GRAPHIC DESIGN PROGRAM REVIEWPORTLAND COMMUNITY COLLEGE**2013**

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1. Program/Discipline Overview

A. What are the educational goals or objectives of this program/discipline?

The educational goal of the Graphic Design program at PCC is to prepare students for entry-level graphic design careers or transfer to a university for a 4-year degree in graphic design.

To meet this goal the program strives to provide a relevant curriculum balancing thought process, visual problem solving, idea-based solutions, technology and craft.

We continually challenge our students to combine all components of the creative process to produce professional quality work enabling them to stand out in a highly competitive field.

How do these compare with national or professional program/discipline trends or guidelines?

According to AIGA (American Institute of Graphic Arts) in the 2012 Graphic Design Forecast, the advancement and acceptance of new technology is driving increased interactivity and the desire to have multiple platform media (web, TV, mobile, tablet, etc.). Future graphic designers will need to be able to design across multiple media platforms. To align with industry requirements, we have started introducing new curriculum to incorporate design for digital environments, as well as print.

The eco-conscious design movement encourages green methods in products, processes, and advertising collateral. New student projects have been developed since the last review to bring this focus into the classroom.

Current design trends are embracing the human element, moving to a more illustrative, hand-drawn look where imperfections delineate character. The GD program has continued to offer a balance of technical and hand-rendered problem-solving skills.

AIGA is promoting the contribution graphic designers can make as members of the community and the world, and are focusing efforts on their campaign ***Design for Good: A movement to ignite, accelerate and amplify design-driven social change.*** We have intentionally embedded graphic design's social value into many recent projects because of this focus.

Have they changed since the last Review or are they expected to change in the next five years?

The goals of the program have remained consistent in the past five years. However, ***how*** we achieve those goals has evolved to keep up with changes and current trends in our field. Competition for graphic design jobs has intensified in the recent economic climate. It is important that the quality and breadth of our students' work rise to meet the increased expectations of employers in the field.

We anticipate continual curriculum revisions to keep up with ever-evolving technology, social issues and ideology in the next five years.

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B. Please summarize changes that have been made since the last review.

In 2007 the administration noted the high demand and popularity of classes in the program and voiced concerns about the number of students not able to get into the program. At their request, the program expanded. We increased first-year capacity from 48 to 72 students and second-year capacity from 24 to 48 students. (The number is actually higher due to additional part-time students who take three or more years to complete the program.) The total capacity increased from 72 to 144 students. To support the increased enrollment, a third full-time instructor, Nathan Savage, was hired in Fall 2011 and has been a welcome asset to the program.

The expanded advising load however overwhelmed faculty. Beginning in 2010 we gained the much needed services of a Perkins-funded Student Support Specialist.

Since the last review all software courses have added a formal skills assessment to confirm technical preparedness for the workplace. This is consistent with the new Technical Skills Assessments we are required to conduct under our Perkins-funded status. We created a locally developed Technical Skills Assessment for exit-testing from the program which was approved by the Oregon Department of Education. We have added weekly software tutoring sessions to help students improve technical skills.

Job requirements for graphic design positions continue to evolve yearly because of rapidly changing technology and consumer habits. We are beginning to acknowledge that print skills alone may not be enough for our graduates entering the job market—a recent panel of graphic design alumni has confirmed this—and we have explored ways to fold new content into existing courses. In 2011 we revised the CCOGs of GD 140 and GD 141 to address these changes. We introduced interactive design components to some print projects. We need to explore this further to determine what skills, beyond print, will be required in the workplace.

We made changes in the degree requirements in 2011 to include art courses that integrate more with the design courses. We replaced ART 231 Drawing with ART 270 Printmaking to strengthen students' understanding of printing processes. We worked with the Art Department to develop a new, transferable art history course, ART 214 History of Graphic Design. These changes were approved by the Degrees and Certificates Committee and will be implemented in the 2013-14 degree requirements.

Outcomes assessment increased at PCC due to accreditation and we stepped up by formally reviewing graduating students' portfolios in 2011. The assessment has provided new insight of strengths and weaknesses and has helped drive changes in several program practices.

BRAG

In 2010, student Amy Johnson re-designed an existing magazine as a class project. The publisher was so impressed with her student work that they hired her as art director of the magazine.

C. Were any of the changes made as a result of the last review? If so, please describe the rationale and result.

In 2007, two questions/recommendations were posed to our program.

1) Is there a way to better help the students understand the rigors of the program and the field earlier so as to encourage their participation in a more appropriate field (for them)?

2) Could the program be gradually expanded over the next couple of years (the latest demographics support such expansion)? Could Graphic Design be expanded from Sylvania to another Campus (with additional offerings being coordinated from Sylvania)?

Informing students of the rigors of the program

In 2011 we gained the services of a Perkins-funded Student Support Specialist to take over advising of all Graphic Design students. The impact the Support Specialist has made is just short of phenomenal. Regular program information sessions have significantly helped students become better informed about the expected workload in the program. Students now have a non-partial, dedicated advocate who helps guide and support them while they are in the program. As a result, students are better informed and retention has improved. During 2011-12 we retained close to 80% of the students who started in the fall, a 30% increase from past years.

Expanding the program

As a result of the administration's recommendations in 2007 we added first and second year sections and increased the program's entry capacity from 72 students to 144. In some first-year courses total capacity grew to 96 students and the second-year capacity increased to 48.

But growth has its drawbacks too. With the 2008 expansion we observed that while the number of strong students increased, the number of struggling students ***also*** increased. A disparity of technological preparedness was more evident with the increased number of students. Instructors were overwhelmed trying to keep all students moving forward at the same pace in technology-focused courses. Evaluations showed students were very dissatisfied with the inconsistent levels of technological preparedness of ***fellow*** students in the classroom. It became crucial that prerequisite courses identified students' technological levels and worked to prepare them for the requirements expected in subsequent courses.

YEAH!

PSU accepts more GD transfer students from PCC than from any other school in the state.

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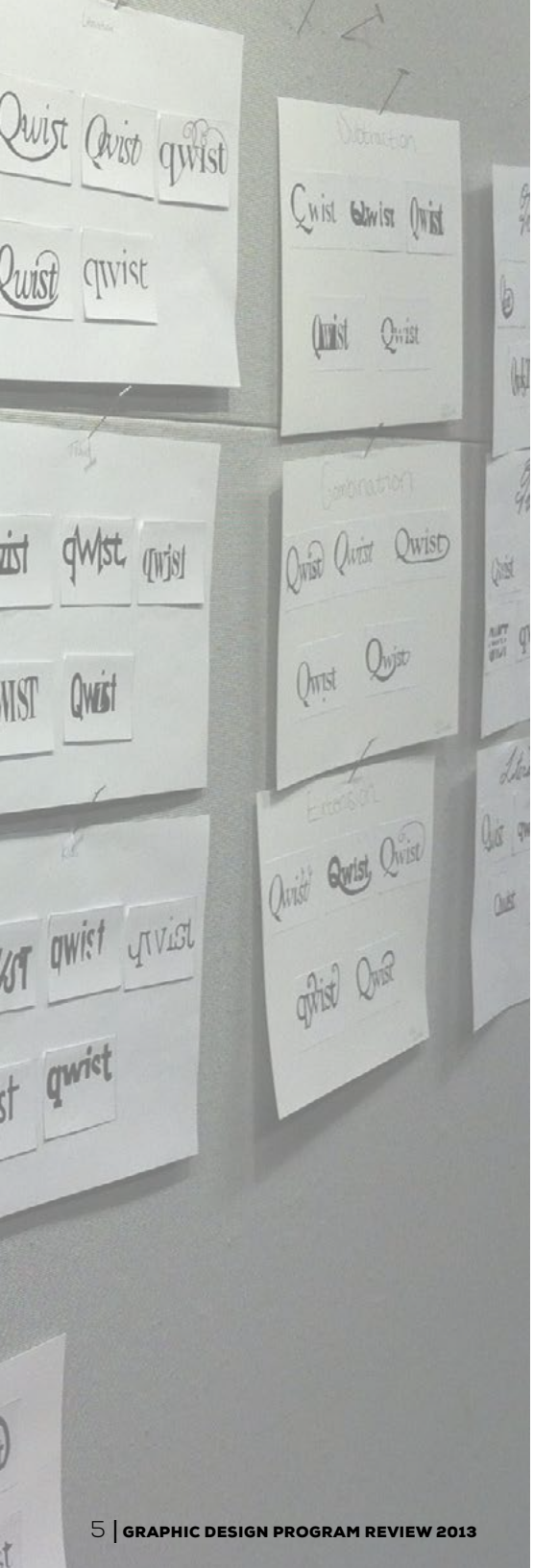


Expansion to other campuses?
While the 2008 capacity expansion was something we were able to do at Sylvania, it's important to consider the effect any further expansion would have on graduates seeking jobs within our community. Our professional advisory committee has expressed that we need to be cautious about how many total graphic design graduates the employment market can absorb. This is supported with data from the Oregon State Employment Outlook on page 30 in this report.

Additionally, with the sequential and concurrent structure of our courses, it is not possible to add just a single course section at another campus if a course fills at Sylvania. GD courses have highly interdependent curriculum and additional concurrent courses must be available simultaneously.

There are currently 2 sections of GD 120 offered at Rock Creek & Hillsboro, and our research shows that students taking those classes have far lower follow-through and are much less likely to continue in the program past the first term. Retention in the Graphic Design program is higher when students can access classes, support and services all at one campus.

We are highly concerned about the current practice of other PCC campuses adding sections at will, as observed in the Art department, without consideration of the affect it has on an entire program. This practice divides students and does not support the collaborative and cohort learning groups we have tried to build for students in our program at Sylvania.

