



Graphic and Multimedia Design Advisory Committee
10/24/2019, 7-9:00pm

NAMES OF ADVISORY COMMITTEE MEMBERS	ATTENDANCE; Present or Absent	Name of Company, Business, College, High School	Email Address	Telephone Number	Mailing Address
Organizer: Kasalovic Svetlana, Professor of Design Media Arts	present	Moorpark College	skasalovic@vcccd.edu	310 715 9154	7075 Campus Road Moorpark, CA 93021
Partners: Arlane Samia, Editor in Chief	present	Genlux Magazine	samia@genlux.com	310 275 5700	9663 Santa Monica Blvd #374 Beverly Hills, California 90210
Babb Paul, CEO	present	MAXON Computer, Inc.	paul@maxon.net	805 376 3333	2640 Lavery Ct. Suite A Newbury Park, CA 91320
Berke Shaun, Painter, Instructor (MC alum)		Art Center College of Design	shaunberke@gmail.com	805 205 4944	
Boucher Lovisa, Art Centre Grad, Freelance Designer (MC alumna)	present	Clients:	lovisa.boucher@gmail.com		
Buller Diego, Art Centre student (Graphic Design USA's Students to Watch 2018), Freelance Designer (MC alum)	present	Clients: Moorpark College, Art Centre	dbuller@inside.artcenter.edu	805 796 1144	
Chan Nicole, Assistant Professor, Interaction Design		Santa Monica College	CHAN_NICOLE@smc.edu	310 434 3736	1900 Pico Boulevard Santa Monica, CA 90405

Graphic Design Program	present	College of the Canyons	professordaybell@gmail.com	661 362 3066	26455 Rockwell Canyon Road Santa Clarita, CA 91355
Daybell Mark, Department Chair Graphic and Multimedia Design	present	CSUN College of Arts, Media, and Communication	paula.j.dimarco@csun.edu	818 677 7956	18111 Nordhoff Street, Northridge, CA 91330
Dr. DiMarco Paula, Design Educator and Social Activist	present	Caltech	bruceidiii@gmail.com	626 396-2434	1200 E California Blvd. MC 104-44, Pasadena, CA 91125
Dominguez Bruce, Digital Fabrication Technician	present	CBS Studios International, entertainment/marketing	Kimberly.eder@cbs.com	818 524 0304	7800 Beverly Blvd #333 Los Angeles, CA 90036
Eder Kimberly, Creative Services Manager (MC alumna)	present	UCLA Extension	Shutchin@unex.ucla.edu	310 206 8876	10995 Le Conte Avenue #414 Los Angeles, CA 90024
Hutchinson Scott, Program Director of the Visual Arts	present	Clients: Frimé Atelier Seventh Heaven Voyageur Clothing	bradleykrebs1@gmail.com		
Bradley Krebs, Cal Arts Grad, Freelance Designer (MC alum)	present	VISCOM, CSUN Center for Visual Communication	dave.y.moon@csun.edu	818 677 3022	18111 Nordhoff Street, Northridge, CA 91330
Moon David, Director	present	CSUN College of Arts, Media, and Communication	elizabeth.leister@csun.edu	818 677 1200	18111 Nordhoff Street, Northridge, CA 91330
Leister Elizabeth, Assistant Professor, Multimedia Production	present	RKS Design	dean@rksdesign.com	805 370 1200	350 Conejo Ridge Ave, Thousand Oaks, CA 91360
Loock Dean, Senior Designer (MC alum)	present	Rakar, Inc, Aerospace, Defense, Medical and Commercial Manufacturing	diego@rakarinc.com	877 487 2721	1700 Emerson Avenue, Oxnard, CA 93033
Padilla Diego, EVP					

Sullivan Paul, VP of Business Development		BBM&D Strategic Branding	psullivan@bbmd-inc.com	805 650 5555	1767 Goodyear Ave., Ste. 104 Ventura, CA 93003
Torf Victoria, Art, Media Design, and Computer Graphics Instructor		Santa Barbara City College	vtorf@pipeline.sbccc.edu	805 965 0581	721 Cliff Drive Santa Barbara, CA 93109
Weiner Mel, Graphic Artist and Copywriter	present	Pixel Bureau	meleweiner@gmail.com	805 665 7729	10127 Fallen Leaf Court, Ventura, CA 93004
Chair:					
Rolland Petrello	present				
MC Faculty:					
Bair John, Game Design					
Clarke Darius, Game Design					
Gardner Susan, Graphic Design	present				
Martinez Paul, Graphic Design	present				
Moody Matt, Graphic Design	present				
Nagaoka Janeene, Graphic Design					
Rilley Denise	present				
Samoff Tim, Game Design and Multimedia					
Smith Tom , Game Design	present				
Zinovyeva Anya, Multimedia					

AGENDA

ACTION SUMMARY

	Notes	ACTION
1. Welcome and Introductions	5.1 Moorpark College Mission and Vision With a “students first” philosophy, Moorpark College empowers its diverse community of learners to complete their goals for academic transfer, basic skills, and career technical education. Moorpark College integrates instruction and student services, collaborates with industry and educational partners, and promotes a global perspective.	

