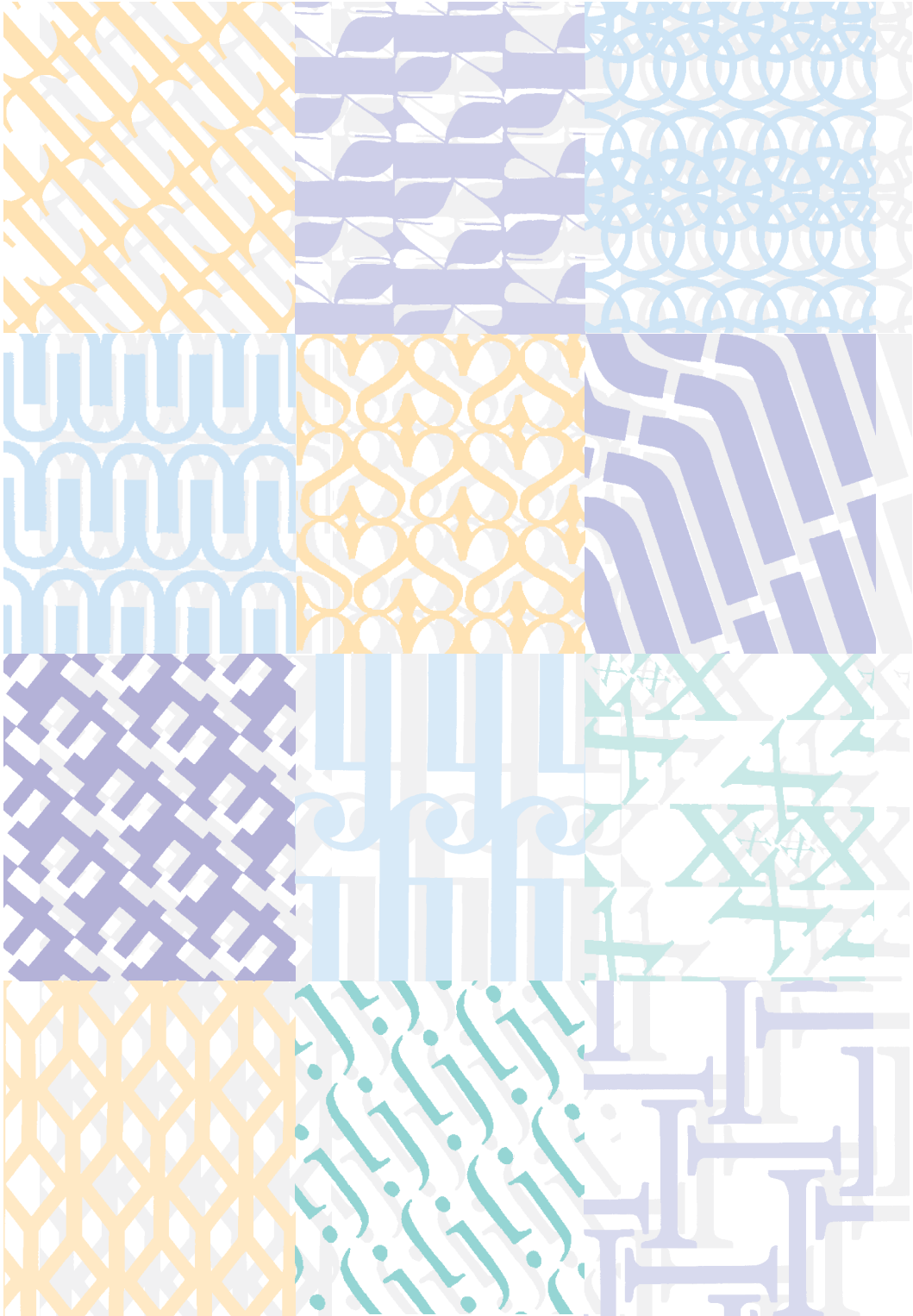


Program Review
Graphic Design
2001



Portland
Community
College

To improve the quality of teaching and learning by asking faculty, staff and administrators to reflect upon and examine teaching methodologies, learning outcomes and curriculum.

Evaluate the curriculum using national and or professional discipline guidelines where available.

As we compared curriculum with over 15 Graphic Design programs throughout the United States we found ours to be consistent with other programs. Programs typically have a core of Design Theory courses and Computer Technology courses, enhanced with a handful of fine arts and business courses.

(See Appendices A and B)

Experts in the field of graphic design education acknowledged the difficulty of setting educational standards. Steven Heller in *The Education of a Graphic Designer* writes,

"A general handbook for how graphic design should be taught (and learned) has eluded those who have attempted to define a standard curriculum. Which is not to say that such a goal is doomed, only difficult given the nature of the field."