It is the recommendation of our advisory committee and the SAC that further expansion to other campuses not be pursued.

2. Outcomes and Assessment: reflect on learning outcomes and assessment, teaching methodologies, and content in order to improve the quality of teaching, learning and student success.

A. Course-Level Outcomes: Identify and give examples of assessment-driven changes made to improve attainment of course-level student learning outcomes. Where key sequences exist, also include information about assessment-driven changes to those sequences.

Since the last Graphic Design Program Review, we have implemented changes in two key areas of assessment.

1) We have incorporated the use of grading rubrics for assessing student projects. The amount of scrupulous detail and narrative that previously went into assessment grew unmanageable and could be inconsistent from student to student. The rubrics ensure that every student is assessed consistently in the same key areas, most often Design and Production. We now are better able to clearly focus assessment criteria on the students' ability to meet goals that are carefully aligned to course-level outcomes.

2) We are incorporating technical skills testing in all courses which focus on the use of industry software: Adobe InDesign, Illustrator and Photoshop. The classroom skills testing identifies a student's technical competency and helps to determine if the student is adequately prepared for subsequent courses and eventually the workplace. The testing models align with tests graduates will encounter in entry-level employment interviews.

COMMUNITY

PCC graphic design alumni regularly hire PCC graphic design students.

B. Addressing College Core Outcomes

i. Describe how each of the College Core Outcomes are addressed in courses, and/or aligned with program and/or course outcomes. http://www.pcc.edu/resources/academic/core-outcomes/index.html

Communication

Communicate effectively by determining the purpose, audience and context of communication, and respond to feedback to improve clarity, coherence and effectiveness in workplace, community and academic pursuits.

All portfolio projects begin with students defining and addressing a target audience or target market and a purpose. They must first and foremost create design which effectively communicates. They are required to articulate and defend their intent in their design decisions.

Community and Environmental Responsibility

Apply scientific, cultural and political perspectives to natural and social systems and use an understanding of social change and social action to address the consequences of local and global human activity.

Work in the graphic design portfolios show students' involvement with their community through designs for non-profit organizations completed in the Graphic Design Studio course or through participation in a Co-Operative Education experience. • Students explore paper selections to learn about sustainable choices in printing stock.

Critical Thinking and Problem Solving

Identify and investigate problems, evaluate information and its sources, and use appropriate methods of reasoning to develop creative and practical solutions to personal, professional and community issues.

Every graphic design portfolio piece has gone through an extensive 10-week process of analysis and critique. Each piece has been presented and defended or revised in the arena of the students' peers and instructors.

Cultural Awareness

Use an understanding of the variations in human culture, perspectives and forms of expression to constructively address issues that arise out of cultural differences in the workplace and community.

Evidence of Cultural Awareness in the students' portfolios can be found in the African Film Festival Posters completed during the second year of the program. • The first-year Cultural Candy Bar design project, and the national brand identity students create for international tourism.

Professional Competence

Demonstrate and apply the knowledge, skills and attitudes necessary to enter and succeed in a defined profession or advanced academic program

Demonstration of professional level work at the completion of the program is a requirement in the Graphic Design portfolios. The portfolios are often the sole representation of the student in the competitive job market and they are required to meet the standards of the industry.

Self-Reflection

Assess, examine and reflect on one's own academic skill, professional competence and personal beliefs and how these impact others.

All graphic design classes incorporate rigorous weekly critiques. Students must continually analyze their work-in-progress to prepare for class critiques. They are required to summarize their strengths and weaknesses and employ strategies for improvement.

ii. Update the Core Outcomes Mapping Matrix for your SAC as appropriate.

CORE OUTCOMES MAPPING

SAC GD: Graphic Design

Mapping Level Indicators:

0	Not Applicable.
1	Limited demonstration or application of knowledge and skills.
2	Basic demonstration and application of knowledge and skills.
3	Demonstrated comprehension and is able to apply essential knowledge and skills.
4	Demonstrates thorough, effective and/or sophisticated application of knowledge and skills.

Core Outcomes:

1. Communication.
2. Community and Environmental Responsibility.
3. Critical Thinking and Problem Solving.
4. Cultural Awareness.
5. Professional Competence.
6. Self-Reflection.

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6
GD 101	Mac for Graphic Designers	0	1	2	0	4	2
GD 114	Introductory Typography	4	1	3	1	4	3
GD 116	Intermediate Typography	3	0	3	1	4	2
GD 120	Graphic Design 1	3	2	3	0	3	2
GD 122	Graphic Design 2	3	3	4	4	4	3
GD 124	Graphic Design 3	4	1	4	1	4	3
GD 140	Digital Page Design 1	2	2	3	0	4	2
GD 141	Digital Page Design 2	2	0	4	0	4	2
GD 150	Digital Illustration 1	3	0	3	0	3	2
GD 151	Digital Illustration 2	3	1	4	0	4	4
GD 160	Digital Imaging 1	1	0	3	1	4	2
GD 221	Graphic Design 4	4	0	4	1-4*	4	3
GD 222	Graphic Design 5	4	1	4	1-4*	4	4
GD 228	Professional Studio Practices	3	1	3	0	4	4
GD 229	Portfolio Preparation	4	1	4	0	4	4
GD 239	Illustration for Graphic Designers	2	0	3	1	3	2
GD 242	Combined Graphic Programs	3	0	4	0	4	3
GD 244	Preparing Files for Print	0	2	3	0	4	2
GD 249	Graphic Design Studio (or Co-op Ed)	4	1-4*	4	1-4*	4	4
GD 260	Digital Imaging 2	1	0	2	0	4	3
GD 280A	CE: Graphic Design	4	1-4*	4	1-4*	4	4
	*Projects in these courses change from year to year, with varying emphasis on these areas **Internship placement sites may present different opportunities in these areas						

C. For Career and Technical Education Programs: Degree and Certificate Outcomes

i. List your degree and certificate student learning outcomes, showing the alignment with the college core outcomes, and identifying the strategies that are in place to assess the degree and certificate outcomes. The template plan(s) may be inserted here.

CTE Assessment Plan — AAS or Certificate: Graphic Design

Submit to learningassessment@pcc.edu by November 15, 2010

1. Outcome	2. Maps to a Core Outcome?	3. Assessment Setting/Method	4. When will assessment take place ?
Apply concept theory and design in the development of printed materials that successfully respond to clients' communication needs.	• Communication • Critical Thinking • Cultural Awareness • Professional Competence	Students design, create and produce printed communication materials in all graphic design courses in the program. Work is assessed measuring students demonstrated ability to match industry accepted practices and methods. Rubrics and checklists used to assess student work.	Year 2
Demonstrate technical skills required to produce professional-level communication materials.	• Critical Thinking • Professional Competence	Technical skills are assessed using time-limited skills tests. (This assessment will comprise the technical assessment for the TSA)	Year 1
Demonstrate professional graphic design standards and methods to qualify for entry-level employment or transfer to a 4-year school.	• Communication • Critical Thinking • Cultural Awareness • Professional Competence • Self-Reflection	A professional-level portfolio of student work is created in GD 229 Portfolio Preparation. Work of graduating students is assessed using a rubric. Students transferring to Portland State University submit their portfolios to PSU as well for assessment in the PSU Sophomore Portfolio Review, which also uses a rubric.	Year 2

5. For Programs that are beneficiaries of Perkins funding: Identify assessments that will comprise the TSA.

Technical Skills testing comprises the TSA in 8 GD technical courses: GD 101, GD 140, GD 141, GD 150, GD 151, GD 160, GD 260, GD 242

*The following three questions are essentially the same as are asked for in the Annual Assessment report. Please include those as Appendices, and summarize the results here.**

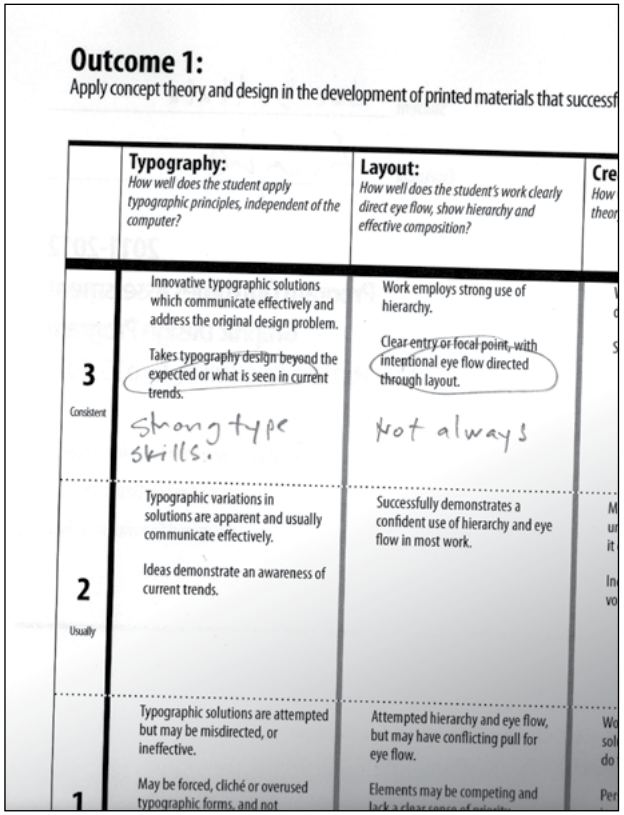
ii. Describe the strategies that are used to determine whether students have met the outcomes of their degree or certificate.

Program Outcomes Assessment
In the final capstone course, GD 229 Portfolio Preparation, all graphic design students prepare a professional-level portfolio, a body of work completed in the program. The work is reviewed by 11-14 full-time and part-time faculty and Advisory Committee members. The portfolios are evaluated on how well the work demonstrates the intended outcomes of the program.