2. Current Status of Program:

2.1 Student Success

Brief presentation of the current status of the Moorpark College Graphic Design and Multimedia program. Recently updated GMD Website : <http://www.mcwebpace.net>

- - Students need more guidance in marketability and job finding. This suggestion has been incorporated into the Portfolio class where students learn how to brand themselves and invite the industry professionals to review their portfolios.
- - Every project needs to be approached as if it were a portfolio piece (i.e., every piece a student creates should potentially help that student get a job or transfer). This suggestion has been incorporated into every COR through the completion of one Portfolio level project per month.
- - A Portfolio class became a requirement for every Graphic Design and Multimedia student. This class needs to both prepare and pump students up as they exit the program. Portfolio class is much more successful for Graphic Design than for Multimedia students. Students' perception of Multimedia was that of a program supporting Game Design where the relevance of the design skills hasn't been stressed enough. Much stronger conjunction between Multimedia and Graphic Design is needed.
- - Graphic Design and Multimedia each offer an AS Degree and a Certificate. Both certificate programs have the same core (Design and Society, Intro to Digital Media, and Design One). When students complete this nine units core, they earn the Proficiency Award in Design Fundamentals. 36 Proficiency Awards were honored in 2017/2018.

2.1 How do we define “student success,” and what strategies help improve the student success rate. What are the threats to student success and how to strategically approach them?

Q: (Scott Hutchinson) In portfolio class, are they required to do a new project every month? Are they improving upon projects or starting from scratch?

A: (Svetlana Kasalovic) In portfolio class, they are required to refine five pieces of their previous work and complete one new project.

Q: (Scott Hutchinson) Are the portfolios physical or digital?

A: (Svetlana Kasalovic) It's both, depends on the project.

A (Mark Daybell): At the College of the Canyons, we combined Multimedia and Graphic Design as one degree. We collapsed the courses into one discipline. No Game Design, but Motion and Interactive Design. Every design student should be able to work in an interactive environment, build UX, not just design a pretty site, but a usable site.

Q: (Roland Petrello) What is the advantage to students who apply with GR and MM separately vs, together? How will combining multimedia and graphic design help?

A: (Scott Hutchinson) Combining multimedia and graphic design defines the discipline as the design strategy driven, not the tools driven. They need to describe their work with clarity. Present what the design problem was, and show enthusiasm about it. Empathize with the user, be adaptable. They need to learn to listen. Get students to pick up the phone and talk to people. Students jump to make something look nice too soon.

A: (Paul Babb) Depends on students and what they have to offer, if they can do both, great, as long as they can deliver on a given task.

Q: (Roland Petrello) Employers: is there an advantage to having these two fields separate or combined?

A: (Paul Babb) Combined: they need to be able to deliver in multiple ways. The more the better. Most successful freelancers do everything.

A: (Diego Padilla) I think we should not get too caught up in the names, as design is the most fundamental aspect of both. In the end, it's both design. I am concerned when education revolves around what the employers seek. Students may not have adaptability from this narrow learning. Also, Multimedia sounds old; integrated media sounds current. However, design is the core.

A: (Paula DiMarco) CSUN students leave, not calling themselves “graphic designers,” but simply designers. They leave with a series of good work. Producing like 5 pieces, but they are extensive on different levels.

Q: (Scott Hutchinson) Thoughts on having students be proactive about their work and getting it out to the real world? Expand above and beyond their class work, would that be possible and acceptable?

A: Everything is conditional; full time student vs part time student.

A: Instill the students w/ confidence and curiosity, make them more interested and see what they do.

Q: (Roland Petrello) To the industry, does it make sense to have Multimedia and Graphic Design separate?

A: (Paula DiMarco): No. Time affects design and nowadays, many platforms are very integrated, for example Instagram, where you can now post videos. At CSUN, we are Integrating one motion graphics project into every design course

A: (Mark Daybell): COC includes motion and interactive design to graphic design. Those are skill sets that are under the umbrella of graphic design. Approach it as storytelling. Students can handle those elements. Incorporate the elements of time in design.

Q: (Svetlana Kasalovic): *What to call program here, as "Graphic" Design is a bit misleading? Design and Media Arts would be adequate, like the UCLA program, but Media Arts is taken at MC. Graphic and Multimedia Design?*

A: Do other terms have the same pull? Graphic Design works, but would something like "integrative design" work?

