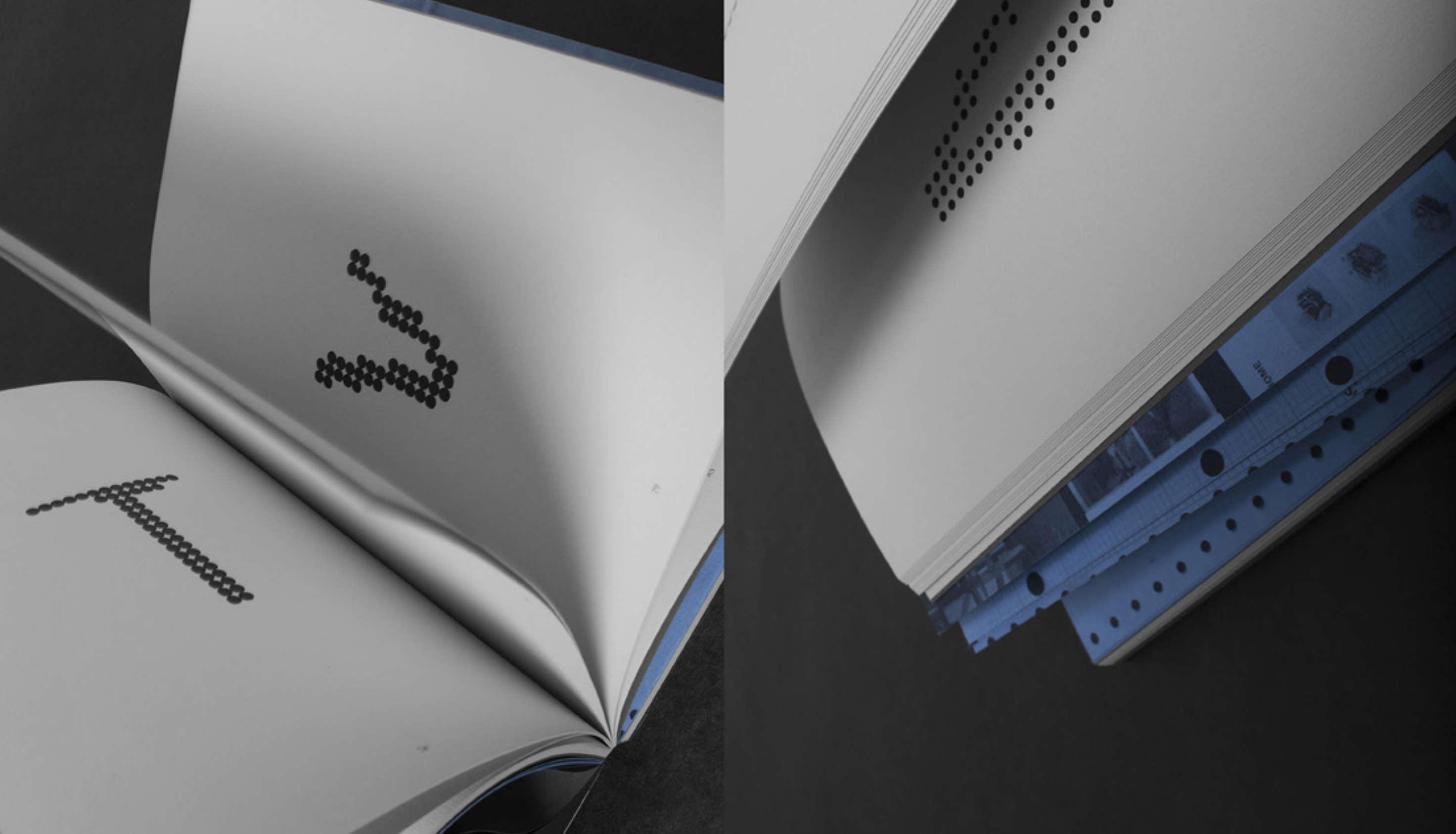


BACHELOR OF FINE ARTS
**GRAPHIC
DESIGN**

WHITECLIFFE GRAPHIC DESIGN GRADUATES ARE THINKING PRACTITIONERS WITH AN UNDERSTANDING OF BOTH CONTEMPORARY PRACTICE AND TRADITIONS OF GRAPHIC DESIGN. THEIR BROAD TECHNICAL SKILLS MEAN THEY ARE WELL EQUIPPED TO EXPLORE AND ARTICULATE VISUAL OUTCOMES FOR DESIGN PROJECTS, MAKING THEM HIGHLY SOUGHT AFTER BY THE INDUSTRY.



ABOUT WHITECLIFFE

Whitecliffe is an independent Arts and Design school of choice, producing the highest quality graduates and shaping exceptional creative citizens.

Whitecliffe provides life-transforming educational experiences in arts and design through teaching and research, educating students to shape culture through the practice and critical study of the arts. Building on foundations of excellence, innovation and a commitment to diversity, Whitecliffe prepares its students for lifelong creative work and engagement with their communities. Whitecliffe seeks to instill aesthetic judgment, professional knowledge, collaborative skills and technical expertise in all graduates.

Whitecliffe core values have developed through the work of committed faculty, students, alumni and staff. At Whitecliffe we believe that ideas and expression are inseparable. Our commitment to a wide range of media, processes and methodologies supports our belief that our graduates become leaders in their fields through a critical combination of making and thinking. Through rigorous critique, intelligent debate and mutual respect, graduates gain the lifelong skills they need to shape their communities.

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Jonty Valentine - MFA - HOD Graphic Design

GRAPHIC DESIGN

Your favourite magazine, beautiful books, functional maps and signage systems, movie credits and the latest brands and packaging – everywhere you turn, you see the work of a designer.

As a graphic designer you have the opportunity to communicate with the world – to use your conceptual and visual skills to inform, persuade and educate your audience.

The Whitecliffe Graphic Design department prepares students for a career in graphic design, an industry that offers a broad range of creative and commercial possibilities. Creative projects challenge and develop the student's conceptual ability, theoretical knowledge and technical skills. Students are encouraged to present and contextualise their work within the historical development of design and contemporary practice.

At Whitecliffe, small class sizes support students' personal progression by allowing for regular group critiques and one-to-one discussions with lecturers. Students develop industry contacts and professional skills through close interaction with visiting practitioners, studio visits, organising exhibitions, and by entering industry competitions.

