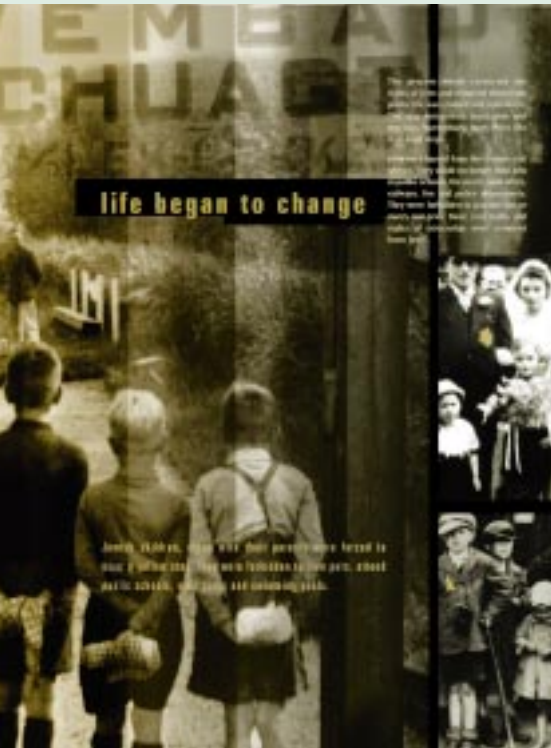
Now we have the Industrial Design

program and the Communication Design program. In Communication Design, we opened up the structure in recognition of how disciplines had changed. When Electronic Communication Design (ECD) began, there was the question, “What is this new media?” Where were people going to take it, and what were they going to use it for?

The school acquired Silicon Graphics workstations, and students were

working in *SoftImage*. People were also being taught about interactivity, and the graphic designers were being taught print-based material. When they were on an SGI, what was it that they were doing? Was it a flying logo, were they doing 3D animation, were they doing screens for video games?

We had this core group of students that were going through a program that was called ECD who had quite a di-



can handle. As a result, Stacey is the first employee of Metaform.

She began the relationship with Susan as an independent contractor, but was attracted to the security and regular pay of an employee. She values the relationship she has with Susan, and the benefits of working in an informed capacity.

Even when the business requirements of running her own company reduce her active design hours to about 5% of her time, Susan enjoys the challenge of growing her business. She does, however, treasure those quiet moments when she can focus on just being a designer. \*

verse focus. Then, over in GD, the students were always funneled towards the print side without taking into consideration what would happen if material stayed on the screen.

So, it got to the point where we realized that it had become an arbitrary division that we could no longer justify. But we could see that people who

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## DIRECTORY OF CANADIAN GRAPHICS COURSES

### ONTARIO, GTA (CONT.)

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**STUDIO** **L** **DIGITAL GRAPHIC DESIGN & TRAINING**

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**DESIGN**

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CONTINUED FROM PAGE 31

were interested in the 3D end, animation and working for broadcast video and gaming were more tied together, as were people that want to deal with interactivity, and people that want to look at print. So, there were three streams developing, with options for testing each, and seeing which one they really enjoy the most — having a specialty in one, and still being able to take courses in the others, to give a broader perspective on design.

**THE WORKSHOP APPROACH**

The course that everybody takes in all the design school is called a workshop. This is where students, regardless of their focus, all work on a similar project. It is a design project that grows in complexity as people move through their four years. They approach the projects by whatever means they want. This gives them a chance to bring all the skills and abili-

ties and the knowledge base that has been built all over the institute to a particular project where students share their outcomes.

Along with the studio-based courses, all students are required to take design academic courses including design history, design theory and contemporary issues in design.

In the past there were no options within design; there were a total of four electives. In bringing ECD and GD together, we've compressed the curriculum, and all the courses that would happen in each of those departments are now integrated under the electives. Students now have the option of taking whatever they choose without being streamed as soon as they step in the door.

We've also increased typography. Students coming in always took two semesters of typography, and then for graphic design they took type in their first semester of third year, but the ECD student didn't have type after that, so they felt a real lacking in their ability to communicate with type and images onscreen. So we've added type as a component of the required curriculum. The idea is that everyone has a common approach in the workshop class, where you talk about the design process, you talk about audiences, you talk about clients, what's special about someone educated in design, and the importance of approaching a project one way over another.