Technical Skills Assessment
Additionally, technical skills are assessed in the second year course GD 242 Combined Graphic Programs, where students must pass a comprehensive technical skills test. Our "locally developed" test received approval from the Oregon Department of Education as a valid assessment of Technical Skills. This test has also been validated by the Graphic Design Advisory Committee as proof of skills needed for entry-level employment. All graphic design students in 2012 passed the test.

Acceptance for transfer to four-year graphic design program
In June 2012, five graphic design students submitted portfolios created in the PCC Portfolio Preparation course to Portland State University to apply for entrance to the Graphic Design BA/BS degree. All five students were accepted and granted junior-year status in the four-year graphic design program at PSU.

**Due to its length the Outcomes Assessment is submitted as a separate .pdf document and is not in the appendix.*



Outcome 1:
Apply concept theory and design in the development of printed materials that successf

	Typography: *How well does the student apply typographic principles, independent of the computer?*	Layout: *How well does the student's work clearly direct eye flow, show hierarchy and effective composition?*	Cre *How theor*
3 Consistent	Innovative typographic solutions which communicate effectively and address the original design problem. Takes typography design beyond the expected or what is seen in current trends. Strong type skills.	Work employs strong use of hierarchy. Clear entry or focal point, with intentional eye flow directed through layout. Not always	
2 Usually	Typographic variations in solutions are apparent and usually communicate effectively. Ideas demonstrate an awareness of current trends.	Successfully demonstrates a confident use of hierarchy and eye flow in most work.	
1	Typographic solutions are attempted but may be misdirected, or ineffective. May be forced, cliché or overused typographic forms, and not	Attempted hierarchy and eye flow, but may have conflicting pull for eye flow. Elements may be competing and	

Rubric used to evaluate Graphic Design portfolios for the Annual Assessment Report.

BOAST

In 2012, PSU portfolio reviewers specifically praised one PCC graphic design student who scored higher than most other applicants. . . *including those from PSU.*

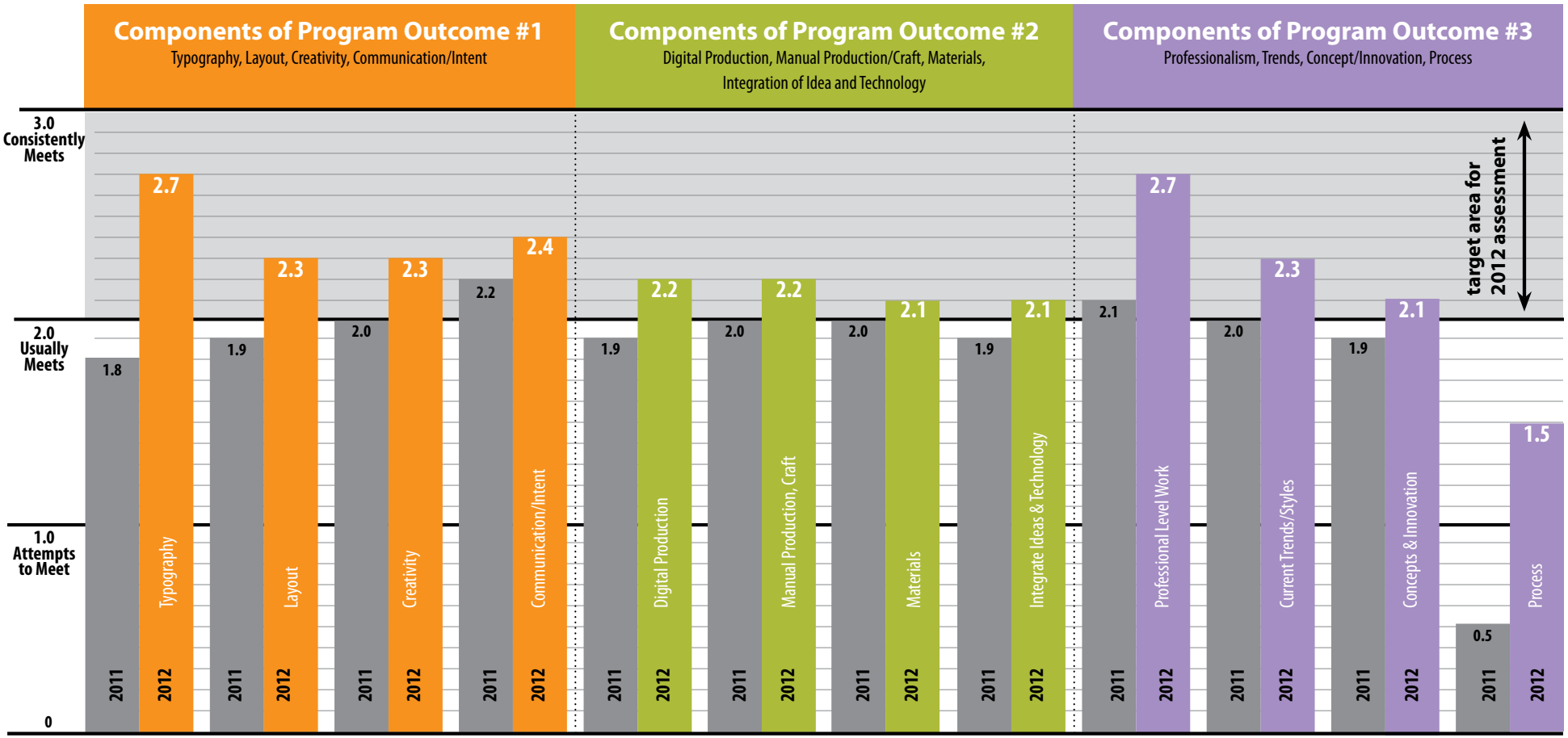
iii. Summarize the results of the assessments of these outcomes.

After analyzing the results of the initial Program Outcomes assessment in Spring 2011 we were able to identify target areas for improvement.

Improvement strategies were implemented in Fall 2011 and in the following Spring 2012 Program Outcomes assessment we were pleased to see improvement in every category. The results of the 2012 assessment showed every category except one, had reached the target set the previous year.

Improvement in Component areas between 2010-11 and 2011-12

average of all raters' scores



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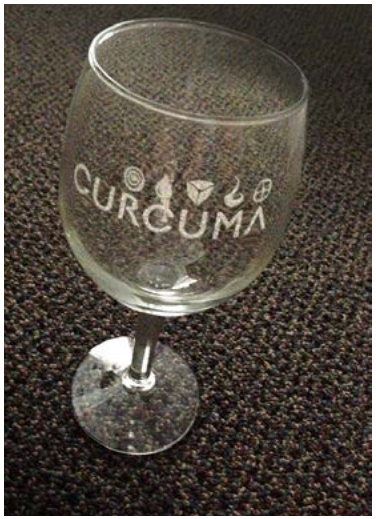
iv. Identify and give examples of assessment-driven changes that have been made to improve students' attainment of degree and certificate outcomes.

New projects were developed to give opportunities to improve in the areas identified in the Outcomes Assessment. We increased emphasis on hand-drawn, non-technical approaches to design in all courses and created projects which required students to explore materials beyond just paper. We worked with second-year instructors to reinforce foundation concepts in their curriculum. Process work was emphasized more in all projects as well as in the portfolios.

Increased emphasis on demonstration of process

Increased emphasis on hand-drawn, non-computer work



Increased exploration of materials beyond paper

3. Other Curricular Issues

A. To what degree are courses offered in a Distance modality (on-line, hybrid, interactive television, etc)? Have any significant revelations, concerns or questions arisen in the area of DL delivery?

Employers expect our students to be fully versed on equipment that will align with the professional equipment used in the field. While online resources offer software training, they do not provide the hardware of a professional work environment. Our classrooms/labs provide the opportunity for students to learn on the same professional-quality equipment that graduates will encounter in the field.

Several of our students have expressed how much easier it is to learn complex technical skills in our classrooms than from their prior experience with online resources. While on campus, our students have immediate access to instructors and the GD program's dedicated lab tech, who are capable of trouble-shooting any technical issues that may arise. Having face-to-face access to the instructor is vital in helping students to understand the highly visual and tactile nature of project content in both software and traditional design courses. Often their previous frustration with online resources is the primary motivation for enrolling in our program in the first place.

Every class in our program further encourages the development of soft skills integral to the field. Exercises and critiques promoting verbal communication push our students beyond their comfort zone to improve their ability to present to a client, work in creative teams, and interview for employment.

There is a network of personal and professional connections behind every successful graphic designer. In on-campus classes GD program students develop similar type of working relationships that professionals in the field have. Students work together on projects between classes, and often over the weekend, without instigation from faculty. Skills and understanding increase as students continue to learn from each other. Additionally, these experiences have residual benefits by facilitating a student cohort, which often leads to networking opportunities in their future career.

B. Has the SAC made any curricular changes as a result of exploring/adopting educational initiatives (e.g., Service Learning, Internationalization of the Curriculum, Inquiry-Based Learning, Honors, etc.)? If so, please describe.

This is always a consideration in the development of class projects. Examples of incorporating international/global learning opportunities and service learning include designing brand identities for international countries, Cultural Candy Bar packaging, African Film Festival Poster, Portland Neighborhood logos, Oregon Department of Transportation Safety Campaign, Loaves and Fishes Valentine-O-Gram brochure, and the Ronald McDonald House brochure. An exciting project we are currently working to develop is a project in which students participate in designing a third-grade textbook for Portland Public Schools on the Portland Bridges.

C. Identify and explain any other significant curricular changes that have been made since the last review.

In 2011 we collaborated with the PCC art history faculty to develop the first History of Graphic Design course at PCC. ART 214 will bring a rich understanding of the historical context of graphic design to our students. This new course is also important in facilitating transfer to Portland State University, where our previous Art History course was not accepted.