In Year One, following a semester of grounding in general arts and design studies, students enter the Graphic Design Studio Practice course to establish a firm foundation of conceptual, technical and visual skills in relation to contemporary design. Tuition across a comprehensive range of industry standard software is balanced with hands-on projects in drawing, photography and

printmaking, which continues into Year Two.

Year Two sees students ready to begin to create their own pathway through Graphic Design and broaden their core studies in a range of specialised areas. Students can experiment within areas such as publication design, motion graphics, identity design, information graphics, web design. Students will also engage with professional practice through the Entrepreneurship course.

Year Three students get to fully extend their own individual inquiry into visual culture through increasingly self-directed studio research. They can produce public focussed outcomes like a website, a digital app, a magazine, a branding proposal or alternatively develop work informed by personal interests such as typeface design or self-publishing. Students also consolidate their creative studies with a review of their portfolio of work, to ensure they are fully prepared to impress their prospective employers and clients.

Whitecliffe Graphic Design graduates are employed as designers by both local and international firms, with some progressing to establish their own design businesses. Graduates are also engaged in postgraduate research within the design field. The Whitecliffe BFA (Honours) year offers graduates the opportunity to further explore design research and prepares students for Masters level study and/or creative professional practice.

Student Galleries

www.whitecliffe.ac.nz/showcase/graphics/

Graphic Design Overview Film

www.whitecliffe.ac.nz/programmes/graphic-design/

WHY STUDY A BFA AT WHITECLIFFE?

- The philosophy underpinning the undergraduate programme is to combine creative research skills with solid awareness of the public and professional requirements of visual arts professions. It's a liberating, exciting and challenging way to learn. Small practical class sizes mean lecturers and students interact at a personal level on a daily basis. The BFA is taught by practising artists, designers, educators and researchers who have a passion for art and teaching that inspires and encourages creativity. You are continually surrounded by lecturers and peers who are talking, breathing and thinking art.
- Independence, creativity and risk-taking are strongly encouraged within Whitecliffe programmes from foundation to postgraduate level. The programmes provide opportunities for you as a student to challenge, test and stretch yourself, but always with the support and stimulation of the close-knit creative community at Whitecliffe.
- Creativity requires a combination of imagination, focus and flexibility. Increasingly, fine arts graduates are receiving recognition as creative thinkers and makers who can successfully adapt to many industries and roles through using the transferable skills they accrue in their arts or design degree programme.
- Career opportunities continue to expand for successful fine arts graduates as employers increasingly recognise the value of a fine arts graduate's critical thinking, entrepreneurial spirit and creativity.
- The Whitecliffe pre-degree Certificate and Bachelor of Fine Arts programmes are based on a uniquely student-centred approach that recognises and nurtures your diverse needs and passions. Through these programmes you are exposed to a combination of new media and contemporary concepts while building up knowledge of traditional materials, skills and attitudes. Your problem-solving skills and creative responses are emphasised and encouraged. As well as further developing your individual creative talents, you learn critical thinking, research, communication and presentation skills. Study is supported at every level by theoretical and professional practice courses.
- Internships, fieldwork and student exhibitions are an integral part of the Whitecliffe curriculum. Our vibrant student community is exposed to the contemporary arts and design world through exhibitions, international guests and industry professionals. As part of our encouragement of careers in the arts, Whitecliffe also provides comprehensive professional grounding in areas such as business, marketing and ethics.

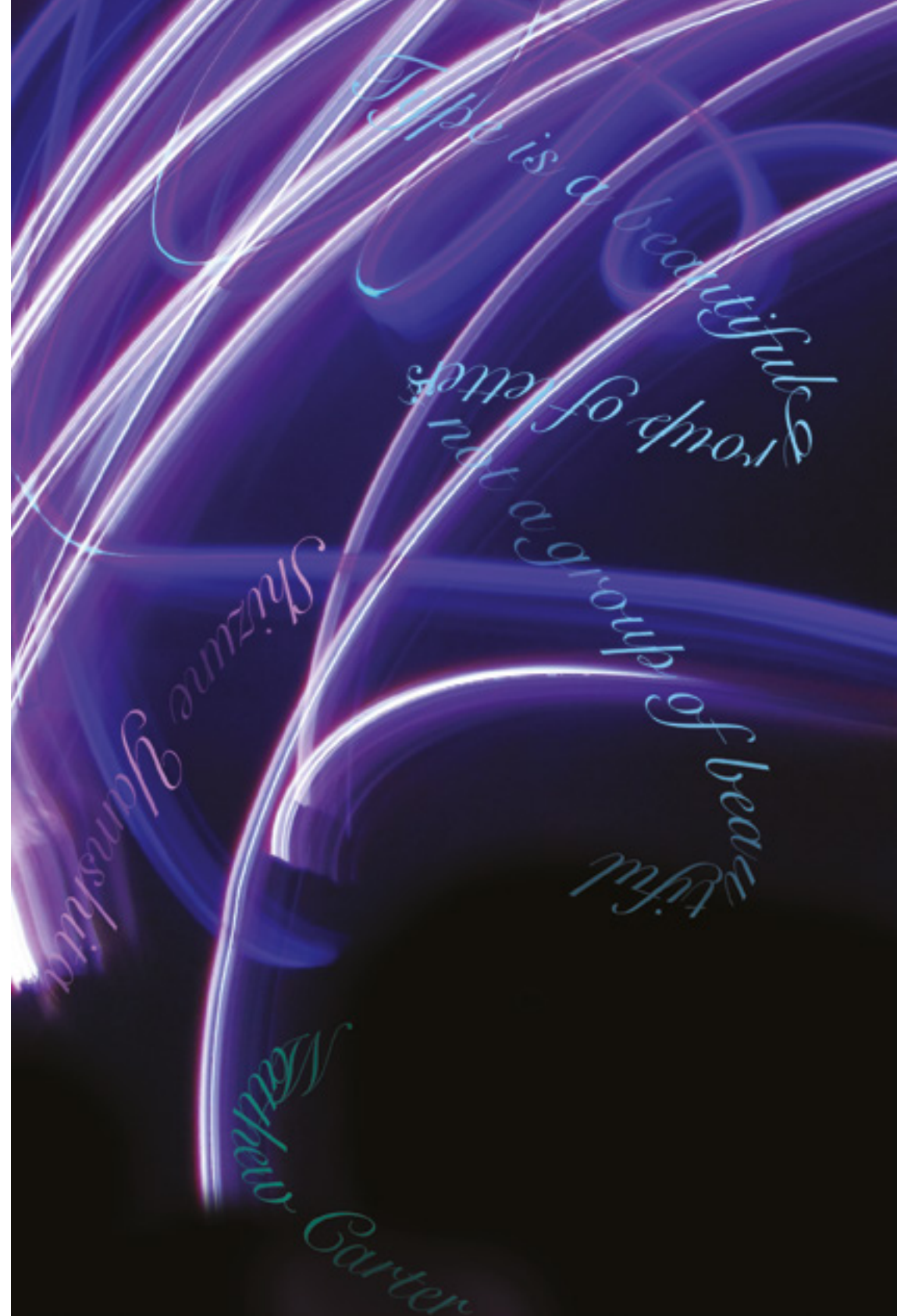
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- Professional practice courses, contextual studies and English language support for students who require it, complete the tool-box of artistic and entrepreneurial opportunity provided to undergraduates.
- The four majors offered are Fine Arts, Photo Media, Fashion Design and Graphic Design. During the first year of the degree you have the opportunity to engage with your chosen major, alongside electives from other specialist areas. This broad initiation into the range of disciplines offered with the BFA increases your knowledge and appreciation of the arts.
- The final year of study involves individual studio-based research under senior faculty supervisors. There is also a strong emphasis on further developing theoretical knowledge and practical skills. The final year culminates in graduating exhibitions by students from Fine Arts, Photo Media Fashion Design and Graphic Design