Evaluating our program is a difficult task because the field of Graphic Design is rapidly changing and Graphic Design education is required to continually adjust to that change. Yearly software upgrades change the way courses are taught and course content can be outdated in one year. Equipment upgrades can throw previous course content out the window. Acceptable "style" can change at the whim of the industry. Guidelines for graphic design education that are established one year can need revising the following year.

The method we use to address these issues is vital to the success of the Graphic Design Program at Portland Community College.

Twice yearly the PCC full-time faculty meet with colleagues from other community college graphic design programs in Oregon. The Oregon Design Educators group is probably our single, most valuable resource for establishing guidelines for Graphic Design education. As a consortium, we share course content, review textbooks, resources, assessment methods, and generally keep our programs on the same course. We present our students' work for critique and discuss project objectives. Our colleagues share experiences from their attendance at national conferences. We have also included the four-year schools in these meetings occasionally, but have found their focus to be highly political and not as "student-centered" as we are at the two-year schools.

There is no one national guideline for graphic design education, because much of it is driven by the varying needs of local markets. For example, Portland has migrated toward Adobe Illustrator as the drawing program of choice, while the Seattle market prefers Macromedia FreeHand. The majority of printing work produced in Portland is in the moderate price range that affords only two-color printing, instead of more expensive four-color press work. If our students are going to be entering a workforce that requests knowledge of two-color printing, our program, course content and projects need to address that local industry demand.



Revise and
revise, where
necessary,
outcomes for
the discipline
and/or any
sequence of
courses within
the discipline.

Give evidence
that the
discipline/
program
outcomes are
being met by
students.

Local employment qualifications strongly influence our curriculum. We regularly assess and tally the skills requested of entry-level designers in employers' classified ads. We found more requests in ads for QuarkXPress skills than PageMaker skills. As a result we now offer a two-term sequence of QuarkXPress and only one term of Adobe PageMaker. Because there is not a strong demand for illustration skills in the Portland market, we recently decreased the number of Illustration courses from three to one. We were able to add two new courses that reflect an industry demand for students more skilled in the production issues of graphic design.

We're not only meeting national standards, we're helping to define them. Three examples of PCC student work have been accepted for publication in the leading college textbook on typography by Philip Meggs.

This year we have re-written every CCOG and course description in the program. They have been written without being "project specific" to allow instructors flexible project choices, provided they meet the intended course outcomes.

We have added "trailer" courses beginning winter term 2002 to address the rigid sequences of our program. This will give some students the option to begin parts of the program late in the year and allow them to integrate into the main program the following year. The strong enrollment numbers in these courses shows this is a good strategy.

Prospective students still express frustration that there are no short-cuts or "fast-tracks" in the program. It is our professional opinion that to attempt this program in less than six terms would compromise quality.

Following guidelines set by Ruth Stiehl in *The Outcome Primer*, we carefully assessed "what students need to DO 'out there'". Refer to the Program Outcome Guide (POG) in Appendix C. The capstone project is the graduate portfolio which Stiehl defines as something to "give the student opportunity to bring everything together and demonstrate the outcomes in a significant, realistic project".

The portfolio is a goal from the start of the program. In every course the student produces three to six projects contributing to the portfolio. When students graduate from the program this cumulative school portfolio is presented to potential employers. This is standard procedure in every graphic design program in the country and is expected by the industry.

We consider most first year projects as "learning projects" and as students' skills improve through the program, they replace these first year projects with more polished second year pieces. All second year projects are intended for the final portfolio. In recent years we have seen some first year work of such high quality that it is included in the portfolio.

There are a variety of assessment methods employed by instructors within each course. Most often the student achieves the intended course outcomes through completion of projects simulating "real world" design problems. Through lecture and demonstration students learn the skills required to produce the project. They are given classroom exercises to practice the the skills needed for the project. Then they are required to complete the project independently employing skills learned in the exercises.



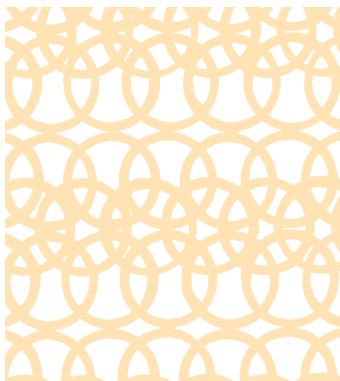
In addition to “learning by doing” projects, all subsequent courses build on the previous skill set. As more progressively complex challenges are added to existing skills we can assess a student’s progress. A struggling student is commonly an indication of an inadequate skill set.