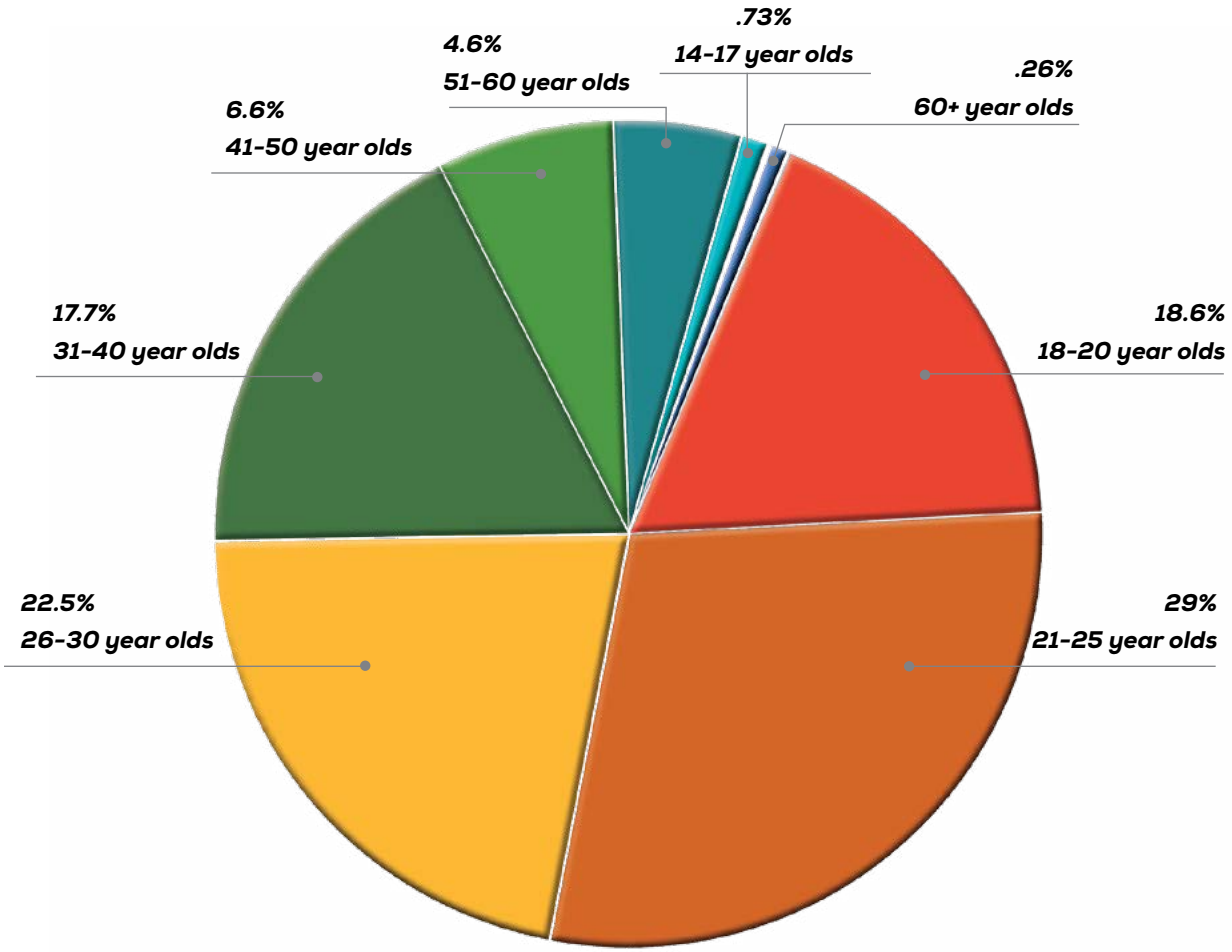
We examined the redundancy of three similar drawing courses (ART 131, 231 and 237) in our program. As a result we revised our degree and replaced the ART 231 course with ART 270 Printmaking. Now, in addition to using their drawing skills, students get first-hand experience in transferring ink to paper. This will better prepare them to understand the commercial printing processes they will experience on the job. Students have thanked us repeatedly for this course.

4. Needs of Students and the Community

A. How is instruction informed by student demographics?

The technological divide

The diverse age range in our program has posed unique challenges in teaching technology. Technological readiness of students coming into the program is varied and often informed by demographics. 70% of the students who are in the program were born after 1982. They are the *"Digital Natives"* as defined by Marc Prensky in his work ***Digital Natives, Digital Immigrants***. Computers have been integrated into their education since kindergarten. Their lives are already immersed in cutting-edge technology and new visual trends when they come into the classes. Students with less prior exposure to technology, *"Digital Immigrants"* tend to be apprehensive and defensive as they compare their slow progress to the agility of the other students. Keeping the entire classroom on focus and moving forward has been a significant challenge for faculty during lectures and exercises. One classroom strategy we implemented was to create lab exercises with optional challenge components to keep accelerated students engaged while the other students completed the main exercise. Another strategy we added since the last review was to provide tutoring support for all students.



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We have had limited success with our strategies to help less technologically experienced students build the skills and confidence needed to become technically fluent in software. We provide tutoring support, engage in many advising sessions, but ultimately many students decide that the challenge is too significant. This may underscore the importance of computer literacy and competency for students coming into the program. GD 101 Macintosh for Graphic Designers offers fundamental curriculum to prepare students for the GD software courses. However, for many students who are new to technology, the combination of integrating design lessons while learning new computer skills sometimes proves too overwhelming.

B. Have there been any notable changes in instruction due to changes in demographics since the last review?

Demographics have remained consistent since the last review period. Tutoring and exercises were added to nurture retention in all students, not specific demographic groups.

C. Describe current and projected demand and enrollment patterns. Include discussion of any impact this will have on the program/ discipline.

Graphic Design is a highly popular career field and all projections indicate it will remain so. The work is fun, creative and fulfilling. Who wouldn't want to do this? As a result, competition for jobs is intense and it is nearly impossible to enter the field without formal professional training. Because it is such an appealing career, our program's ***entry enrollment*** is expected to remain at full capacity.

There was significant pressure after the 2007 Program Review to expand the number of courses in our program merely because we could fill them. We responded by doubling the number of possible graduates in 2008 . . .and we still ended up with overflowing wait lists on many entry courses.

But just because unlimited people ***want*** to take our classes doesn't mean that we should ***offer*** unlimited numbers of classes. The Portland market can only hire a finite number of graduates and it is professionally and academically irresponsible to crank out unlimited graduates if the job market cannot absorb all of them. Allowing our program to uphold the quality of a managed program size will serve our graduates better as they leave PCC to compete in the market.

We recommend that enrollment targets be determined by what best supports program quality, retention and job placement and not by the fact that we could easily fill more seats.

D. What strategies are used within the program/discipline to facilitate access and diversity?

Strategies for support are provided to all students and we do not differentiate them as being strategies to facilitate access or diversity. The availability of a technology tutor was incorporated to support all students, not just the students who were struggling. We regularly extend student testing time for students who have DS accommodation requirements. We also recruit note-takers for DS accommodations which request them.

We have worked closely with ROOTS students and their advisors to help students in this program succeed. We provide regular feedback and identify issues and areas for ROOTS students to work on.

We have developed multiple class scheduling options to provide flexibility for students' work and lives. Students have the ability to select classes during multiple times of the day or week which helps accommodate childcare and work schedules.

We have scheduled evening sections of our three required entry courses so that students holding day jobs can "try out" our program before committing to it full- or part-time.

We have developed advising and scheduling options that allow students to spread the two-year program classes across three years. This provides greater access for students who work part-time.

We do not have any formal strategies to actively facilitate diversity and would be open to suggestions about how to do this.

E. Has feedback from students, community groups, transfer institutions, business, industry or government been used to make curriculum or instructional changes (if this has not been addressed elsewhere in this document)? If so, describe.

Feedback from current students, graduates/alumni, internship sites, advisory committee members, student evaluations and industry/professional surveys all play a significant role in shaping our curriculum.

Student feedback
Previously we conducted mid-term assessments as well as end-of-term assessments. This year we have added our two midterm questions into the end-of-term online course evaluations. All classes will ask students to assess:

> ***What helped you to learn in this class?***
> ***What got in your way of learning in this class***?

Transfer Institution feedback
Our partnership with PSU played a significant role in changing curriculum in 2011. PCC's ART 103 was not accepted by PSU as an adequate curriculum for learning the history of graphic design. With the PCC Art department we developed a new course, ART 214 History of Graphic Design, to better align with the transfer requirements of PSU.

Graduate/alumni feedback
The alumni Facebook site, ***Command+G*** has been significant in improving how we communicate with students after they leave the school. We were able to gather many graduates' current employment information by just posting a request on the site. Within a week 20 students responded with information and links to other students.

Co-Operative Education site feedback
At internship site visits employers are asked to discuss how well our students are prepared for work in the field. We try to develop improvements we can make in our curriculum based on this information.

Professional advisory committee feedback
Advisory committee members are regularly consulted about developments and changes in the industry. They are actively involved in approving our assessments for state-mandated technical skills testing and are instrumental in helping us determine software and equipment purchases. They are a sounding board and help guide instructional changes, especially in rapidly changing technology.

YEAH!

One student drove from Tillamook for 2 years just to attend classes in the PCC Graphic Design program.