WHY CHOOSE WHITECLIFFE GRAPHIC DESIGN?

- The Bachelor of Fine Arts degree is internationally recognised for being a creative visual research programme rather than a purely technical course. In the Whitecliffe Graphic Design department students learn to openly explore the techniques and technologies needed to materially realise their conceptual ideas. Top design agencies recognise that while technical ability is beneficial it is also reasonably common. At the top end of the industry it is the graduate's level of thinking and creativity that counts.
- Semester One in Year One offers a broad course of study that helps to develop a wide frame of reference, providing useful skills for design students in the long term. Drawing, photography, print and idea-driven courses at this level add depth to the students' practice, developing their ability to draw on a range of methodologies and to propose creative responses to design scenarios. During this semester, students build friendships and working relationships with students from other disciplines, which often prove invaluable throughout their degree and beyond art school.
- Contextual courses provide students a perspective on, and insight into how they fit into the world, and how current practice sits within a historic framework. Contemporary theories are taught alongside design history, and students are also taught the concerns specific to particular disciplines of design, e.g., information graphics or publication design.
- Whitecliffe provides a high ratio of lecturers to students with small classes offering significant individual attention to students. Teaching is tailored to individuals with a strong emphasis on critical thinking. All of this is supported by up-to-date technology and facilities.
- Courses are designed to be industry relevant and the department and faculty maintain strong relationships with industry. All lecturers are active researchers and practising designers. It is very important to us that our students and graduates are winning awards and getting great jobs. We also add that the aim of a tertiary course like Whitecliffe's is to prepare our students to be critical of the changing industry that they choose to be part of. Our students have ambitions to participate in an international graphic design discourse, not merely to satisfy short-term, local, narrowly vocational needs. Whitecliffe students aspire to have long-term careers in design and to be conscientious and usefully contributing citizens of society in general.





Caroline Konarkowska

PROGRAMME OVERVIEW

BACHELOR OF FINE ARTS YEAR ONE

Year One for Graphic Design students includes a combination of both general arts and design with specialist Graphic Design courses. The programme covers practical and theoretical skills and knowledge where students develop core skills in design, drawing, materials and processes, together with critical and contextual studies.

Study includes supervised studio practice, lectures, tutorials and self-directed learning. **Visual Theory, Cultural Studies, and Modern Art and Design History** introduce the vocabulary of art history and contemporary theory in support of practical courses and fine art studio practice. Students will be taught both historical models and contemporary content specific to Fine Arts.

The Semester One programme is specifically intended to best prepare students for one of the BFA specialist areas. Students are guided through structured projects in the first semester and examine the process of **drawing, art making and design** within the compulsory courses: 5101 Drawing, 5102 Design, 5103 Materials & Processes, before starting their specialism in the **second semester**. Students also participate in intensive week-long workshops that enable them to collaborate in teams and/or work independently to produce collective creative outcomes. Workshop projects may include co-producing a graphic novel, a short film/video, tikanga Māori and harakeke weaving techniques.

CRITICAL AND CONTEXTUAL STUDIES

A fully integrated programme of critical and contextual studies supports all studio specialisms. **Visual Theory** initiates students into the language of critical discourse and critique. Students learn to analyse, critique, discuss, write and conduct research related to the practice of art and design. **Cultural Studies** and **Modern Art and Design History** assist students in positioning their art and design practice within a broader cultural and historical context.

YEAR ONE GRAPHIC DESIGN COURSES

Students wishing to specialise in **Graphic Design** will be required to complete the specialist **Graphic Design course: 5400 Studio Practice Graphic Design** throughout the second semester. The course is considered fundamental to graphic design practice and will include a balance of contemporary and traditional skills and knowledge. For example, the course content may include the following: **image design, design methods, print media, typography, publication design, web and user interaction design.**

YEAR ONE SUPPLEMENTARY ELECTIVES

Additional to the specialist courses, students have an opportunity to select from a range of elective courses. Elective courses enable the year one student to test out other specialist areas, before firming up their decision to specialise in a subject area. Elective courses are available throughout the year and may include the following:

5202	Community Engagement
5203	Painting
5302	Screen Printing
5402	Graphic Print Processes
5403	Mapping for Graphic Design
5404	Publication Design
5502	Reading the Photographic Image
5503	Intermedia
5504	Digital Imaging

GRAPHIC DESIGN YEAR TWO

In Year Two, students develop work in increasingly specialised areas of graphic design, including **publication design, identity design, information graphics and web design**. Students learn how to develop projects towards their own areas of interest in preparation for Year Three study. Studio Research assignments, projects and/or workshops are mainly lecture-initiated but largely student-directed and are based around a series of in-depth, Graphic Design topics that support students to evaluate complex issues and discuss critical frameworks relevant to contemporary practice.