The grading standards set by the college are not adequate for success in the graphic design field. The field of graphic design is so competitive that “average” skills (by the college’s definition of a “C” grade) are not marketable skills. Only “above average” and “exceptional” skills meet the high demands of employers. To address this industry requirement, students receiving “C” grades or below, have the option of repeating courses to improve their grades, but must take an extra year to do this. With employment as the ultimate goal for our students, we have to push to them to reach beyond the college’s passing standards and meet the industry’s standards.

A public review of the graduate portfolios each spring allows students to show work that exemplifies program outcomes. The work presented in their portfolios would not be possible without meeting the program outcomes.

Additional evidence of the learning outcomes being met is the number of students successfully employed upon graduation from our program. The job placement statistics are covered later in this review.

In the past five years we have seen an increase in the number of students accepted into four-year schools. Recent graduates have continued their education at Art Center, Otis Art Institute, Oregon State University, Portland State University, Pacific Northwest College of Art, Art Institute and Pratt. Feedback from students continuing their education has indicated a very high level of preparation in our program, especially in the area of typography.



**Describe how
the courses
in this
discipline/
program
address the
College
Core Outcomes.**

A chart of Graphic Design courses addressing the school's course outcomes and the programs core outcomes can be found in Appendix D.

Communication

Visual communication is the prime focus of graphic design. Our students learn from the first day in class the most important part of their work is successful communication. Every class project requires the student to visually communicate an idea clearly and effectively. Students learn to analyze and critique work in progress and at completion.

Community and Environmental Responsibility

The dirty secret of graphic design is that printing requires huge amounts of paper to go to waste. Students learn about choices in printing which can have less impact on the environment. Students are encouraged to design with more environmentally friendly inks and papers. Students learn how to group several print jobs on one press run to minimize waste. They are encouraged in all classrooms to recycle materials.

Critical Thinking and Problem Solving

Every day, every assignment and every exercise addresses critical thinking and problem solving. This core outcome is so strongly embedded in the graphic design industry that it becomes a daily part of class. Design projects are presented as communication problems to be solved. Every design element becomes a part of the communication solution. Projects go through several critiques by the instructor. In addition students evaluate their own work as well as the work of their peers.

Cultural Awareness

In the second term all graphic design students are involved in a class project focussing on racial discrimination. They view a video titled *Skin Deep* and discuss the situations depicted in the video. Each student then creates a package design for the video cover to communicate their interpretation of the theme of discrimination.

In the Graphic Design Studio fourth term students create visual elements to represent African filmmaking as they design a poster for the Cascade African Film Festival. It is a particularly challenging task to move beyond clichés of American filmmaking and interpret the culture reflected in the films from Africa. Last year students had the opportunity to design a logo for a health care clinic treating low-income Hispanic workers in Hood River. Students analyzed Hispanic imagery and color themes during the design process.



Professional Competence

As a professional technical program, students must meet high standards set by the industry even while they are still in school. The college states that “generally accurate and prompt completion of assignments” constitutes a “C” grade. However in the industry, work has to be 100% accurate or it is considered a failure. Employers are looking for *totally accurate* not “generally accurate” in student portfolios. It is a very high standard to hold students to while they are still in school and many students find the program extremely demanding. But the industry is demanding and we have a serious dedication to bring students up to industry-defined competence before they graduate.

Self Reflection

We encourage students to incorporate their own feelings and beliefs in the way ideas are presented visually. Individual design style is often the embodiment of students' own beliefs on paper. A student with strong emotions will often choose bold typefaces and use large scale elements in their design. A shy student may design with soft colors and delicate typefaces. We try to help students become aware of these personal stylistic tendencies and encourage their use.



To maintain instructional quality consistent with standards of excellence within the discipline/program.

Assess the success of the discipline/program in contributing to the college mission.

The mission states that the college “encourages the full realization of each individual’s potential.” The final graphic design portfolio is evidence of each student’s individual path toward their design potential. The skills and techniques the students learn are identical, but when combined with the students’ interpretation, a unique personal perspective emerges in every project.

The program takes pride in providing an “affordable education” when compared to the cost of competing programs at Pacific Northwest College of Art and Art Institute of Portland. For a fraction of the cost, our students are producing work that has been assessed by professionals as surpassing the competing institutions in quality.

We continually evaluate our program to ensure that we are meeting the needs of the local workforce and provide service learning opportunities for every student graduating from the program.

We also offer Continuing Education courses in graphic design to provide education for more than just the degree seeking students.

Report any changes the SAC has made to instructor qualification and the reasons for the changes.

