

PRODPP711 - SQA Unit Code F3L8 04

Design and produce creative digital colour artwork for print



Overview

This standard covers the design and production of digital artwork for print using software such as desk top publishing, word processing, electronic page composition or graphic illustration.

The standard is intended for designers working in a production environment whose role involves working with and advising customers on appropriate specifications for artwork for print and producing finished digital artwork to agreed or amended specifications.

This is what the standard covers

Creative colour artwork for print is required for a vast range of products that may be printed using various printing methods. For example, printed textiles, ceramics, packaging, books, magazines, display and point-of-sale material, may involve lithography, flexography, gravure or screen process, depending on the substrate and other factors.

Each product and printing method requires artwork to be designed and produced, mostly in digital format that will meet the product specification and the customer's requirements.

It is critically important at the outset of a printing project that the product design requirements, as they relate to print, are correctly specified. For example the size of the print area, the number of colours to be used and any post-print processes that may impact on the design must be determined. There will be many different factors to be considered, depending on the type of product.

The designer must be able to assess technical printing issues and product requirements when the artwork design is being specified, and to offer correct advice to the customer to prevent subsequent problems during printing and post-printing operations. In addition, the designer must be capable of understanding and interpreting the customer's creative requirements, so that the artwork fulfils its practical, aesthetic and design objectives.

Once a design specification has been agreed, artwork must be produced, often incorporating several different kinds of source material. Photography, copy-writing and image scanning may need to be commissioned, for example. Depending on the size of the project, work colleagues and outworkers may need to be co-ordinated so that all the elements required for the creation of the digital artwork are available in time to meet the production schedule.

After the first proof has been submitted to the customer, there are likely to be changes required. These may range from simple typographical

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corrections to major re-working of the artwork. The designer must be able to deal with the customer professionally and helpfully whilst making sure that the project remains on time, within budget, and meets the product technical specification and print requirements. Where any of these are at risk of being missed, the designer must give appropriate and timely advice.

On completion of the artwork and approval by the customer, the designer must make sure that all the digital files are properly archived and the files required for print are forwarded in the required format to the printer.

Performance criteria

Agree a design specification for digital colour artwork for print

You must be able to:

- P1 establish from the customer* and any other appropriate person(s) the proposed specification for the artwork, including any technical requirements relating to the application or use of the printed product.
- P2 identify the printing method likely to be used for printing the artwork, together with any enhancements required to the printed product during or after printing.
- P3 establish the creative or stylistic needs for the artwork in order to satisfy its intended audience, use and/or application.
- P4 propose to the customer a design specification that meets all the requirements identified above for the artwork, including those relating to print production and printed product use.
- P5 amend your proposals in response to any comments from the customer and re-submit proposed design specifications until the customer is satisfied.
- P6 agree timescales with the customer for the production of the artwork that both meets the needs of the customer and the capability of yourself and your team
- P7 keep an adequate record of the agreed design and product specifications, the scope of the work agreed, and any other relevant contractual issues.

Produce creative digital colour artwork suitable for proofing

You must be able to:

- P8 identify the range and sequence of tasks that will be required to produce the artwork
- P9 identify and/or locate digital files that will be used in production of the artwork, including any text, database, spreadsheet or image files.
- P10 identify other source material that will be required, such as photography, scanning or copy-writing.
- P11 delegate and co-ordinate tasks as required to colleagues or external sources in order to meet the agreed timescale for production
- P12 confirm that digital files for use in the artwork are in a suitable format and convert or use appropriate import filters to bring the files into the artwork layout software, retaining original formatting where required.
- P13 produce creative colour artwork that meets the agreed design specification as far as possible.
- P14 make sure that any typographical elements are formatted to a high standard of accuracy
- P15 make sure that any charts or tables are correctly formatted
- P16 make sure that any line-art or bitmap images are of sufficient quality for the document use, have the correct resolution and colour space
- P17 make sure that all the colours used in the document are consistent with

- the intended printing method
- P18 save the digital files securely using an adequate archiving/indexing system
- P19 submit a colour proof to the customer.

Amend digital colour artwork as required to meet customer and product specification

You must be able to:

- P20 assess the extent of any corrections, amendments and stylistic changes required to the proof by the customer.
- P21 correctly interpret typographic corrections indicated by readers and copy preparation marks
- P22 seek clarification or advice from the customer where requirements are unclear or unable to be effected.
- P23 where additional costs are likely to be caused by re-working that were not part of the original contractual agreement with the customer, that issue is brought to the attention of the customer or the appropriate colleague within your organisation, and agreement sought for the additional work to be done (if that is the policy of your organisation)
- P24 make corrections and amendments as required by the customer and submit subsequent proofs after each round of amendments until the artwork is approved.
- P25 archive digital files securely
- P26 submit the finished digital artwork for printing in the format required by the printer.
- P27 liaise with the printer or pre-press specialist to resolve any difficulties with the digital artwork.
- P28 where-ever possible, review the finished artwork after printing and/or completion of the product and evaluate how the design and digital colour artwork has worked in practice.