As students progress from Year Two into Year Three, their ability to apply more advanced skills and knowledge and critically reflect on practical research work undertaken in the studio.

Entrepreneurship I also provides an opportunity for Year Two students to apply their creative, practical and theoretical knowledge with an introduction to **small business start-ups, marketing and public**

relations that lead to more integrated and substantiated studio research projects and prepare students for their careers beyond completing their degree.

CRITICAL AND CONTEXTUAL STUDIES IN YEARS TWO AND THREE

The integrated programme of critical and contextual studies continues in Years Two and Three. In Year two students undertake a one-semester course in **Modern and Contemporary Art and Design Survey**, that addresses contemporary theory and debates around the subject specialism of their choice. Year three students extend on this learning in **Issues in Contemporary Practice II** and **Entrepreneurship II** which include the opportunity for applying knowledge in a work placement. This can involve either a placement within an appropriate sector of the Graphic Design industry or the planning and execution of a professional public exhibition.

In addition, students select from a range of **theory elective** courses that are offered within a suite of **Year Two and Year Three** courses. The courses include a variety of topics that strategically deepen students' contextual, theoretical and practice-based inquiries. Students select from the following:

6105	Intellectual Property and Creative Industries
6120	Art and Design for a Sustainable World
6121	Contemporary Art: Asia and the Pacific Rim
6122	Relational Aesthetics
6123	Scripting the Body
6125	The Post-Postcolonial and Globalisation
6126	Gender & Identity and Contemporary Media
6127	Age of Enlightenment
6128	Making Art in a Globalised World
6129	Public Project

GRAPHIC DESIGN YEAR THREE

Year Three students extend their creative and contextual skills by undertaking **increasingly self-directed studio work**, culminating in a second semester-long graduating project and exhibition. Students create a body of work, or a series of projects directed towards exploring an area of inquiry relevant to contemporary graphic design. Projects may be a mix of conventional graphic design industry projects like **website, magazine or identity design**, or they may produce something more speculative such as **typeface design** or engaging in **self-publishing**. Theory, contextual studies and a programme of guest lecturers, individual supervision and group critiques support their independent study.

POSTGRADUATE STUDY BFA (Hons) NZQF level 8

Whitecliffe BFA graduates are industry-ready at the end of their three-year degree.

Included in the suite of Whitecliffe post-graduate programmes, Whitecliffe offers an additional one year, stand-alone **BFA Honours** qualification, directly following on from the BFA degree, with places available by application only. Its purpose is to consolidate the learning and achievements of the BFA through the realisation of a sustained practice-based, studio-centred, research inquiry and to prepare students for professional life as creative practitioners or for further postgraduate study. Attainment of this qualification allows for a five-year pathway to **Masters** degree completion for those students interested in further academic study.



Melanie Firebrace

OUR STUDENTS

KEN KHUN –

Describing his experience in the Whitecliffe Graphic Design department Ken says

"I enjoy creative process and experimentation. Studying Graphic Design within a Bachelor of Fine Arts context has been a journey that exposed me to a variety of creative electives and allowed me to explore different areas of interest."

At school Ken took all the creative subjects – design, photography, graphics and textiles, and he always knew he wanted to do something in the creative fields. He says that "the Whitecliffe programme is challenging but the faculty have been supportive every step of the way." One of the things he most values about Whitecliffe are "the one-on-one critiques with the lecturers where they have helped me to break the boundaries of traditional graphic design."

Having professional designers and guest lectures are a valuable part of the programme and "the industry internships have helped me to build confidence, network and learn about what it is really like to work in the Creative Industries."

After graduating, "I plan to work in the design industry whether in New Zealand or overseas. The great thing about graphic design is the different avenues it can take you."



REBEKAH WILMER-PROVAN –

Rebekah started at Whitecliffe in the Foundation Certificate because, although she knew she loved being creative, she was hesitant to decide, straight out of school, which specific direction to take. Fine Arts and Photography were both initial contenders but after the breadth of experience in the Foundation Certificate Rebekah confidently chose Graphic Design saying "It's the perfect combination – practical, creative and versatile"

Rebekah feels "It is very important to me to be growing, learning and improving." Studying Graphic Design at Whitecliffe has ensured that her last four years have been just that. Rebekah says **"the teachers really get to know you and what you are capable of. I have valued having my opinions questioned as I know it is a good thing. The critique and development have challenged me and pushed to be my best. I think Whitecliffe represents that work ethic."**

Now that Rebekah is getting close to the end of her final year in the BFA she "feels excited and prepared for what is next"

"I hope to get some overseas work experience, I really love design and think it works best when it's used outside of the industry in some ways, more as a problem-solving tool than an aesthetic approach. But to be honest, who knows, I had no idea what I was going to do when I left school and I'm pretty happy with how it's turned out"



KAY TASMA –

Kay says she switched to Graphic Design after a year at university, studying psychology and art history, because “I see Graphic Design as an industry that crosses over a vast range of mediums, outcomes and platforms and I wanted to extend my knowledge of visual communication”

“The close-knit community at Whitecliffe and the availability of support from faculty were factors that helped me choose Whitecliffe” and “the open studio environment has been a natural way for students across all year levels to collaborate and learn from each other. We are establishing partnerships now that will extend beyond my time at Whitecliffe and into my future career as a designer.”

In addition, Kay says that “learning practical art methods early in the degree have become important core skills” and that her studies in general at Whitecliffe **“have been incredibly valuable as the degree includes a variation of conceptual and technical work.”**

In 2016, as a Year 2 student, Kay won The Acorn Foundation: Jan Medicott Creative Arts Award and was awarded prize money of \$2,000 towards her studies “for her obvious dedication to her artistic education.” Once she graduates, Kay intends to work in brand identity and/or editorial publication, both areas of design that she finds stimulating and challenging saying “I look forward to being part of the ever-changing, ever-developing and ever-expanding field of Graphic Design.”

LUKE JENKINS –

“I enjoy Whitecliffe’s collaborative aspect. I think it strongly resembles that of a real working practice,” says Graphic Design student Luke Jenkins.