A: Taking out the word of graphic design would be taking you out of a tradition and beginning a new one. Very radical. The name is just the surface. Filmmakers or still called filmmakers.

A: (Lovisa Bucher) There are so many different fields. It depends what you're into. Multimedia is more centered around gaming, classes didn't care as much for design.

A: (Scott Hutchinson) Why not call your program Design? Like Stanford d.school? Moorpark Design? Extra words will narrow it down.

A: Graphic Design is still the core of all design, as you still have to provide a graphic as the base of any design.

A: Schools keep art and design together.

A: (Mark Daybell) At COC, we just submitted our degree changes, which include combining our AA in Graphic Design with our AA in Multimedia. The new degree (TOP Code 1030.00) will be AA in Graphic and Multimedia Design. We discussed combining degrees at our Spring 2018 advisory meeting and the committee unanimously agreed it was a good idea. The general idea was, at the AA level, a generalist had more employment opportunities than a specialist."

We consider Web Design/Multimedia Design under the larger umbrella of Graphic Design. We don't have Game Design within Multimedia. Game Design in the Media Entertainment Arts program.

Q: *How do we improve student success rate?*

A: (Paula DiMarco): Narrowing down the number of projects help. We only have 4 for the semester, half the semester in Photoshop, the other in illustrator.

A: (Scott Hutchinson): Stop wasting time showing students something that is pretty Help them develop more critical thinking and conceptual skills so that they can explain why they are doing what they are doing.

A: (Becky Brister) Students feel like they don't have a lot of lab time. Put Adobe CC in the library. They feel overwhelmed and fall behind.

	<p><i>Q: (Paula DiMarco): How many projects do you have?</i></p> <p>A: (Svetlana Kasalovic) Every week they have an exercise, plus 4 creative projects per semester.</p> <p>A: (Paula DiMarco): Computer graphic class: half Photoshop and half Illustrator. Two projects each. Don't give them so many projects so they have time to work.</p> <p>A: Not everything is being equal. Students that have the programs will excel. Those who don't are disadvantaged.</p> <p>A: Most students complain they don't have time. 1.5 hours of homework per hour of class seems too much for many of them.</p> <p>A: Try doing a tutoring type program, advanced students who are willing to help.</p> <p><i>Q: At Art Centre, were you working in the labs on campus?</i></p> <p>A: (Diego Buller) Mostly worked at home because of the distance.</p> <p>A: (Lovisa Boucher) Same way. At Moorpark, I never bought the Adobe CC.</p> <p>A: Most students live locally, they are closer to school and always using the lab at MC.</p> <p><i>Q: How to help students succeed?</i></p> <p>A: Access to resources. After hours are the most difficult times.</p> <p>Q: Creating an atmosphere of an open lab?</p> <p>Q: Is there a way to get a lab class?</p> <p>A: We did, but 8 years ago we were encouraged to get rid of it.</p> <p><i>Q: What is the optimal class size?</i></p> <p>A: (Mark Daybell) COC studio courses are 25 students.</p> <p>A: (Scott Hutchinson) UCLA Extension – 15 students</p> <p>A: (Paula DiMarco): CSUN - 27 students</p> <p><i>Q: Are you teaching studio courses online?</i></p> <p>A: Didn't seem like they got the draw they were hoping. It wasn't something we felt would work moving forward.</p> <p>A: Hybrid: class meets two times a week, but there are assignments online.</p> <p>A: Reliant on how good the instructor is.</p>	
3. Industry	<p>3.1 One of the more alarming statistics in the AIGA 2025 report is the estimated "0-1% growth in traditional graphic design positions between 2014 and 2024..." This is</p>	