It's been fun this year answering the telephone to potential employers looking for students. They tell me they are calling because our students can think — they know how to approach design, and research, and they know how to learn. They are built up to be constant learners.

**THINKING DESIGNERS**

The proliferation of multimedia, new media, and graphic design schools began out here about four years ago, when you could walk downtown and look in any old vacant

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building and see another school that was going to teach you to be a digital master for the next twenty years. It accompanied the explosion of the film industry here.

There was a general media excitement, and then a few years after that, there was the fallout, and the calls started coming in from employers that were tired of hiring "graduates" who only knew how to turn on the computer and run a piece of software. They needed people who could design and draw.

Drawing has become a huge issue. A lot of the people who are coming through the fast-track technology schools really can't draw or come up with an idea, but they *do* know how to use the software. It's a short term gain for the company that needs to get a project out. Now, companies are coming back here, saying, your students can draw, they can think, *and* they know the technology.

Knowledge of technology is not to be undervalued. Students need to know how to take a piece of software and figure it out, and how to be flexible. They can go out to get jobs, hang in, and grow out of those jobs into more senior positions, and go on to form their own companies. They are successful because they know how to think about design. We can't fill all the requests from employers that call here. We end up posting work on our job board. Past graduates come in to check it, and people from the design community come in.

I think we'll see a levelling in the short-term intensive technical school program. The programs they provide are more suited to the life-long learner who's looking to upgrade skills. They may have been designers for ten years and are looking to move into a new field. That makes perfect sense.

But for people starting into it, Emily Carr, and institutions like it, provide the best education they can get.

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## DIRECTORY OF CANADIAN GRAPHICS COURSES

### ONTARIO, GTA (CONT.)

*Understanding Digital Pre-Press*  
INDIVIDUAL APPLICATIONS: Adobe Illustrator; Adobe Photoshop; QuarkXPress  
*Designing a Website*  
INDIVIDUAL APPLICATIONS: Macromedia Director Level 1; Macromedia Director Level 2

#### ONTARIO COLLEGE OF ART & DESIGN

100 McCaul St Toronto ON M5T 1W1 Tel: 416-977-6000  
Fax: 416-977-4080 Web: www.ocad.on.ca

DESIGN PROGRAM (4-YEAR)

#### RYERSON POLYTECHNIC UNIVERSITY

350 Victoria St Toronto ON M5B 2K3 Tel: 416-979-5036  
Fax: 416-979-5341 e-mail: inquire@acs.ryerson.ca  
Web: www.ryerson.ca

GRAPHIC COMMUNICATIONS MANAGEMENT PROGRAM (BACHELOR OF TECHNOLOGY DEGREE PROGRAM) NOTE: MULTIMEDIA MINOR OPTION AVAILABLE IN SECOND YEAR OF STUDIES  
IMAGE ARTS PROGRAM-FILM, PHOTOGRAPHY AND NEW MEDIA (BAA DEGREE PROGRAM)

#### SENECA COLLEGE

1750 Finch Ave E North York ON M2J 2X5 Tel: 416-491-5050 Fax: 416-739-1856 e-mail: email@registrar.senecac.on.ca Web: www.senecac.on.ca

FULL-TIME PROGRAMS:  
AUDIO VISUAL & MULTIMEDIA PRODUCTION TECHNICIAN (YORK & SENECA)  
CREATIVE ADVERTISING (YORK & SENECA)  
COMPUTER GRAPHICS-TECHNICAL  
GRAPHIC DESIGN  
ILLUSTRATION-TECHNICAL  
DIGITAL MEDIA-ANIMATION & MULTIMEDIA  
3D DIGITAL ANIMATION  
PART-TIME PROGRAMS:  
PHOTOGRAPHY  
VIDEO PRODUCTION

#### SHERIDAN COLLEGE

1430 Trafalgar Rd Oakville ON L6H 2L1 Tel: 905-845-9430 e-mail: info@sheridan@sheridanc.on.ca Web: www.sheridan.on.ca

FULL TIME PROGRAMS:  
ADVERTISING  
ANIMATION-CLASSICAL  
APPLIED PHOTOGRAPHY  
COMPUTER ANIMATION

#### SRA TRAINING GROUP INC.

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#### STERLING EDUCATION CENTRE