One of the reasons Luke chose to study at Whitecliffe was because, when reviewing graduate student profiles across a number of institutions, Luke felt that the Whitecliffe graduates’ quality of work, as well as the diversity of courses they completed during their study, meant they had their best foot forward when it came to finding employment.

Luke is certainly off to a great start himself. He was part of a collaborative project for Urbis Design Day in 2013, along with fellow student designers Leah Surynt and Michelle So, that resulted in them winning the Hewlett-Packard Designers to Watch award.

He says Whitecliffe’s supportive and tuned-in culture meant he had the opportunity to attend the Design Institute’s Best Awards, and the week-long Semi-Permanent creative platform held in Auckland in 2013.



Jeannie Burnside



MICHELLE SO –

“I decided Graphic Design was for me because I enjoy the process of problem-solving to achieve something creative and utilitarian,” says Graphic Design student Michelle So.

There was never any doubt Michelle would choose a creative path in life. She took art classes since age six and all through school her books were carefully crafted exhibits of her creativity.

Now at Whitecliffe she has the freedom and support to further her abilities.

“The Whitecliffe lecturers know my work inside out and give lots of constructive guidance. I love having the opportunity to drive my own projects, fitting them to the type of work I want to do after graduation, which is multidisciplinary graphic design with a balance of conceptual thinking and good design.”

The school’s many awards and scholarships are very motivating, she says. Recently Michelle won the opportunity to attend the three-week Exhibition Design and Curatorial Studies Workshop at Shanghai University.

“It was an interesting experience meeting lots of new people and seeing how their design process differs from our own.”



LIFE AFTER BFA GRAPHIC DESIGN

Clear and appealing visual communication is an essential part of our contemporary world.

Graphic design is a profession that offers an exciting mix of creative, conceptual and commercial possibilities: graphic designers find work in a range of specialist areas, creating everything from print publications to environmental signage; they also collaborate with others to create posters installed around the city streets or websites with everchanging content downloaded anywhere in the world.

The Whitecliffe curriculum gives students a well-rounded understanding of the (at least) century-old, and ever-changing field of graphic design. Students graduate with technical skills, creative ability, commercial awareness and historical perspective. They learn to explore with all technologies, software and content development needed to produce projects across print and digital media. Links to industry develop through guest lecturers and an internship in a commercial environment, such as a publishing house or design studio. Students are also encouraged to do freelance work, organise their own exhibitions and enter competitions.

In their final year of undergraduate study students write their own brief, which allows them to follow their individual interests and hone their specialist skills.

Employment opportunities abound because of the ever-increasing scope of the Graphic Design industry. Graduates find work with local and international firms across a range of possible work environments. Graphic designers often work in small boutique firms of two to 10 people, but there are also a number of large design studios with over 30 employees. Many businesses employ graphic designers for in-house design roles. There are also a growing number of freelance opportunities for entrepreneurial designers who prefer the flexibility of self-employment.

The degree prepares students for self-employment through compulsory business skills courses, including management studies, public relations and marketing. Graphic design is a vital industry in New Zealand and overseas. It is increasingly important for companies and organisations to communicate clearly and engage with an audience across print, web and interactive media. The field also continues to grow with developments in branding, interactive design and design management.

CAREER OPTIONS

Graphic design skills are used in many areas of design and industry – anything that needs to be communicated visually can be created by a graphic designer.

Some graphic designers specialise in a particular skill, such as typeface or publication design, whilst others may bring a strategic understanding of complex public projects, such as company identity design.

- Graphic design
- Typeface design
- Information design
- Environmental graphics
- Packaging
- Print publication design / magazine/ book design
- Freelance design
- Moving image design
- Digital/ interactive / web design
- Printing
- Textile design
- Branding
- Art direction
- Creative direction

OUR GRADUATES

JASON RICHARDS –

Within just one year of graduating, Jason had moved to New York and was working as a graphic and print designer for Opening Ceremony, specialising in textiles, graphics, illustration and branding but all within a fashion context. Jason says “I knew I wanted to work in fashion but didn’t want to construct clothes. I chose Graphic Design as it would allow me to work in the industry from a different angle – at a fashion magazine doing print design or a label’s headquarters doing marketing and advertising or textile design. I knew the options would be endless.”

While a student at Whitecliffe, Jason was as an in-house designer for two years and had three internships- Bantam NZ, Scizzorface and Stolen Girlfriends Club. **“Each one exposed me to different skills and experiences so by the time I graduated I had clocked enough real world experience that I wasn’t intimidated to take on certain roles.”**

Jason feels that Whitecliffe is well-respected by the New Zealand design community and credits the Whitecliffe Graphic Design faculty as playing a “a huge role” in his success. “I learnt technical skills but most importantly Whitecliffe developed my creative thinking which shaped the way I approach design in my practice. The lecturers were personable, relatable and practicing themselves which always made it easy to trust their advice and feedback. It wasn’t just my education at Whitecliffe but the spirit and community that was so valuable. My experience there was amazing, I would relive it in a heartbeat.”



Jason’s work in New York includes collaborative projects with brands such as Reebok, Nike, Vans and Dickies. Next on the agenda is a move to London where he says “I plan to continue working in fashion but maybe at a magazine to broaden my skills. If I do stick with textile design a bit longer, I would love to work at Gucci or JW Anderson - Fashion labels with insane, vibrant expression! Eventually though, I will settle back home in New Zealand and establish my own freelance company specializing in textile print design.”

PAUL PHANOULAS –

Paul graduated at the end of 2016 and by February 2017 had established the design studio New Territory in partnership with a friend and recent design graduate Rob Lewis. The studio is positioning itself for companies that want avant-garde design that is not seen elsewhere in New Zealand.

The philosophy at New Territory is to combine traditional graphic design skills with technology like Virtual Reality, 3D Printing, 3D modelling and robotics enabling production of work that provides innovative results for clients.

Paul says **“one of the points of difference with our studio and our creative direction is that we approach new technology as just another tool. It’s a language of our times and is accessible enough now to incorporate into our internal and client projects.”**

New Territory has begun working on several projects including branding and online store for a large new luxury fashion retailer and a sensory based audio installation for an album launch which will make their debut before the end of 2017. This is among several smaller scale projects that the studio works on regularly.