***NB** references to customer in this standard may also be taken to mean 'an appropriate person' such as internal senior colleague or a third party such as a print buyer / consultant. however, the essence of this standard is one of taking responsibility for the design and production process, so simply implementing instructions from a line manager will be insufficient to demonstrate competence to the standard.

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Knowledge and understanding

Amend digital colour artwork as required to meet customer and product specification

You need to know and understand:

- K1 the law as it affects printing
 - K1.1 defamation
 - K1.2 copyright & ownership of images
 - K1.3 obscenity
 - K1.4 incitement
 - K1.5 forgery
 - K1.6 data protection
- K2 ethical issues relevant to printing
 - K2.1 confidentiality
 - K2.2 personal issues important to others, e.g. ethnic origin, gender, religion, sexuality
- K3 health & safety
 - K3.1 hazards & risks in your own job, their assessment and the action to take to deal with them - including relevant regulations on the safe handling of equipment & materials, and the safe use of computer equipment
- K4 the safe handling of customer material
- K5 security & storage
 - K5.1 computer system security and virus protection
 - K5.2 print with time-sensitive or restricted release dates
 - K5.3 high value products or print with a high risk of theft
 - K5.4 secure means of archiving digital and conventional artwork
- K6 communication
 - K6.1 with colleagues
 - K6.2 with customers
 - K6.3 with suppliers
 - K6.4 with visitors
- K7 workplace policy & practice
 - K7.1 workplace objectives, priorities, standards & procedures
 - K7.2 the range of work carried out in the workplace
 - K7.3 the key job roles within the printing & graphic communications industry and their main purposes
- K8 the identification & assessment of printing options
 - K8.1 the reasons for selecting one process over another
 - K8.2 the choice of processes for any particular product
 - K8.3 the role of images in graphic communication
 - K8.4 changing image styles, fashions & demands in printed products
 - K8.5 the stages in the printing process from pre-press to printed product
- K9 time & resources
 - K9.1 the different types of resource, including labour, materials,

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- machinery
- K9.2 the relationship between resource usage and profitability
- K10 the operation of equipment
 - K10.1 the operation of software and hardware used in a creative artwork environment
- K11 typography & design
 - K11.1 typefaces & fonts
 - K11.2 document checking & proofing
 - K11.3 document layout
 - K11.4 the principles of design
- K12 digital imaging
 - K12.1 sources of original material, e.g. photographers and graphic artists how to find and use archive and on-line sources of digital images colour theory
 - K12.2 the importance of visual compatibility in digital images
 - K12.3 the relationship between image size, file size and resolution file formats for digital images
 - K12.4 the assessment of material for scanning – potential problems and solutions
- K13 how to deal with digital files
 - K13.1 dealing with embedded information
 - K13.2 file management
 - K13.3 file conversion techniques
 - K13.4 the transmission of digital files
- K14 administrative procedures
 - K14.1 planning
 - K14.2 scheduling
 - K14.3 recording and reporting
 - K14.4 product labelling
- K15 how to deal with digital files
 - K15.1 dealing with embedded information
 - K15.2 file management
 - K15.3 file conversion techniques
 - K15.4 the transmission of digital files
- K16 administrative procedures
 - K16.1 planning
 - K16.2 scheduling
 - K16.3 recording and reporting
 - product labelling
- K17 planning
 - K17.1 scheduling
 - K17.2 recording and reporting
 - K17.3 product labelling
- K18 quality assurance & control
 - K18.1 the main features of quality assurance & quality

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- control systems light standards for viewing and assessing colour print
- K19 materials
 - K19.1 the types & characteristics of paper, board and other commonly used substrates the types & characteristics of inks, coatings & coatings
- K20 proofing
 - K20.1 the principal types of proof and their role in the printing process
 - K20.2 the printers imprint

Additional Information

Scope/range

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The essence of this standard is that the designer takes full responsibility for managing the creative and production process from concept to completion.

The work must involve an appreciation of budgets, co-ordination of different source material, understanding of technical specifications of products, processes and substrates and applying that knowledge correctly in the creation and production of artwork.

Evidence will need to be provided to show that the designer has worked with several different customers, either directly or as part of a team, and taken responsibility for advising, specifying and producing colour digital artwork for print. Evidence will also need to show that the designer has produced artwork that is fit for purpose and which has successfully been used in the production of commercial products.

Successful designers of artwork for print usually work on many varied projects, and the range of evidence required to claim competence for this standard should reflect this. It is not required for the designer to produce artwork for more than one printing process, but it is expected that the work will cover more than one kind of product.

A portfolio of quality, well-designed and produced, commercially successful work is expected for this standard.

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Developed by Proskills

Version number 1

Date approved August 2007

Indicative review date April 2011

Validity Current

Status Original

Originating organisation Proskills

Original URN 711

Relevant occupations Originators compositors and print preps; Printers; Screen printers; Printing machine minders and assistants; Bookbinders and print finishers; Graphic designers

Suite Digital Print Production

Key words Machine; digital; prepress; desktop; publishing; artwork