869 Main St. East Hamilton ON L8M 1M2 Tel: 905-545-6363

DESKTOP PUBLISHING CERTIFICATE PROGRAM  
BUSINESS APPLICATIONS CERTIFICATE PROGRAM  
Newsletter Clinic; Prepare to Print (Trap); Start a DTP Business; Typography Seminar;  
INDIVIDUAL APPLICATIONS: Adobe Illustrator; Adobe PageMaker; Adobe Photoshop; Adobe PressWise; Advanced QuarkXPress; ClarisWorks; QuarkXPress

MULTIMEDIA/NEW MEDIA CERTIFICATE PROGRAM  
Multimedia; Web page Design  
INDIVIDUAL APPLICATIONS: Adobe PageMill; Adobe Premiere; Macromedia Director

#### STUDIO L

85 Hollywood Cr, Suite 2, Toronto ON M4L 2K4 Tel: 416-466-7188 Fax: 416-466-0450 e-mail: studio\_l@istar.ca Web: http://home.istar.ca/~studio\_l

Digital Prepress for Professionals (file formats, layout and control marks, colour systems, trapping, Font management, Preflight checks, Mac maintenance)  
INDIVIDUAL APPLICATIONS: Adobe Illustrator; Adobe Photoshop; QuarkXPress; Macromedia Director; Web Page Design (Adobe PageMill, BBEEdit)

#### TORONTO IMAGE WORKS

207-80 Spadina Ave Toronto ON M5V 2J4 Tel: 416-363-1999 Fax: 416-703-7659 Web: www.torontoimage-works.com

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INDIVIDUAL APPLICATIONS: Adobe Illustrator; Adobe PageMaker; Adobe Photoshop; Advanced Photoshop for Prepress; Advanced Quark for Prepress; FreeHand; QuarkXPress; Interactive Multimedia: Full-Time; Internet kit:  
HTML Advanced-Creating a Dynamic Web Page, HTML Basics, Graphics for the Web, JavaScript  
Multimedia Kit: Director 1, Director 2, Director 3-Lingo; Intro to Multimedia and Director, QuickTime 1-Premiere, QuickTime 2-AfterEffects  
INDIVIDUAL APPLICATIONS: Persuasion; PowerPoint; QuarkImmedia

#### UNIVERSITY OF TORONTO SCHOOL OF CONTINUING STUDIES

158 St. George Street Toronto ON M5S 2V8 Tel: 416-978-2400 Fax: 416-978-6666 e-mail: constud\_registrar@scs.utoronto.ca

COMMUNICATIONS  
EFFECTIVE PROJECT MANAGEMENT  
DELIVERY TECHNOLOGY  
MULTIMEDIA INTERFACE DESIGN  
AN OVERVIEW OF INTERNET TECHNOLOGIES  
STRATEGIES FOR A WEB PRESENCE  
WEB SITE IMPLEMENTATION AND MANAGEMENT  
Animation: 3D Studio Max; Creation and Management Tools for a Dynamic Web Site; Creating Educational Multimedia for Children; Digital Imaging and Photoshop; Instructional Design for Digital Media; Introduction to Multimedia Authoring; An Introduction to VRML; Scripting Multimedia

#### YORK UNIVERSITY

Liaison and Advising Office Faculty of Fine Arts 213  
Centre for Fine Arts York University 4700 Keele St North York ON M3J 1P3 Tel: 416-736-5135 Fax: 416-736-5447 e-mail: finearts@yorku.ca Web: www.yorku.ca

FINE ARTS-VISUAL ARTS DEPARTMENT  
DESIGN PROGRAM

### ONTARIO, OUTSIDE TORONTO

#### ALGONQUIN COLLEGE

1385 Woodroffe Ave Nepean ON K2G 1V8 Tel: 613-727-9797 Fax: 613-727-7754 e-mail: regof1@algonquinc.on.ca Web: www.algonquinc.on.ca

ADVERTISING-CREATIVE  
ANIMATION-TELEVISION  
GRAPHIC DESIGN PRODUCTION  
GRAPHICS TECHNICIAN-PRINTING  
INTERACTIVE MULTIMEDIA  
PHOTOGRAPHY