Paul says “the Graphic Design department at Whitecliffe really lets you explore the side of the industry that interests you as a designer. There were aspects that were of particular significance for me, especially in my graduate project, that weren’t supported at all in a traditional graphic design environment. Rather than try to reign me in, the lecturers were exceptionally supportive of my exploring uncharted territories, providing insights and support along the way. In the final year, they still provide direction but almost take a back seat and let you find your own feet so you learn to keep control and mark your own space as a designer.”



CAROLINE KONARKOWSKA –

Caroline works as a Creative for Auckland-based creative company, Iceberg. “I’m surrounded by hard-working, inspiring individuals every day. The great thing about my role here, is I get to work on such a wide variety of projects. From the more traditional design such as brand identity, to the less common, such as costume design.” Having learned the foundations of html and css at



Whitecliffe Caroline has also been given the opportunity to develop her skills in digital design by working on websites – front and back-end, and is interested in adding designing code to her skillset.

Caroline chose Graphic Design because it was a **“discipline where I could combine all my passions for design, photography and fine arts.”** Of her time at Whitecliffe, she says “I felt incredibly supported by the lecturers who consistently go the extra mile. They not only teach you, but give you the tools to teach yourself. Whitecliffe was a life-changing experience, that left me well-equipped to be doing what I do today. Further than technical skills, Whitecliffe taught me how to be curious.”

While a student, Caroline won the 2015 Graphic Design Prize and was also the recipient of several external awards including the Best Design Awards 2016: two Silver Pins, Be Open – International Young Talent Awards 2016: Top 10, Objectspace, Best in Show 2015, and the International Society of Typographic Designers (ISTD) 2016: Merit Award. Having an industry internship while studying, and then working at that design studio throughout her degree meant that Caroline started her full-time design position straight after graduating. “The critique system at Whitecliffe prepared me well for industry. It taught me the invaluable ability to rationalise my design decisions so my work is easier for a client to understand, and each project is more fulfilling for myself and my colleagues.”

BYUNG RYOO –

Byung works as a designer for gardyneHOLT as well as running a collaborative business selling Korean cosmetics on-line and through a newly-opened store in Newmarket. Balancing the demands of being a full-time designer as well as growing his own business where he can share Korean culture and products is the perfect solution for Byung and he feels that **“the business benefits from the design, website and marketing skills I learned at Whitecliffe.”**

Byung lives in New Zealand permanently but when he started at Whitecliffe he was an international student from South Korea who had been studying at high school in Auckland and when he graduated at the end of 2010 he did so with the Graphic Design Prize as top student.

Byung says “Studying a BFA meant I was exposed to broad areas of art and design in my first year before I made my final selection of Graphic Design. The lecturers helped me by discussing my strengths and the most suitable direction to take. Those broader skills like photography, continued throughout the degree and still benefit my practice as a designer today.”

Reflecting on his time as a student he continues “As students, we participated in internal and external competitions, interned with quality design studios and learned real-life skills including how to make an effective presentation to clients. Whitecliffe taught me design process and how to critically analyse my own work – ensuring I can now deliver the best results for my clients.”



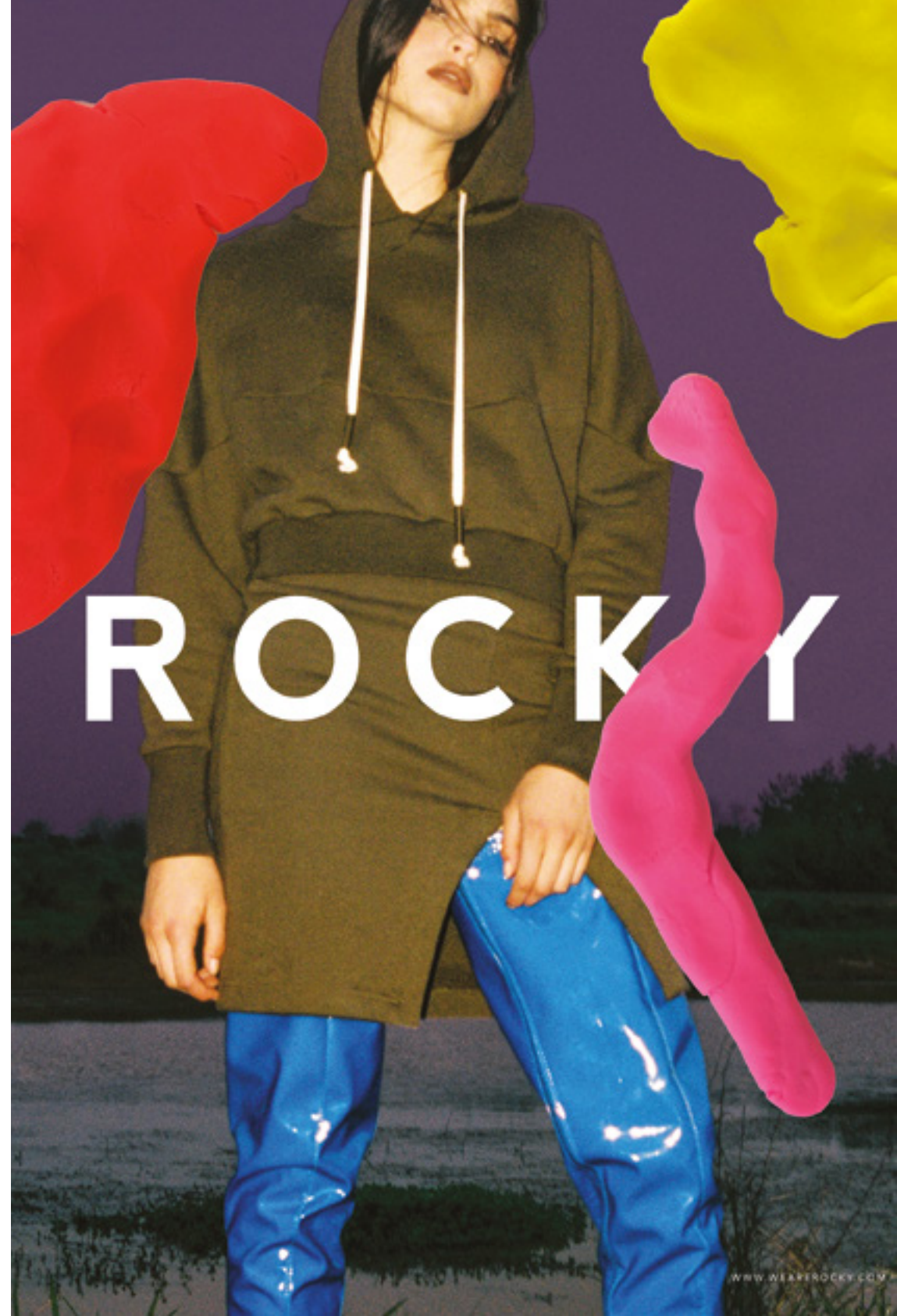
JEANNIE BURNSIDE –

As an Intermediate Designer at Dow Design, Jeannie says “I have the honour of designing for some of New Zealand’s most recognised brands including Heller’s, Fonterra, Lion Nathan, Marcel’s, and VTNZ.