Instructor qualifications require instructors to have four to five recent years of professional working experience in the field. While the intent is to hire instructors with current graphic design skills, this ironically eliminates professional graphic design instructors. This also eliminates young graphic designers who can bring fresh perspectives to the classroom. It will become an issue when we hire a web design instructor, as web design jobs have barely been around for 5 years and many web designers are self taught. Instructor qualifications will be a topic of discussion in the next SAC meeting.

As graphic designers take on more diverse roles in the industry we may also need to clarify and broaden what disciplines are related to graphic design.

Describe how the students in the discipline/program are using the library or other outside the classroom information sources.

Students attend a library orientation in their first term graphic design class. They are encouraged to use the library to research current design trends in industry publications such as Print, Communications Arts and How magazine. Students often use the library to locate images to be used in their graphic design work. (See Appendix E)

We are working with the Computer Resource Center (CRC) to match the software and hardware of the Graphic Design computer lab. While the facilities are not yet identical they are improving. This gives students an additional resource for computer facilities.

Students bring excellent web research skills into the program. The college provides efficient access to the web and this has become the students’ preferred method of research.

To respond to the changing needs of students and the community.

List the professional development activities of the faculty over the last three years and describe any instructional or curricular changes made as a result of those activities.

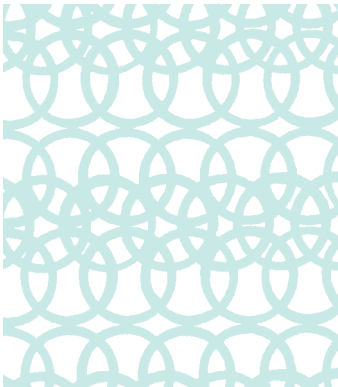
Cece Cutsforth

Attended training seminar, New Features of Adobe Photoshop 5.5
Attended training seminar, Tips and Tricks of Adobe Photoshop
Attended training seminar, New Features of QuarkXPress 4.0
Participated in Panel Discussion on Service Learning
Participated in Panel Discussion on TLC Workshop: Delivering Bad News
Participated in Panel Discussion on Assessment Styles
Inservice Workshop: How the Brain Learns
Attended Summer Institute on Assessment Techniques
CEU Course: Web Page Design
CEU Course: Introduction to Flash
PCC Library Workshop: Scanning Slides
Art Beat Poster Design 1997, 1998, 1999, 2000, 2001
Oregon Design Educators meetings
Lectures and Gallery Openings PCC Northview Gallery
First Thursday events
Toured the Louvre Museum Paris, France
Created all promotional materials for the Team Gaffney English Channel Swim
Various freelance Graphic Design and Video projects

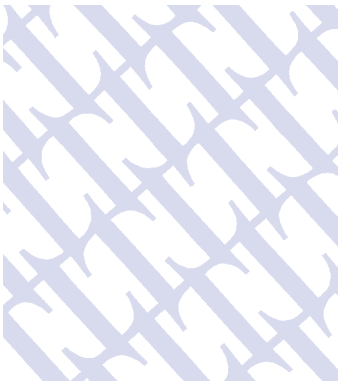
Linnea Gruber

Attended SF Design Conference
Attended New Faculty Institute
Attended training seminar, New Features of QuarkXPress 4.0
TLC Workshop: Things to Consider Setting Up Student Small Groups
TLC Workshop: Working with Students in Small Groups
TLC Workshop: Beauty and Aesthetics in the Classroom
TLC Workshop: Powerful Specifics on Learning Styles
Inservice Workshop: How the Brain Learns
CEU Course: Web Page Design
Library Workshop: Learn to Burn
Oregon Design Educators meetings
Lectures and Gallery Openings PCC Northview Gallery

Curricular changes have been made to reflect the changes brought about by software upgrades. New software features expand course content and add to the expectations from industry for our students to be trained in current techniques.



The event that inspires the most curricular changes are the meetings of the Oregon Design Educators. This twice yearly meeting of colleagues from graphic design programs at other community colleges in Oregon provides a resource for new curricular changes based on the collective ideas of all the instructors and their interpretation of the industry trends. We share common goals for our programs and offer a supportive forum for our ideas. Project ideas are freely shared between schools. There is a high level of mutual respect and colleagues generally inspire one another.



Describe any significant shift in student demographics within your discipline and how that has impacted instruction.

Give examples of how feedback from students, business and industry, community groups, or institutions our students transfer to, was used to make curriculum or instructional changes.

Few significant demographic changes have been noted with one exception. We experienced one year of an increase of older females. This had no impact on instruction, but made for some lively group dynamics in the classroom. While the collegewide trend appears to be increased male enrollment, our trend appears to be the opposite. We have seen the female enrollment show a slight increase while male enrollment has dropped. This has had no impact on instruction.