# DIRECTORY OF CANADIAN GRAPHICS COURSES

## ONT., OUTSIDE TORONTO

### CAMBRIAN COLLEGE OF APPLIED ARTS & TECHNOLOGY

1400 Barrydowne Rd Sudbury ON P3A 3V8 Tel: 705-566-8101 Fax: 705-524-7329 Web: [www.cambrianc.on.ca](http://www.cambrianc.on.ca)

GRAPHIC DESIGN PROGRAM  
VISUAL AND CREATIVE ARTS PROGRAM

### CANADORE COLLEGE

100 College Dr Box 5001 North Bay ON P1B 8K9 Tel: 705-474-7600 Fax: 705-474-2384 e-mail: [info@canadorec.on.ca](mailto:info@canadorec.on.ca) Web: [www.canadorec.on.ca](http://www.canadorec.on.ca)

GRAPHIC DESIGN PRODUCTION PROGRAM  
INTERACTIVE MULTIMEDIA (POST DIPLOMA) PROGRAM

### CARLETON UNIVERSITY SCHOOL OF COMPUTER SCIENCE

1125 Colonel By Dr Ottawa ON K1S 5B6 Tel: 613-520-4333 Fax: 613-520-4334 e-mail: [webmaster@scs.carleton.ca](mailto:webmaster@scs.carleton.ca) Web: [www.scs.carleton.ca](http://www.scs.carleton.ca)

COMPUTER GRAPHICS COURSE-  
4TH-YEAR BACHELOR OF COMPUTER SCIENCE (HONOURS DEGREE)

### LA CITÉ COLLÉGIALE

801 Promenade de L'Aviation Ottawa ON K1K 4R3 Tel: 613-742-2483 Fax 613-742-2481 e-mail: [admissions@lacitec.on.ca](mailto:admissions@lacitec.on.ca) Web: [www.lacitec.on.ca](http://www.lacitec.on.ca)  
Note: website in French only!

CONCEPTION GRAPHIQUE [WWW.LACITEC.ON.CA/OTOGRAPH97](http://WWW.LACITEC.ON.CA/OTOGRAPH97)  
INFOGRAPHIE TECHNIQUES D'ÉDITION ÉLECTRONIQUE (ÉDITION INFORMATIQUE)

### CONESTOGA COLLEGE

299 Doon Valley Dr. Kitchener ON N2G 4M4 Tel: 519-748-3516 Fax: 519-748-3546 e-mail: [webmaster@www.conestogac.on.ca](mailto:webmaster@www.conestogac.on.ca) Web: [www.conestogac.on.ca](http://www.conestogac.on.ca)

GRAPHIC DESIGN & ADVERTISING-3 YEAR PROGRAM

### CONFEDERATION COLLEGE

P.O. Box 398 Thunder Bay ON P7C 4W1 Tel: 807-475-6110 Web: [www.confederationc.on.ca](http://www.confederationc.on.ca)

MULTIMEDIA PRODUCTION PROGRAM

### DURHAM COLLEGE

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GRAPHIC DESIGN- 3 YEAR DIPLOMA  
MACINTOSH COMPUTER CERTIFICATE PROGRAM  
INTRO TO MACINTOSH  
INDIVIDUAL APPLICATIONS: Adobe Illustrator; Adobe Photoshop; QuarkXPress-3 Levels

### FANSHAWE COLLEGE

Attn: Information Centre P.O.Box 4005 London ON N5W 5H1 Tel: 519-452-4277 or 519-452-4430 ext.4559 e-mail: [Registrar@fanshawec.on.ca](mailto:Registrar@fanshawec.on.ca) Web: [www.fanshawec.on.ca](http://www.fanshawec.on.ca)

AUDIO VISUAL & MULTIMEDIA PRODUCTION TECHNICIAN  
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FINE ART  
PHOTOGRAPHY (ADVANCED)  
PHOTOGRAPHY (ADVANCED-DIGITAL)

### GEORGIAN COLLEGE

1 Georgian Dr. Barrie ON L4M 3X9 Tel: 705-728-1968 Fax: 705-722-5123 Web: [www.georcoll.on.ca](http://www.georcoll.on.ca)

ADVERTISING  
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DESIGN & VISUAL ARTS FUNDAMENTALS  
FINE ARTS (2-YEAR)  
FINE ARTS (ADVANCED)