Her role includes working on new brand concepts, extending product lines and rolling out new designs. “I love the variety that my role offers, there is never a dull moment at Dow.”

When a student at Whitecliffe, Jeannie was the recipient of the annual Whitecliffe Wikiriwhi Scholarship which enabled her to attend the 2015 New York Typography Summer School. Jeannie says **“it was an incredible experience that I will always be professionally and personally grateful for. Being able to learn and talk with internationally acclaimed designers and to work with students from the likes of Yale and Parsons was an eye-opener to the exceptional level of education that Whitecliffe provided me with.”**

Jeannie excelled in Design and Technology at school, coming third in the world in her A-level Cambridge International Examinations and was discerning when it came to choosing where she would study at tertiary level saying “I wanted small class sizes, one on one contact with lecturers, a creative stimulating work environment that was clean and modern, friendly students and top success rates. This led me to Whitecliffe, the only place where I wanted to study in New Zealand. I have not once regretted that decision.”



Jason Richards

OUR STAFF

JONTY VALENTINE –

MFA

HOD Graphic Design

Jonty received an MFA from Yale University and a BFA from University of Canterbury, both in graphic design.

Jonty is a lecturer, graphic designer and sometimes a curator and writer. Alongside his teaching commitments, he runs an internationally acclaimed design studio with Amy Yalland—Index—which specialises in publication design and graphic design for artists and cultural institutions (www.index.org.nz). Jonty's design work was published in *New Graphic Design: The 100 Best Contemporary Graphic Designers* published by Goodman Books (2013), and has been published in *IdN* magazine, *ProDesign* and *Threaded* magazine.

His primary area of research is in New Zealand graphic design history: he is the co-editor of the periodical *The National Grid* with Luke Wood (first published in 2006); other significant recent research outputs include the book *Mark Cleverley: Designer*, published by David Bateman (2014); he has curated a number of graphic design exhibitions—*Mark Cleverley: Designer* in August 2014, *Printing Types* in 2009 and *Just Hold Me* in 2006 (at Objectspace gallery); and *Design and Designers: Artefacts from The National Grid* in 2012 (at Hamilton's Ramp gallery).

CAROLINE POWLEY –

MAD (Hons), BAD (Hons), DipVisCom,
CertTchg, CertPrintmkgTech

Senior Lecturer, Graphic Design

Caroline Powley completed her undergraduate studies at Unitec, Auckland and has a Master of Art and Design from AUT, for which she received the Graphic Design post-graduate prize. Caroline's design research focusses on the relationship between typography and place, with particular interests in vernacular type and interpretive type design.

She has worked for design studios and advertising agencies both in London, UK and Auckland, New Zealand. Caroline's commercial work has included arts promotion, publishing and web design for a wide range of clients, including the South Bank Centre, National Geographic and Leo Burnett.

She has also published papers on typography and exhibited printmaking and book design in New Zealand and the UK.

REBECCA STEEDMAN –

MFA, Grad Dip Com Pub & Des, BVA, COP (Education)

Lecturer, Graphic Design

Rebecca Steedman holds a Master of Fine Arts from Elam School of Fine Art, University of Auckland and a Graduate Diploma in Computer Publishing and Design, Auckland University of Technology. She taught for a number of years at a senior level at Massey University, Auckland and has lectured at Manukau Institute of Technology and Elam School of Fine Arts. She maintains a multi-disciplinary studio and research practice.

LAYLA TWEEDIE-CULLEN –

MA, BDes

Lecturer, Graphic Design

Layla has a Bachelor of Arts in Film, Television and Media Studies from The University of Auckland, a Bachelor of Design from the Gerrit Rietveld Academie (Amsterdam, the Netherlands), a Master of Arts from the Werplaats Typografie, ArtEZ University of the Arts (Arnhem, the Netherlands), and was a graphic design fellow at the Walker Art Centre in Minneapolis USA.

Layla lectures part-time on the Whitecliffe Graphic Design programme. She is Creative Director of Narrow Gauge design studio and Director and co-founder of Auckland-based split/fountain: a project space, bookshop, curatorial office, niche publishing house and pocket-scaled laboratory for urban aesthetics and collaborative thinking.

Ashley Keen



A B C D
E F G H
I J K L
M N O P
Q R S T
U V W X
Y Z

A B C D
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AWARDS AND INTERNSHIPS

STUDENT / ALUMNI AWARDS

Australasian Graduate of the Year Award – Visual Communication

2014 Finalist – Ashley Keen

2013 Winner – Michelle So

Australasian Graduate of the Year Award – Visual Communication. New Zealand Graduate of the Year Award

2014 Winner – Ashley Keen

Best Design Awards

2016 Gold Pin – Brittnee Čović

2016 Silver Pin – Caroline Konarkowska

2016 Finalists – James Gestro

2014 Gold Pin – Michelle So

2014 Silver Pin – Leah Surynt

2014 Finalists – Tommy Chin, Luke Jenkins

2013 Gold Pin – Willem Ockhuysen

2013 Bronze Pin – Carmen Fung

2012 Silver Pin – Fraser Bingham

2012 Finalists – Saba Aghahasan, Grace Kim

2011 Bronze Pin – Fraser Bingham

Be Open – International Young Talent Awards

2016 Top 10 finalist – Caroline Konarkowska

Objectspace, Best in Show

2015 – Michael Bevin, Caroline Konarkowska,
Aaron Troy

2014 – Leah Surynt, Tommy Chin

Objectspace, The Way of Matter exhibition

2016 – Brittnee Čović and Caroline
Konarkowska

International Society of Typographic Designers (ISTD)