<p>3.1 Current Status of Industry Workplace preparation: Does the Moorpark College program completer meet the current industry standard or industry need?</p>	<p>attributed to the US Bureau of Labor Statistics. However, the 2016 projection is the 5% growth from 2016-2026 https://www.bls.gov/ooh/arts-and-design/home.htm Certainly not explosive growth but pretty close to average for all professions (7%) and way better than 0%! How do we interpret this labor data and weiner</p> <p><i>Q: Report about the future of the business: stats go down in print? How many people consider themselves as traditional graphic designers?</i></p> <p>A: Students brand themselves as simply a designer.</p> <p>A: Most of the best ones are doing everything.</p>
<p>4. Student Learning Outcomes</p> <p>4.1 Curriculum</p> <p>4.2 Instructional delivery methods, scheduling, student access</p> <p>4.3 Teaching strategies-case studies-critical thinking</p> <p>4.4 Experiential learning: internships, work experience, service learning</p>	<p>4.1 What fields are a must that has to be addressed in design education today: - - Design Thinking, Design for Change:</p> <p>A: (Paula DiMarco) At CSUN we are teaching design for social change, change can be involved in commerce. Design thinking has you go through process, understanding how the company is, and studying the environment and community you are involved in. It can be social based or nonprofit. Help students have the client explain why they are doing what they are doing. Students who you think would struggle actually succeed.</p> <p>A: (Dean Loock) Design Thinking is a natural ingredient to all design. Students need to understand why are we making what we're making, understanding the empathy stage, understanding the client, and audience. Can be social based, but also nonprofit, and commercially based as well. Students are learning as they are developing</p> <p>A: (Scott Hutchinson) Instructors should put students in environments pertaining to the issue that the students have to tackle. Students get to know the problem and possibly different sides to the same issue. Help the client figure out what they want. Students would even collaborate with each other and still get a different solution for the same problem</p> <p>A: Motion Graphics, Web Design, Interactive or Interaction Design, Digital Fabrication, Rapid Prototyping, Maker Space, Higher-level, conceptual skills. Topics should include the climate change, shifts in economic models, less design waste. less overconsumption, value satisfaction over growth.</p> <p><i>Q: How do we teach these skills? Formularized or leave it to instructors?</i></p> <p>A: We still hire instructors who use traditional process. You might have to do workshops and training, and bring people in. Clients want to see your ideas.</p>

<p>A: You have to ask students: Why did you do it? There is no room for “because I liked it.” Build some way of designing for the audience. Have a reason why you made this design. Give them motivation.</p> <p><i>Q: Does that grow naturally?</i></p> <p>A: It has to be taught.</p> <p>A: One of the techniques is to build your persona.</p> <p>A: Stops them from trying to replicate other things they think are pretty.</p> <p>A: Forced to formalize findings. What am I doing? Get over stage fright. After listening to each other, you start to give and critique.</p> <p><i>Q: How do you train instructors who promote critique?</i></p> <p>A: It’s ineffective, it’s ineffective... discussion rather than critique.</p> <p>A: Know your target audience.</p> <p>A: You can reduce their load by having a template presentation so they can mock projects.</p> <p><i>Q: How do we “create a way to level the playing field and help all students succeed.” Delivery methods? Class size? Assessment methods? How do we maintain the college requirement for the students’ success (a minimum of 80% earns C or higher) while we continue teaching strategies-case studies-critical thinking?</i></p> <p>Help develop more conceptual skills so students Extend lab hours Have evening lab classes Experimentation with a hybrid class is in the works at CSUN Depending on the instructor, online classes can be proficient in successfully educating students in the designated discipline. Instructors who really understand CANVAS are really what are need to be successful with online classes.</p>	
<p>5. Program Plan for improvement</p> <p>5.1 College strategic direction</p> <p>5.2 Strength and weakness with the plan for improvement</p> <p>5.3 Resources needed and the role of Industry</p> <p>5.4 Student recruitment</p> <ul style="list-style-type: none"> ▪ Outreach ▪ Marketing 	<p>Merge Graphic Design and Multimedia to a single program called Graphic and Multimedia Design, or just Design. This would eliminate the current perception that Multimedia is not Design but a support program for Game Design among a number of students.</p> <p>Merge with the programs with shared TMC and CCC Model Curricula (ART, ARTH, PHOTO)</p> <p>Start offering GR M01 – Intro to Digital Fabrication at the Fall 2019. Promote and recruit students for the Certificate in Digital Fabrication completion.</p> <p>Continue teaching Design Thinking in GR M10 – Design and Society class, and assign Design Thinking projects to other classes.</p>

	<p>Continue with the high success rate with ACCESS students, however seek more counselling and tutoring for student success.</p> <p>COM 150 has been remodeled for the CAP increase to 35 students. We currently have 19 Macs and 20 PCs in this lab, which does not provide a cohesive learning environment. Mac is the industry standard in the discipline, and all Mac lab would serve our students' transition to the workplace. Additionally, computers are ready to be refreshed (they all date back to 2012/2013).</p> <p>Continue expanding the internship (leading to recruitment) options. In the Spring 2019 we have 14 interns. Celine Park is working with our Advisory Board members David Moon, Diego Padilla, Paul Babbs to establish and/or continue with the internship programs with Toolbox LA, Rakar. Inc. and MAXON Computers.</p> <p>5:4 Comments and suggestions for the website refinement: mc-dma.com</p>
6. Set next meeting time, place, date.	May 2019 (Portfolio Review Day)

Meeting Summary completed and distributed by: _____ Date: _____