### LAMBTON COLLEGE

1457 London Rd. Sarnia ON N7S 6K4 Tel: 519-542-7751 Fax: 519-542-6667 email:[info@lambton.on.ca](mailto:info@lambton.on.ca) Web:[www.lambton.on.ca](http://www.lambton.on.ca)

GRAPHIC DESIGN FUNDAMENTALS PROGRAM

### MOHAWK COLLEGE OF APPLIED ARTS AND TECHNOLOGY

Box 2034 Hamilton, ON L8N 3T2 Tel: 905-575-1212 [www.mohawkc.on.ca](http://www.mohawkc.on.ca)

GRAPHIC ARTS & PACKAGING  
MEDIA STUDIES

### NIAGARA COLLEGE

Welland Campus Box 1005 300 Woodlawn Rd Welland ON L3B 5S2 Tel: 905-735-2211 or 905-641-2252 e-mail: [registrar@niagrac.on.ca](mailto:registrar@niagrac.on.ca) Web: [www.niagarac.on.ca](http://www.niagarac.on.ca)

INFORMATION & COMPUTER TECHNOLOGY  
INTERACTIVE MULTIMEDIA (POST-GRADUATE)

### ST. CLAIR COLLEGE

2000 Talbot Rd. West Windsor ON N9A 6S4 Tel: 519-966-1656 Fax: 519-972-3811 e-mail: [info@stclairc.on.ca](mailto:info@stclairc.on.ca) Web: [www.stclairc.on.ca](http://www.stclairc.on.ca)

GRAPHIC DESIGN  
ADVERTISING-BUSINESS

### ST. LAWRENCE COLLEGE

2288 Parkdale Ave Brockville ON K6V 5X3 Tel: 613-345-0556 Fax: 613-345-2231 e-mail: [liaison@slcls.st-lawrencec.on.ca](mailto:liaison@slcls.st-lawrencec.on.ca) Web:[www.stlawrencec.on.ca](http://www.stlawrencec.on.ca)

GRAPHIC DESIGN PROGRAM

## MANITOBA

### RED RIVER COMMUNITY COLLEGE

Creative Arts Dept. FM71-2055 Notre Dame Ave Winnipeg MB R3H 0J9 Tel: 204-632-2330 Web: [www.rrcc.b.ca](http://www.rrcc.b.ca)

ADVERTISING ART PROGRAM

### UNIVERSITY OF MANITOBA

424 University Centre Winnipeg MB R3T 2N2 Tel: 204-474-8808 Web: [www.umanitoba.ca](http://www.umanitoba.ca)

DESKTOP PUBLISHING PROGRAM  
Desktop Layout and Design  
INDIVIDUAL APPLICATIONS: CorelDRAW Final Project; CorelDRAW Introduction; CorelPHOTOPAINT; Chart and Trace; Corel Ventura

## SASKATCHEWAN

### SASKATCHEWAN INSTITUTE OF APPLIED SCIENCE AND TECHNOLOGY, WASCANA INSTITUTE

P.O. Box 556 221 Winnipeg St North Regina SK S4P 3A3 Tel: 306-787-7755 Fax: 306-787-6108 e-mail: [bucks@siast.sk.ca](mailto:bucks@siast.sk.ca) Web: [www.siastr.sk.ca/~siast/programf.htm](http://www.siastr.sk.ca/~siast/programf.htm)

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In my role, one of the biggest challenges is anticipating what future needs will be. There's a lot of discussion in this institution with governments and industry and future planners to help us prepare our students so that when they graduate, they're confident and ready to work. We have a broad range of types of individuals. We're empowering people to see where they want to go and to do it.

## THE EVER-IMPORTANT PORTFOLIO

I've been involved in something called Portfolio Days, where a group of institutions around North America invites candidates to bring in their portfolios for review. Over a period of four months, and at locations all around North America, institutions will set up booths along with about fifteen others, and look at portfolios all day, and give students feedback.

I have looked at as many as 45 portfolios in a day — commenting, then passing them to someone from the administrative side to provide entry information for the school. In one day, a potential student will visit between five and eight schools. They get a wide range of feedback from different institutions from around North America. We try to catch people from diverse communities. Students get an idea of the vast number of curriculum choices and schools, while the institutions develop a sense of student levels across the continent.