2016 Merit Award – Caroline Konarkowska

AGDA Student Awards

2015 Finalist – Jeannie Burnside

The Dieline's Concepts We Wish Were Real Awards (CWWWR)

2015 First Place – Jeannie Burnside

Agldeas New Star Competition

2013 Winner – Grace Kim

Jann Medicott Creative Arts Award

2016 Winner – Kay Tasma

Greg Whitecliffe Memorial Trust Award – Shanghai University Design Workshop

2012 Recipient – Joanna Longbottom

FACULTY AWARDS

Jonty Valentine – HOD

Best Design Awards 2016 – Gold Pin

Best Design Awards 2015 – Winner

MAPDA Design Awards – Joint Winner

Rebecca Steadman – Lecturer

Arteles Creative Residency Programme
Finland 2014

RECENT WHITECLIFFE GRADUATES HAVE HAD CAREER OPPORTUNITIES TO WORK WITH THE FOLLOWING STUDIOS

Alt Group, Brandspank, Designworks,
Eskimo Design (Australia), Eighth Day
Design (Edinburgh), GardyneHOLT, Ocula.
com, Dow Design, Saatchi & Saatchi Design
Worldwide, Strategy Design & Advertising,
and The Common Room.



Aaron Troy

HOW TO APPLY



APPLICATION

Apply on-line or download an application form from the Whitecliffe website:
www.whitecliffe.ac.nz/admissions/

INFORMATION PACK / ENQUIRIES

An application pack can be requested by emailing or phoning Reception:
 Email info@whitecliffe.ac.nz
 Phone + 64 9 309 5970

Programme enquiries:
enquiries@whitecliffe.ac.nz

APPLICATION CLOSING DATE

Applications for the BFA programme commencing in February close on October 31 of the previous year. Applications received

by the closing date will be given preference. Applications received after this date will be considered subject to places available. Whitecliffe encourages prospective students to apply as soon as possible. Prospective students considering their options can make an appointment to discuss their goals and arrange a tour of Whitecliffe.

- Copy of Birth Certificate or Passport
- Tertiary Transcripts (if applicable)
- Passport Photo
- Secondary School Records (if applicable)
- Letter of Intent

Once an application has been submitted applicants will be invited to an interview with faculty from the programme to which the applicant has applied. The Admissions Board assess each application and applicants will be advised of the outcome within three weeks.

THE INTERVIEW – WHAT DO YOU NEED TO BRING?

Applicants must bring to their interview a portfolio containing 12 – 24 representative samples of their work that reflect their creative skills and potential. These can be in any medium e.g. digital images, paintings, drawings, sketches or workbooks. Applicants should aim to present a range of media (if possible) evidencing colour, technique, composition and creative skills. Include works that illustrate strengths. It is recommended that applicants also include a workbook to demonstrate the development of their ideas.

ADMISSION REQUIREMENTS

NCEA University Entrance or equivalent CIE/IB award. Note that Discretionary Entrance is available to students who have gained exceptional marks in NCEA Level 2 and wish to embark on higher level study. These students must display a high level of motivation and maturity.

Some of the above academic requirements may be waived for students over 20 years of age.

Domestic students must be 17 years of age during first year of study.

INTERNATIONAL STUDENTS

- International students must be at least 18 years of age during their first year of study. Where the student will be under 18 years of age for part of their first year of study they must have evidence of a guardian domiciled in Auckland.
- International students must have a minimum English language level of 6.0 IELTS or equivalent. English language testing can be organised by Whitecliffe in conjunction with one of our partner English language schools.
- Interviews of International students can be conducted by phone or skype. Portfolios can be provided in digital format.
- The following pages on the Whitecliffe website have more detailed information
<http://www.whitecliffe.ac.nz/international/admissions/>
<http://www.whitecliffe.ac.nz/international/application/>

RECOGNITION OF PRIOR LEARNING (RPL)

Advanced standing may be given to any student with evidence of prior tertiary study or professional experience in arts and design. Applicants wishing to be considered for advanced standing, RPL or cross crediting of previous studies at other New Zealand or overseas tertiary institutions should include this request in their application and provide certified copies of academic transcripts.

PROGRAMME COMMENCEMENT

There is one intake each year in mid-February.



FROM THE PRESIDENT

More than three decades ago my husband Greg Whitecliffe and I had a vision of a professional, career-oriented, research-driven independent art school. Through the hard work and passion of students and staff, Whitecliffe College of Arts and Design has fulfilled that vision and goes from strength to strength.

While numbers have steadily increased over the years, with many different cultures and nationalities represented, one of our points of difference continues to be the individual attention afforded by our small classes and high teacher to student ratio. Whitecliffe's topical curriculum, leading-edge technology and equipment, along with our extensive industry and academic networks make for a vibrant educational and creative environment.

We are proud of the many student successes. Whitecliffe students and graduates have performed well in local and national competitions. The strong academic grounding, creative opportunities and focus on professional practice offered by a Whitecliffe education give our students the qualifications and experience to secure employment, start businesses and to build careers both locally and internationally.

Beyond the study experiences available at Whitecliffe, and supported by the Greg Whitecliffe Memorial Charitable Trust, many students are benefiting from scholarships and prizes enabling them to have international experiences at universities and institutions in Australia, America, Europe and China, and there are plans to extend these opportunities in the future.



It is truly rewarding to be able to support those students who work hard and show talent. We look forward to these exceptional students becoming the innovative leaders of the future.

The teaching faculty is comprised of the very best practitioner educators, career artists, designers and researchers. Whitecliffe scored highly in a recent national performance-based research review and faculty members contribute at the highest levels in their industries. Guest lecturers and visiting scholars of international standing enhance all of the programmes and the reputation of Whitecliffe and its teachers allows students to enjoy internships, work experience and industry placements.

The 21st Century is calling for creative innovators, critical thinkers, compassionate, humane contributors and versatile, skilled communicators. We strive to prepare our students for the many exciting challenges that comprise our collective future. Students come from all over New Zealand and the world and find themselves in a stimulating and caring atmosphere that encourages them to perform at their very best. I encourage you to consider what Whitecliffe can offer, and challenge you to join our busy and rewarding Whitecliffe community – Ars Vita Est.

– Michèle Whitecliffe

art is life