5. Faculty: reflect on the composition, qualifications and development of the faculty

A. Provide information on

i.	***Quantity and quality of the faculty needed to meet the needs of the program/discipline.***	The graphic design faculty currently consists of three full-time instructors, ten adjunct instructors, one instructional support tech, and one lab tech. The number of faculty adequately fulfills our needs. PCC attracts quality instructors with competitive pay and benefits as compared to other colleges. Instructors appreciate our facility–classrooms, computers, and current software–and strong technical/teaching support–New Faculty Institutes, teaching workshops and TLC events–and full time instructors who provide mentoring. Our full-time faculty go through a rigorous hiring process ensuring we consider only the most qualified candidates. Faculty assignments carefully match instructors' strengths with the outcomes for the course. The majority of faculty have thorough knowledge of both design and software, with some faculty more specialized than others. All have professional field experience, most have several years of teaching experience, and have proven track records. Student feedback reports our instructors to be rigorous and professional, and praises instructors' handouts, demonstrations, and one-on-one interaction. Ongoing student evaluations consistently confirm the quality of our faculty. A concern we had is that several of our Adjunct faculty are employed primarily in design education, versus working in the industry. Many may not be as connected with the industry and current digital and design trends as we would like. Due to this concern our instructor qualifications for new instructors were updated in 2010 to require more recent full-time, non-teaching employment.
ii.	***Extent of faculty turnover and changes anticipated in the next five years.***	Faculty turnover is low. While we are not anticipating a change in turnover, this could be affected by future changes in course content that might necessitate a different skill set from the course instructors.

iii. ***Extent of the reliance upon part-time faculty and how they compare with full-time faculty in terms of educational and experiential backgrounds.***

With the addition of a new full-time faculty member in Fall of 2011, the reliance upon part-time faculty has been reduced. There are roughly 3 to 1, part-time instructors to full-time instructors.

Current faculty met the qualifications that were in place when hired. Qualifications were changed in October 2010 (*See part B on page 20*).

Due to the more rigorous instructor qualifications, our recent hire, full-time instructor **Nathan Savage**, brings the most up-to-date knowledge of the graphic design industry's current design techniques and trends. He had 9 years recent full- time professional experience prior to becoming a full-time instructor in Fall 2011 and holds a BFA in Communication Design.

Cece Cutsforth, the department chair, worked in the Graphic Design industry for over 20 years prior to becoming a full-time instructor in 1997. She holds a BFA in Graphic Design.

Linnea Gruber, full-time instructor, also worked in the Graphic Design industry for 20 years prior to becoming a full-time instructor in 1999. She holds a BS in Graphic Design.

In regard to instructors' level of education, out of a total of 13 instructors, two adjunct instructors have Master's Degrees, but neither in Graphic Design. One is in Illustration and one is in Contemporary Art Practices. Along with the three full-time instructors above, five Adjunct Faculty hold bachelor's degrees in Graphic Design or related fields and one holds a degree in Geography. Four Adjunct faculty have Associates Degrees: three in Graphic Design and one in Commercial Art.

The field of Graphic Design changes rapidly, and we have found our career-focused students benefit more from instructors with recent professional design experience, rather than additional years of education pursuing a Masters degree.

While some of our instructors have full-time professional experience in the field of Graphic Design, currently only two Adjunct faculty have this experience within the last 10 years, and none are currently working full-time in a graphic design job. Most Adjunct faculty supplement their teaching with work as freelance graphic designers or by running a small graphic design business.

iv. ***How the faculty composition reflects the diversity and cultural competency goals of the institution.***

We are still striving towards reflecting the goals of the institution in regard to diversity and cultural competency.

previous next

B. Report any changes the SAC has made to instructor qualifications since the last review and the reason for the changes.

Instructor qualifications were revised in October of 2010. Changes were made in an effort to hire instructors with more current industry experience. Our goal in changing the qualifications was to attract instructors who were both academically qualified and had professional experience within the last 10 years. This change was made to ensure students received instruction which best represented current practices and methods in the field they would be entering.

Current qualifications:

- BA, BFA, or BS in Graphic Design, Visual Communication, or Graphic Art, plus four years recent (within the last ten years), full time, professional experience in the field of Graphic Design.

  OR

- Bachelor's degree in related area (Illustration, Digital Art, or Digital Graphics), plus 30 quarter hours upper division course work in Graphic Design, plus 4 years recent (within the last ten years), full time, professional experience in the field of Graphic Design.

  OR

- AAS degree in Graphic Design or professional education plus 5 years recent (within the last ten years), full time, professional experience in the field of Graphic Design.

Resource: http://www.pcc.edu/resources/academic/instructor-qualifications/gd.html

In addition to these qualifications, individual courses have specific instructor qualifications and competencies in professional graphic design software (Macintosh OS, Acrobat, Adobe InDesign, Illustrator, and Photoshop).

C. How have professional development activities of the faculty contributed to the strength of the program/ discipline? If such activities have resulted in instructional or curricular changes, please describe.

We have been grateful for Staff Development funding in 2008, 2011 and 2012 which enabled us to bring an Adobe Certified trainer to the PCC campus to provide training for our faculty to learn software upgrades. The most recent training was especially timely as it enabled us to competently discuss future program directions with our Advisory Committee in November 2012. This support is vital in keeping our faculty on top of the ever-changing technology in our field.

Several of our instructors are involved in the American Institute of Graphic Artists. AIGA, the professional association for design, which is committed to advancing design as a professional craft, strategic tool and vital cultural force. Our department chair, Cece Cutsforth, is an active member in AIGA and attended PIVOT 2011, AIGA's national conference on design education in Phoenix. She has written and published the current textbook used in GD 114 and regularly reviews graphic design textbooks for Cengage/Delmar Publishing.

Linnea Gruber has written and published the textbook used in GD 120 and maintains an ongoing subscription to Lynda.com, a training resource for thousands of software titles . This is a great asset in keeping up with the ongoing changes and updates to rapidly changing software and media, and a great "go to" for solving difficult technical software problems.

Nathan Savage has been a member of the Type Directors Club for ten years and regularly attends local AIGA ***dMob*** events which focus on bringing designers together to build network relationships.

In 2011 faculty attended Shift 7, an AIGA event created to inform, inspire and engage peers, clients and students about sustainable design thinking and practices.

All graphic design instructors at PCC are members of the Oregon Design Educators organization. Meetings are held twice yearly and rotate on the campuses at MHCC, LBCC, Lane and Chemeketa. This highly supportive and inspiring group of design educators has become a significant resource for all members.

These professional activities, events and memberships allow our instructors to network with professionals in the industry and stay abreast of current design and technology trends in the field. These activities generate excitement, knowledge, conversation and ideas that are then shared with other instructors and students. When instructors are excited about design, they bring enthusiasm to their teaching and to the classroom.

6. Facilities and Support

A. Describe how classroom space, classroom technology, laboratory space and equipment impact student success.

Successful workplace training requires that our classrooms align with the conditions and equipment our graduates are likely to encounter when they graduate from the program. PCC provides impressive state-of-the-art computers in our classroom/labs, but it takes more than hardware to create a relevant learning environment.

We have experienced frustration with the decreased local technical control over our computer labs. Prior to 2009 we managed and maintained our own server as well as doing our own software installations. Previously, if technical problems arose in the classroom, our in-class lab technicians immediately fixed them. Now with centralization of technology support in TSS we have delays getting software upgrades, which impacts students' learning. When server issues arise now we have to stop class, call TSS and. . .wait.

It is highly concerning that TSS support for Macintosh computers is limited to only one person on campus. This puts learning in our classrooms in a precarious predicament when technical support is needed.

One aspect of our classrooms which greatly needs improvement is the excessive and disruptive ventilation noise coming from all ceilings in CT109 and CT101. The noise is at a level which interferes with the students' ability to hear the lecture. Instructors must speak excessively loud to be heard by students in the back row. Often this results in the instructor becoming hoarse or losing their voice (especially if they teach all day in that room). Student evaluations regularly document the difficulty of hearing in the classrooms. They disconnect from lectures and discussions and miss pertinent course content. Initiating classroom discussion is difficult because students can't hear the other students. This noise is a hindrance to students' learning, and we request follow-through on the bond remodeling that was intended to resolve this issue.

previous next

B. Describe how students are using the library or other outside-the-classroom information resources.	Our students currently use the Library to check out digital cameras and use the Macintosh computers if our program's labs are busy. Additionally they are encouraged to reference books and publications as needed for graphic design projects. While the Library currently has some graphic design publications, there are more we would like them to have available. We are working on compiling a list to submit for consideration. We are fortunate that every student can access the web directly from their individual computer work stations within the classroom. This immediate connection to a global database gives them unlimited research capabilities for information and visual inspiration.
C. Provide information on clerical, technical, administrative and/or tutoring support.	The graphic design department is supported by staff in several key areas. Our technical support specialist Deb Schwing maintains a vast number of technical components in our computer labs and faculty work stations. With most of our classes so heavily reliant upon technology, it is important to have someone ready to troubleshoot any problem that may arise. In addition to her primary duties, Deb also organizes all color output, student lab assistants, and data storage for the program. We are further supported by Selena Niles, the Administrative Assistant for the Visual and Performing Arts Department, who provides direct contact between PCC administration and the Graphic Design Program. This liaison is necessary to keep our program updated on important campus issues. Additionally our program employs a weekly scheduled tutor supporting our software courses. This one-on-one help is imperative for assisting struggling individuals, aiding in student retention, and pushing for further student success. Providing more resources for students, such as access to online tutoring subscription services could also help students.
D. Provide information on how Advising, Counseling, Disability Services and other student services impact students.	Due to the professional focus of our program, academic advising is best done by our Perkins-funded Student Support Specialist. Our specialist provides accurate career information to help students to make well-informed education decisions for their future profession. Our courses model industry expectations and we realize they can be quite demanding and stressful. Students experiencing challenges may be guided to counselors who are trained to talk about such difficulties. Instructors have also helped students identify specific learning issues and have worked with Disability Services to accommodate students.

E. Describe current patterns of scheduling (such as modality, class size, duration, times, location, or other), address the pedagogy of the program/discipline and the needs of students.