## BUILDING A COMMUNITY

When we're trying to determine if students will be able to explore their full potential at this institution, we look for particular qualities.

We attract a broad base of students. We now have people with prior degrees, working experience and a broad range of life experiences. Our mean age here is about 28 years old. Our student population has ranged in

age from 18 to 57. People sometimes come here after full careers. We have a really strong community, with everybody helping each other out. When a group of students is in a classroom, and they work together for three solid years, everyone gets to know each other. There's a joining where people learn from each other's experience.

The community extends beyond the school. People from industry come to take courses here, and they go back into their companies, and enrich the environment. Then, those companies become more interested in what we're doing here because they've seen one of their own come in, and return. Those companies now look at the school as a place where co-operative or collaborative projects can happen.

With the government initiative in PLA (Prior Learning Assessment), students will have the opportunity to enter at a third year level if they have the experience and body of work in a particular area, even if they don't have course equivalents. This is far more flexible than just going credit for credit across institutions and it helps to encourage the increasing diversity in our population.

At the Grad show, the institution opens its doors to the public and to industry. We have special nights for each discipline.

Design started having an industry night a few years ago. It's a preview opening night, with all the fourth year students presenting their senior projects — a year-long effort.

Industry night is specifically focused to invite professionals in. Students stand by their projects, they have their business cards — and they're all set up to sell themselves. Usually it is very successful.

This year, four students were hired as a direct result of that night. It's a community meeting. People that were students here years ago are now the employers. They come back scoping, looking for the best work. Good designers aren't easy to find. \*

## DIRECTORY OF CANADIAN GRAPHICS COURSES

GRAPHIC ARTS PRODUCTION PROGRAM  
MULTIMEDIA COMMUNICATIONS PROGRAM

### UNIVERSITY OF REGINA

3737 Wascana Pkwy Regina SK S4S 0A2 Tel: 306-585-5572 e-mail: [www@uregina.ca](mailto:www@uregina.ca) Web: [www.uregina.ca](http://www.uregina.ca)

FACULTY OF FINE ARTS  
VISUAL ARTS PROGRAM

## ALBERTA

### ALBERTA COLLEGE OF ART & DESIGN

1407 14th Ave NW Calgary AB T2N 4R3 Tel: 403-284-7678 or 1-800-251-8290 Fax: 403-289-6682 Web: [www.acad.ab.ca/CALENDAR/ACADHOME.htm](http://www.acad.ab.ca/CALENDAR/ACADHOME.htm)

VISUAL COMMUNICATIONS PROGRAM  
PHOTOGRAPHIC ARTS PROGRAM

### BANFF CENTRE FOR THE ARTS (MEDIA & VISUAL ARTS DEPT.)

P.O.Box 1020 Station 28 107 Tunnel Mountain Dr Banff AB T0L 0C0 Tel: 403-762-6180 Fax: 403-762-6345 Web: [www.nmr.banffcentre.ab.ca](http://www.nmr.banffcentre.ab.ca)

DEEP WEB WORK STUDY PROGRAM  
MEDIA ARTS WORK STUDY PROGRAM  
Multimedia Workshop Series

### GRANT MACEWAN COMMUNITY COLLEGE

P.O. Box 1796 Edmonton AB T5J 2P2 Tel: 403-497-5040 Fax: 403-497-5045 Web: <http://www.gmcc.ab.ca>

DESIGN & DIGITAL MEDIA  
DESIGN & VISUAL PRESENTATION  
DESIGN & ILLUSTRATION

### LETHBRIDGE COMMUNITY COLLEGE

3000 College Dr. South Lethbridge AB T1K 1L6 Tel: 403-320-3200 or 1-800-572-0103 Fax: 403-320-1461 Web: [www.lethbridge.ab.ca](http://www.lethbridge.ab.ca)

MULTIMEDIA PRODUCTION PROGRAM

### UNIVERSITY OF ALBERTA

Office of the Registrar & Student Awards 201 Administration Building Edmonton AB T6G 2M7 Tel: 403-492-3113 Fax: 403-492-7172 e-mail: [registrar@ualberta.ca](mailto:registrar@ualberta.ca) Web: [www.ualberta.ca](http://www.ualberta.ca)