The main goal of the current graphic design course schedule is to offer students as many options as possible. Students tell us they want choices – some students want to take all their classes on two days a week, some prefer to go only in the early part of the day, others only can attend in the afternoons and evenings. We have scheduled our classes so students could choose from several different paths to allow for the most flexibility.

Another factor that played a large part was the fact that the course requisites are highly structured. Scheduling took into account that all of our courses build upon prerequisites and many of our courses work on projects in conjunction with concurrent courses. Therefore, it was imperative that we arrange courses in the correct sequence so that pre- and co-requisites could easily be met.

Other factors that influenced our schedule were class sizes and times. Our classrooms have 24 computer stations, therefore 24 is the maximum number of students we can accommodate. Most of our classes are 3 hours, twice a week, allowing only 4 classes in a classroom in a single day. With this in mind, class times were specifically arranged to align with other GD courses, as well as with electives, art and general education courses.

We carefully mapped out when each and every course takes place in the academic year, allowing students, and instructors to plan their schedules up to a year in advance. Since its implementation, our scheduling has been well-received by both students and instructors.

Graphic Design is a highly visual profession and it makes sense that graphic design students are primarily visual learners. This is why it is imperative that instructors not rely solely on lectures, but enhance their message with visual examples. All of our instructors take full advantage of the classroom projection systems to show students professional solutions to design problems, student work and current design techniques and trends. Previous student work is collected and uploaded to our digital graphic design library where it is available to all of our instructors. Many instructors supplement lectures with online videos and documentaries about graphic design, professional designers, and typography. We depend on the instructional support teams that help us keep our visual equipment working smoothly.

Another important aspect of teaching and learning are the critique areas and work spaces adjacent to the classrooms. Separate areas to conduct critiques are extremely important because students are easily distracted by their computers. This arrangement models professional work environments. The critique areas support collaborative learning by providing space for lively discussions, presentations and critiques. Instructors also utilize these areas to encourage students to work in small, peer-learning groups. When not in use for instructional purposes, the rooms double as work spaces providing students appropriate places to practice professional manual craft techniques, such as measuring, cutting, and mounting work.

previous next

7. Career and Technical Education (CTE) Programs only: to ensure that the curriculum keeps pace with changing employer needs and continues to successfully prepare students to enter a career field.

A. Evaluate the impact of the Advisory Committee on curriculum and instructional content methods, and/or outcomes.

Please include minutes from the last three Advisory Committee meetings in the appendix.

This is an area where we could improve. Since the last review we have had limited formal contact with our Advisory Committee. There have not been major issues to present to the Committee so we have not called meetings just for the sake of holding meetings. However, now with state-mandated Technical Skills Assessment (TSA), we have increased our contact with our committee.

In January 2012 the Graphic Design Department chair began individual meetings and email contact with each current advisory member in order to move forward in the development of the Technical Skills Assessment. Committee members each reviewed the proposed skills test and wrote letters of support in our application for a "locally developed" skills assessment. This support was vital in obtaining state approval for the test used to assess PCC design students' level of technical skills.

We have been actively seeking additional Advisory Committee members and have added Shawn Jones, previously the production Manager for Portland Monthly Magazine. In January we added Egon Selby, a recent graduate of Cranbrook. The addition of these new members will bring more a diverse perspective to the program.

While we have been inconsistent in holding formal meetings, we have not been out of contact with our committee members. There is a log of emails which can attest to the amount of information going back and forth between the program and the committee members over the past years.

At our most recent meeting on November 5th, 2012, our Committee helped guide future program directions by stressing the importance of adding interactivity, web and mobile content in our curriculum.

B. How are students selected and/or prepared for program entry?

Prior to entering a formal study of design, it is common for many to believe a graphic design education is all about computers, or that it's all about art. Our Perkins-funded Graphic Design Student Support Specialist conducts monthly (or more) Graphic Design information sessions throughout the year and meets with all prospective students. The Specialist is very straightforward and is up-front with students regarding the challenging nature of the program and field. Since the addition of this specialist we are now noticing students are better prepared for the rigors of the program.

The graphic design program has open enrollment at the start of the program. Anyone who has met the Math and Writing placement prerequisites can enroll in the first three courses: GD 101, GD 114 and GD 120. These courses provide realistic insight about the field and help students determine if the field is a good fit for their interests without having to invest in numerous terms of schooling. However students are required to earn a B grade or higher in these courses to qualify for entry into second-term GD courses. Students must also maintain B or above grades in all first year GD courses to qualify for entry to the second year. Students are allowed to work with tutors and retake courses. They often return more prepared and continue in the coursework. The Portland market is so highly competitive that average or "C" level skills are not sufficient to gain employment. Our "B" or above grade standard is necessary to ensure that students who eventually complete the program will have skills required by Portland's creative market.

C. Review job placement data for students over the last five years, including salary information where available. Forecast future employment opportunities for students, including national or state forecasts if appropriate.

At a recent meeting of Oregon Design Educators we discussed the difficulty tracking students employment after they graduate. It's important to note that the definition of "graphic design employment" has shifted significantly since the 2008 recession. Many graduates work part-time as contract designers in multiple placements without ever being included industry employment data. Some students go on as successful freelance graphic designers or they work in small independent design studios. Still others work in jobs where graphic design is a secondary job function. To address this section we are defining "job placement" to be paid work which utilizes skills gained in the PCC Graphic Design courses, whether it fits traditional definitions of employment or not.

Since we cease to have day-to-day contact to students once they leave PCC, tracking down graduates and job placement data is challenging. Emails get changed, people move away. Without an institutionally supported reporting system in place, it falls on faculty to personally contact former students – mostly through Facebook and social networking. Yes, it's easy to track and stay in contact with our star achievers since they seem to always keep in touch. But the reality of keeping up with the majority of graduates is that it involves non-school resources such as meeting off-campus and utilizing outside-of-school social networking.

Entry-level graphic design salaries/income in Portland range from 30K to 40K and we do not request nor report graduates' salary information.

Here's what employers say about our grads:

> *"Carey and Melodee were both so professional and impressed me and my manager. We went though contracts and fee negotiations and lots of communications, they were both great, responsive and right on target with the work I needed them to do."*
>
> ***Anne Kriebel McKinney, Johnstone Supply***

> *"Lia here at Dark Horse Comics. I might be needing a new designer and I wanted to reach out and get a conversation started. I'd love a real passionate powerhouse like [the last PCC grad we hired] Josh Elliot."*
>
> ***Lia Ribacchi, Design Director Dark Horse Comics***

> *"Jeremy is a rock-star. . . . I met with him earlier today. Very impressive skills and a natural eye for GOOD design. We're doing a large search for talent, but if I had to pull the trigger today, I'd feel very comfortable hiring him on today knowing he'd hit the ground running.* :-)"
>
> ***Matt Watson (formerly with Nike Design)***

As best as we can track and stay in contact, these are the following job placements for graduates of the PCC program:

2011

Julie Bach	Freelance	
Jessica Corwin	Freelance	
Kevin Cox	Freelance	
Melodee Dudley	Portland Spectator Magazine	Art Director
Marri Gamard	Tiger Logic	Graphic Designer
Cary Hall	Tiger Logic	Graphic Designer
Kate Hull	Beaverton FourSquare Church	Graphic Designer
Kory Kinnick	Freelance	
Betsy Lance	Jelly Helm	Graphic Designer
Valia Lipchyk	Freelance	
Alex Lublick	Speak!	Graphic Designer
Taylor Morton	Fred Meyer	Graphic Designer
Ben Motal	Deep Root Design	Owner, web developer
Tim Olson	Fred Meyer	Graphic Designer
Lisa Ovando	Freelance	
Hailey Poser	Gary Huston Catbox Voodoo Design	Graphic Designer
Amber Psiropolous	Freelance	
Gaby Tirta	Tiger Logic	Graphic Designer

2010

Kelly Anderson	Freelance	
Micah Brown	Metro	Graphic Designer
Ginnie MacPherson	Freelance	Illustration
Anne McKinney	Johnstone Supply	Advertising Prod. Supervisor
Kim Mithsada	Minted.com	
Andrew Perluss	Oregon Health Sciences	Wed Design
Daniel Soucy	Freelance	PCC Foundation & Communications Dept.

2009

Lisa Adza	Dove Lewis	Client Services
Miguel Aldana	Slow Fast Go Design	Owner
Greg Fisk	United Pet Group	Graphic Designer
Dat Le	Intel	
Cody Lentz	Cody Lentz Motion Graphics	
Kelsey McGilvery	Freelance	
Aaron Miller	Egg Press	
Courtney Robley	Etsy	
Luke Yablonsky	Nike	Contract Designer
Rachel Haines	Benchcraft	Graphic Designer

2008

Alex Burch	OSU Foundation	Graphic Designer
Jason Chastain	Freelance	
Rayna Cleland	Metro	Graphic Designer
Jose Cruz	Rucko	Designer/Owner
Joke Vande Gaer	Freelance	
Michael Pattullo	Formations	
Katie Sakurai	Gard Communications	Designer
Jen Varner	PCC, Glyph Graphics	GD Adjunct, Studio Owner
Christy Zilka	Liquid Agency	Designer

2007

Michael Bartlett	The Maris Agency	Art Director
Yuraima Figueroa	Graphista Rotulera	
Brodie Gordon	Freelance	
Tyler Segal	Factory North	Designer/Owner

Future employment forecast:
Oregon Labor Market Information System report forecast, published May 2, 2012 predicts:

> *". . .Employment of graphic designers is expected to grow faster than average for all occupations nationally, as well as in Oregon. Graphic designer employment is forecast to grow 19.1 percent between 2010 and 2020. The forecast is for all occupations to grow by 18.1 percent. In addition to the 467 new jobs projected for the 10-year period, 831 replacement job openings - primarily due to retirements and individuals leaving the occupational labor force - will provide many more job opportunities for workers."*
>
> *http://www.qualityinfo.org/olmisj/ArticleReader?itemid=00004939*

It's important that our program maintain high standards since our 2-year students are competing for the same Oregon jobs as graduates of 4-year programs. If the state is predicting 1,298 openings in the next 10 years this suggests an average of 129 jobs will be available per year with graduates of PCC, MHCC, PSU, OSU, PNCA and Art Institute of Portland all vying for them. If each of these graphic design degree programs produces an average of 25 graphic design graduates each year, there are 150 possible graduates competing for 129 job openings per year. We owe it to our students to provide a rigorous, current and relevant curriculum so they may possess the skills needed to compete for the limited available jobs.