*Concepts and Systems in Visual Communication Design; Communication Design for Interactive Media; The Image (Communication); Introduction to Visual Presentation; Design*

## BRITISH COLUMBIA

### CAPILANO COLLEGE

2055 Purcell Way N Vancouver BC V7J 3H5 Tel: 604-986-1911 Fax: 604-984-4946 e-mail: [dperro@clauda.capcollege.bc.ca](mailto:dperro@clauda.capcollege.bc.ca) Web: [www.capcollege.bc.ca](http://www.capcollege.bc.ca)

COMMERCIAL CHARACTER ANIMATION - 2 YEAR PROGRAM

### CANADIAN INSTITUTE FOR NEW MEDIA, RESEARCH AND DEVELOPMENT

Box 8500 Cranbrook BC V1C 5L7 Tel: 250-489-8278 e-mail: [cinmrd@cotr.bc.ca](mailto:cinmrd@cotr.bc.ca) Web: [www.mediavis-ion.cotr.bc.ca/institut.htm](http://www.mediavis-ion.cotr.bc.ca/institut.htm)

*Advanced Media Production; Communications for New Media; New Media Production; New Media Communications Project; Principles of Project Management Professional Foundations*

### CDIS (CENTER FOR DIGITAL IMAGING AND SOUND)

3264 Beta Ave Burnaby BC V5G 4K4 Tel: 604-298-5400 or 1-800-661-1885 Fax: 604-298-5403 e-mail: [info@artsschool.com](mailto:info@artsschool.com) Web: [www.artsschool.com](http://www.artsschool.com)

DIGITAL ARTS PROGRAM  
(3D COMPUTER ANIMATION)  
VIDEO ARTS  
RECORDING ARTS  
COMMERCIAL ANIMATION  
(CLASSICAL ANIMATION)  
INTERACTIVE MULTIMEDIA  
WEB MASTERS PROGRAM  
VEGAS (VIRTUAL ENVIRONMENT GAME AUTHORIZING AND SIMULATION)

### DIGIPEN APPLIED COMPUTER GRAPHICS SCHOOL

500-530 Hornby Street., Vancouver BC V6C 2E7 Tel: 609-682-0300 e-mail: [programming@digipen.com](mailto:programming@digipen.com) Web: [www.digipen.com](http://www.digipen.com)

THE ART AND SCIENCE OF 2D AND 3D VIDEO GAME PROGRAMMING DIPLOMA  
THE ART AND SCIENCE OF 3D COMPUTER ANIMATION PRODUCTION DIPLOMA

### EMILY CARR INSTITUTE OF ART AND DESIGN

1399 Johnston St Vancouver BC V6H 3R9 Tel: 604-844-3897 Fax: 604-844-3801 Web: [www.eciad.bc.ca](http://www.eciad.bc.ca)

BACHELOR OF DESIGN  
Major in Communication Design and Industrial Design  
BACHELOR OF MEDIA  
Animation

### VANCOUVER COMMUNITY COLLEGE

King Edward Campus 1155 East Broadway Vancouver BC V5N 5T9 Tel: 604-871-7000 Fax: 604-871-7100 Web: [www.vcc.bc.ca](http://www.vcc.bc.ca)

INTRODUCTION TO CAREERS IN ELECTRONICS & COMPUTERS  
GRAPHIC ARTS-PRINTING PRODUCTION

### VANCOUVER FILM SCHOOL, VFS MULTIMEDIA

420 Homer St Vancouver BC V6G 1N8 Tel: 604-685-5808 or 1-800-661-4101 Fax: 604-685-5830 e-mail: [registrar@vfs.com](mailto:registrar@vfs.com) Web: [www.vfs.com](http://www.vfs.com) or [www.multimedia.edu](http://www.multimedia.edu)

3D ANIMATION & DIGITAL EFFECTS  
MAYA  
MULTIMEDIA  
CLASSICAL ANIMATION  
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CERTIFICATE IN COMPUTER STUDIES  
ART INSTITUTE CERTIFICATE

## WEBSITE FOR ANIMATION COURSES & PROGRAMS

### TELETOON'S LIST OF ANIMATION SCHOOLS IN CANADA

[www.teletoon.com/A\\_Schl\\_E.htm](http://www.teletoon.com/A_Schl_E.htm)