D. Analyze any barriers to degree or certificate completion that your students face, and identify common reasons that students may leave before completion.

Not knowing what is expected
A major barrier is a lack of awareness about the pressures and expectations of a professional graphic design career. Students often become overwhelmed learning new time-management and organizational skills needed to prepare for deadlines that will occur in the field. They have to learn to pay excruciating attention to tiny details. The extensive exploratory and developmental work required to develop great ideas is rarely anticipated. Good work takes time and effort.

Overwhelmed balancing course load and life
It is common for a number of students to reduce their course load at mid-year in order to manage school work and their lives. We have developed a "3-year plan" which many students choose to follow when they are overwhelmed balancing work, family and school.

Reluctance to adapt professional methods
Students often are entrenched in self-taught habits which do not align with professional procedures. They may become frustrated with the professional focus of the classes and leave because they feel the classes restrain them too much.

High school curriculum does not align with college curriculum
Students coming from high schools have been taught to rely on computer tricks and become highly disenchanted when they are required to study formal design theories. They often have a difficult time adjusting to the professional expectations of the program such as regular attendance, meeting

deadlines and no extra credit. Graphic Design classes model professional practices which seem foreign to students who have never worked in an office. Making the jump from high school to a professional program can be a huge adjustment and often students are not mature enough to adapt to a more demanding educational model.

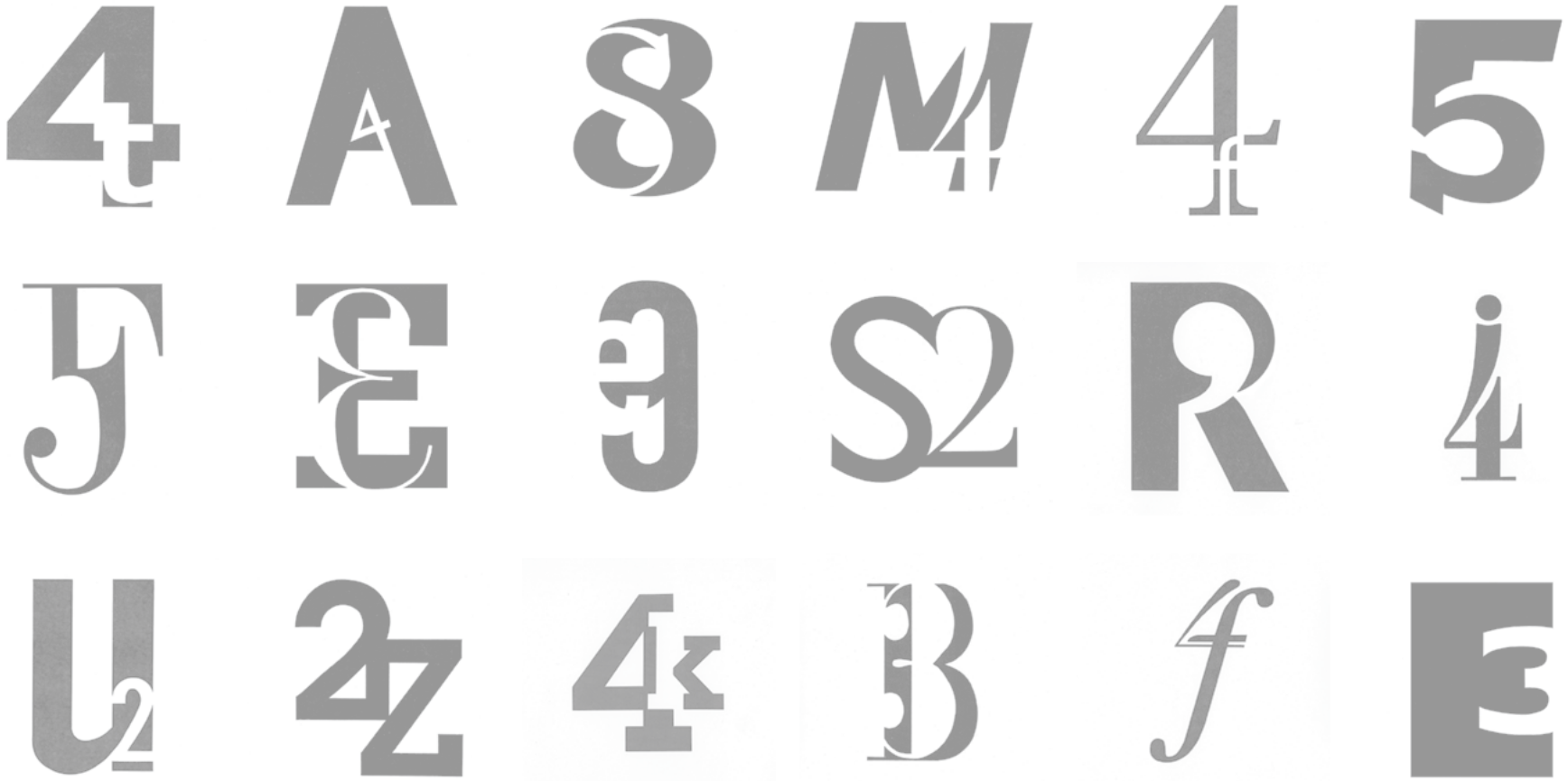
Industry Standards
The "out there" performance expectations are high. In order to match the competitive requirements of employers, we require students demonstrate "B or above" skills in all first-year courses, to qualify for 2nd year entry. This high bar can be a challenge for many students, yet necessary in a competitive field where showing "above average" skills are the minimal requirements. Students are allowed to improve their skill level by retaking courses.

Left brain AND Right brain required
Graphic Design requires both technical and artistic ability. Students coming from a fine arts background often are challenged working through the technology interface. Technology-focused students are challenged when required to draw on intuitive and artistic senses. Many students can be over-dependent on one area and must be willing to work on the area where they are weaker in order to achieve a balanced body of work.

Not being born in a technical age
As discussed on page 14 in this report, older students often become highly frustrated at the technical agility and speed of the younger students. They become easily discouraged when they compare their own progress to those who were born into a technological landscape.

E. Describe and explain any additional changes that have been made to the program since the last program review.

Articulation with PSU has increased as more students choose to continue on to seek a four-year degree. Acceptance to PSU indicates our students' skills are aligning with and meeting the requirements of other design programs. We have worked with Art Institute of Portland to help connect a few students with their degree programs, but the interest from our students has generally been low. We are currently developing an articulation agreement with Pacific Northwest College of Art in their Communication Design program.



8. Recommendations

A. Identify recommendations related to teaching and learning that derive from results of the assessment of student learning outcomes (course, degree, certificate and/or College Core Outcomes).

From the Outcomes Assessment Report 2012:

There was significant increase in the demonstration of Process between 2011 and 2012, but more improvement is still needed. Process continues to be a component underrepresented in many students' final portfolios. Some process sketches included in portfolios this year did not effectively communicate the evolution of work and were used more as decoration or too small. The most successful examples of Process came from the transfer students who were required to provide process notebooks in their application materials to the PSU program.

While it is now within the target range, the smallest increase in ratings occurred in Materials. This indicates this is an area where we could encourage students to explore more innovative unique materials in their project development.

Based on the findings of this report the SAC should:

- Discuss how to create opportunities in design projects to encourage increased exploration of innovative Materials.
- Define where Integrating Idea and Technology fit into curriculum – which courses should focus on this area.
- Identify courses and create new projects in which we can promote more emphasis on Concepts and Innovation.
- Work to clearly define what the purpose of Process in portfolios serves. Identify barriers that might be preventing it from being demonstrated successfully in the portfolios. Provide descriptions of what the evidence of Process could look like in graduating portfolios. Intentionally use demonstration of Process for the evidence of Process, not as decoration.

B. Identify recommendations relevant to areas such as maintaining a current curriculum, professional development, access and success for students, obtaining needed resources, and being responsive to community needs. For recommendations that require additional funding, present them in priority order.

Recommendations which require additional funding:

1. Drop Ceilings
We would like assurance that the planned remediation of the ceiling noise issues will remain as scheduled in the CT bond remodel. We request that sound-insulating drop ceilings be installed in CT 101, 109 and the work/classroom space between the two rooms with the objective of reducing the noise level of the ventilation system of the CT building. The suggestion of only installing carpet in the rooms is not an acceptable solution to remedy the issue.

2. Instructor Microphones
Until the ceilings can be quieted, we are requesting instructor microphones for the classrooms.

3. Increase Library Books/Publications
We recommend building a larger and more current selection of graphic design books and publications at the PCC library. We will assess the current PCC library collection, gather recommendations for graphic design books and publications from the SAC, and make purchase suggestions to the library.

Recommendations which do not require additional funding:

1. Apply Methods of Design for the Web
We recommend revising the course GD 260 Digital Imaging II to include industry-required online and web design methodologies into the present curriculum. This is needed to maintain a current curriculum and help our students have the expanded skills set required in the job market. Nathan Savage will apply for Curriculum Development funding to develop this course revision.

2. Incorporate Mobile Platforms
Many print publications and documents (like this one!) are now being presented in a digital format. We recommend adding course content in interactive design for hand-held mobile devices to the current curriculum. Design for mobile environments (iPads, Smart phones) is a logical extension of the print work students are doing. The Combined Applications course could best address the multiple software programs utilized in this work.

3. Concentrate Program Entry Points
We recommend and propose two defined entry points (Summer and Fall terms) into the Graphic Design program. By doing this we hope to create cohort learning groups to help students better succeed in the program. Current research indicates cohort learning models build a stronger support network, improve the educational experience for adult learners and can lead to increased retention and completion.

4. Improving Assessment

We recommend all graphic design faculty create course and project rubrics in order to clearly define expectations and consistently assess student work. We will build a library of rubrics that will be available to all faculty and provide mentoring and support for instructors in this process.

5. Size of Program

We recommend that enrollment targets be determined by what best supports program quality, retention and job placement and not by the fact that we could fill more seats. We recommend that the current program size of 48-72 first year students and 48 second year students be maintained.

We do not recommend expanding Graphic Design courses to other campuses just because the classes would fill. A single-campus program supports students better by providing accessibility to consistent equipment, promoting cohort support and having access to instructors in one place.

We recommended that CEU and Community Education courses be developed to meet the high demand of people who seek a shorter term, less career-focused design education.

Timelines for Recommendations 2013 -2017

APPENDIX

1. Recent Advisory Committee Meeting notes

2. 2012 Outcomes Assessment

(Due to its length, the Outcomes Assessment is included as a separate .pdf document)

Advisory Committee Meeting
November 5, 2012 5:00pm

Committee Members Present:
Michael Bartlett
Shawn Owens Jones
Joseph Palazzo
Egon Selby

Staff Present:
Cece Cutsforth - Graphic Design Program Chair
Linnea Gruber - Graphic Design Instructor
Nathan Savage - Graphic Design Instructor

Meeting began with introductions and employment paths.

Michael. Went through the PCC program and took additional classes at PSU and PNCA. Started his career in interior and industrial environmental design, doing work for New Seasons and other grocery related markets. He would make renderings for decor, 3d, and 2d illustrator signs. Then he got a design job at a small ad agency in town as Art Director. Works mostly in print, some TV and radio. Mentioned that money for advertising isn't there right now, and printers are having a hard time.

Shawn. Worked doing graphic design for a business, and then worked at Portland Monthly. Went to PSU for awhile, then did an internship in Ghana where she did packaging design. Noted that packaging will always be print projects. If she goes back to school she will study package design and textiles. Freelancing, mostly doing ads now. Production design is big in either print or web. All the ebooks require production design.

Joseph. Graduated from PCC in 2003 and started working for the Portland Art Museum doing mainly ads. The past 6 years he has been at the Multnomah Athletic Club working as a graphic designer. He designs lots of posters, many they print in-house. He designs multiple print pieces which then ends up going on web. Finds that more and more of the things he does are going on web. Only 1/2 of his job is actually graphic design. He creates an e-news letter that comes out every week.

Egon. Has small studio with wife in Portland–Otive Studio. Previously he worked at Adidas, Wieden & Kennedy, and Dark Horse Comics. His experience crosses over many areas which includes logos, animation, packaging, posters, and other collateral.

The Program Chair and Instructors posed several questions to the committee. Committee members weighed in on the questions and a discussion ensued.

Where do we want the program to go? What should we be implementing? Our outcomes state we will prepare students for entry level employment or transfer to a 4 year school for a degree in Graphic Design.
We discussed that last year five students applied and were accepted to the GD program at PSU.
We also discussed the block transfer agreement PCC has with PSU and the fact that all students, whether from PSU or PCC, must go through the portfolio review in order to be accepted into the PSU program as juniors.
The two committee members who went through the PSU Portfolio Review in the past said the review is brutal.
It was mentioned that it is tougher to get into PSU than PNCA. It helps PCC to have an instructor teaching one of our portfolio classes that also teaches at PSU.

Various colleges requirements and how they mesh with our program at PCC we also addressed. It was noted that PCC is very technical, and that several other colleges such as PNCA do not really teach software, they just expect students to know it.

Have the Committee Members noticed anything that students should have right out of school?
The committee felt that the field now is media oriented. Designers must translate design ideas into video, animation, web. Web needs help. InDesign is aligning with digital publishing. A lot of business are using web because of the cost involved in publishing. However, many of our students work for companies that can only afford the cost of print.

Some designers are designing for web in InDesign. It was mentioned that InDesign is primarily for publishing. Adobe has come out with new software called Muse that allows you to convert InDesign files into web pages.
It operates similar to the way InDesign works but with widgets where html is embedded. You can change the code, it is open ended.

Do we see Muse as a foray into web?
Yes. It is not template based. Can create your own designs for web. Egon, who uses Muse frequently, mentioned that it is subscription only. Other committee members felt they could be lot more powerful if they knew more about web, rather than waiting for someone else to fix things.

Shawn mentioned that interns at Portland Monthly needed to know how to convert print to digital. They sat down the interns and said they need to know how to do this and sent them to a seminar. Students they see from PCC, PSU and U of O know how to do this. It was mentioned that this is just starting to hit in publications. Job postings are stating that companies would like graphic designers to know web. The publishing world is changing. Printed magazines may become more of a specialty item.

Egon noted we require our students to take a public speaking course. He felt this was really important. Designers have to be able to present their work, and to talk to art directors and clients. It was noted that we have students present their work throughout their GD education at PCC. It was mentioned that Nathan insists the students speak in critiques and presentations. He said "The more they do it the better."

Nathan also mentioned that he wants to add the web component.

Egon wondered if there is a way at the end to have students do a project where they drive their own content. Independent study, no formal assignment. They have these tools, now create something like a 'zine, magazine, ad campaign. Allow students to explore their own thinking and have something tangible. Self authored, art, maybe work with type or not, more for conceptualization. What could happen if we opened up more? There was concern that students would procrastinate. It was also mentioned that the more deadlines they have the more they produce. He said it influenced the way he works every day.

Cece noted that in portfolio class, they don't just use an existing piece, they have to rework their projects.
There is one class where students have to make a series of 3 things and can use what ever media they choose.

In regards to student portfolios in applying for jobs, do you see changes to how they should be formatted?
Shawn mentioned that every freelance job has been the result of her digital portfolio. Just a pdf. Not interactive since she doesn't do interactive work. Uses multiple pages each with different subject. Sends them via email and uploads them to a website: Picasa. Does almost everything on the phone or online, but also mentioned that she gets these jobs through previous connections from physically working in other offices.

What are your thoughts about design education through online classes?
The committee felt it was important to have regular classes, critiques, and practice public speaking. They felt much of what they learned was from other students. Students build a network of learning. They get jobs from other students. The relationships and networks they make don't end when they leave school. Committee members mentioned that this was important, that they made friends in school that they still have. They even call each other for help on projects, fifteen years later.

Cece mentioned that we want to build a cohort group of students.

The committee felt it was important for students to build a creative group. Designers and art directors have to work together even thought they don't get along. It is important for students to work with other students.

Egon asked: If they aren't working alongside other designers in the class, how will the students adapt to the work environment, where working together face-to-face is expected?

Shawn mentioned that at Portland Monthly often designers take a cover design around the office to get opinions.

It was also noted that PCC program is not focused to turn out online designers. The majority of our students go into physical work environments.

We have wait lists because our program is so popular. Do you think we should expand?
It was discussed that there are a limited number of jobs that open up. PCC graduates approximately 32 students per year. Our students are competing with other graphic design graduates from several other colleges, as well as people moving here.

The committee asked how many of our students are good enough to get a jobs as a graphic designers.
It was thought probably about 2/3 of our students will get jobs where they will use the skills they learned at PCC, some just want a college degree and don't pursue a career.

How do you feel about leaner, stronger class?
Some of the committee felt that more students also produces more weak students. Being more exclusive would be good. They didn't think it would be good to add online classes. It is important to be with people that are good designers. Having students maintain a B average all the way through maintains quality. Don't think about adding more classes.

One committee member was torn on this issue. He suggested that we just train the people and let the market decide who gets the jobs.

The group talked about having two tracks, one for production and one for designers. The question was posed if students would feel more or less comfortable if there were more students in the program. Some committee members felt like it would feel ok with more sections, and more students. Linnea felt like the cohort that the committee had felt was so important, would weaken. Students would be spread out among more classes making it harder for them to bond with the group. The friendships and network would not be reinforced.

Michael mentioned that he would be more opposed to more people in the program if he was looking for work. But Joseph responded with the fact that with a smaller program, Michael may have been one of the students to never get into the program at all.
Cece brought up the fact that students still have to get the B grade or better to continue in the program.

Michael said he would feel better about expansion as long as it was tight and all students were doing high level work.

The committee wondered how funding would work through PCC if we wanted to make a case for expanding the program. It was felt that administration would allow it since it is so popular. However, it was also mentioned that the Administration is not monitoring the quality. The committee noted that the program has a great reputation.

Discussion moved back to whether we should get into Web Design. It was mentioned that if we teach web we would stay with the Adobe products. It would be easier for students to learn since the programs have similarities. Most likely we would use Muse. Egon supported this direction, said he is using it to design his own web site.

If you went back to school to enhance your education, what would you study?
Everyone on the committee answered "web".

We then briefly discussed the Creative Cloud and the fact that software will become subscription based.

File formats were also a concern: editing and supplying in RGB or CMYK. There was no clear preference among the committee. Tiffs, jpgs, psd and png files were discussed. Spot to process color conversions also discussed.

Meeting adjourned at 7:10 pm.

[THANK YOU]