Feedback was solicited from recent graduates to assess their preparedness for the industry. They commented the design and computer courses prepared them well, yet they felt more preparation in pre-press issues would be helpful.

On Internships:

Graduates of the program have often placed the internship experience as the most valuable part of their graphic design education. As a result, every student graduating from the program will either participate in an internship or in a studio practicum course.

On Web Design:

Employers are now asking entry level designers to have a working knowledge of web design. The classified ads request skills from HTML to Dreamweaver. As a result we have added a Basic Web Design in the second year of the program to meet this new industry requirement. Our Advisory Board has pointed out the need for extended Photoshop studies to enhance the web skills and we have added an Advanced Photoshop course.

On Business Courses:

Students often express their unfamiliarity with the business world when they leave the program. We have incorporated the requirement of either an Advertising course or Marketing course into the program in an effort to provide students with a more rounded education, beyond design.



**What
strategies are
used within the
discipline/
program to
increase
enrollment,
improve student
retention and
student success.**

We are very fortunate to have a program so popular that we cannot accommodate everyone who wishes to enroll. Therefore we have no strategy to increase enrollment. We have a limited computer facility and can only accommodate a set number of students. However, even with unlimited computers, the Portland market can only absorb a finite number of graduates into the workforce every year. We have chosen to create the highest level of quality to ensure the best opportunity for employment for our graduates and not expand the program.

We have discovered proactive advising to be the key to student retention. Our program has traditionally had a 50% attrition rate between the first and second years. We tracked the students who left the program and found that very few of those had sought advising in the first year and had no idea of the rigorous demands in the program. We were spending a great deal of time with people who had chosen the wrong program in the first place and were requiring much individual attention just to stay afloat. To change this, we created a Graphic Design Orientation/Open House for prospective students. Each spring we invite people interested in a graphic design education to tour our facilities, learn about the field and hear current students describe the challenges in the program. We go over the prerequisites and courses to make sure students have the information they need coming into the program.

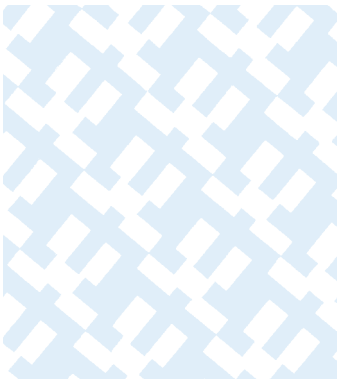
Students transferring into our program from other schools are rarely prepared to meet our high standards. Our efforts to matriculate transfer students mid-program have not been successful and retention has been disappointing. In order to improve retention of transfer students we now require completion of first year foundation courses to ensure adequate preparation.

In previous years we had been inconsistent in requiring prerequisites. Unfortunately, we found that it takes only one unprepared student to bring an entire class to a standstill. We now strongly enforce the prerequisites and have found it benefits everyone to hold all students to the same rules.

Every course in the first year of the program is vital for success, and ultimately retention, in the second year of the program. It is imperative that we remain firm with the program requirement of completing all first year courses before allowing students to continue into the second year. In past years we had been too sympathetic to various student pleas to continue in the program without all first year courses. This led to inconsistencies and students attempting to "make deals" and substitutions that proved unsuccessful. We found adequate preparation is a key factor in retention. We now check all student transcripts at the end of the first year and strictly adhere to the program requirements.

The addition of Graphic Design Continuing Education Unit (CEU) courses have helped strengthen Graphic Design program student retention. Students not wanting to enroll in an entire degree program now have separate, shorter courses available. This reduces the number of "drop in and drop out" students that had previously been in the program courses.

While it is still too early to tell, we are seeing a more focussed, informed student population in the first year courses now and are finding fewer crisis to sort through. It is our hope that this will eventually translate into improved student retention.



Report any changes made in the last three years to increase student access and diversity.

We have added sections of first year classes to accommodate the large demand for our courses. We added evening sections of GD 120 and GD 114. This year we added a "trailer course" of GD 114 to run out of sequence during winter term to accommodate students who could not get into the course fall term. Strong enrollment numbers for winter term are indicating this was a good addition.

We have created six new CEU courses to allow access to graphic design courses to non-degree seeking students. The CEU courses are a direct response to a large public demand for stand-alone computer courses. This has allowed many full-time working individuals to learn new programs and upgrade existing skills.

Our classrooms can accommodate wheel chairs without any modifications.



Identify any operational issues faced by the SAC that impact student learning in your area, (e.g., facilities, availability of part-time faculty and other needed resources).

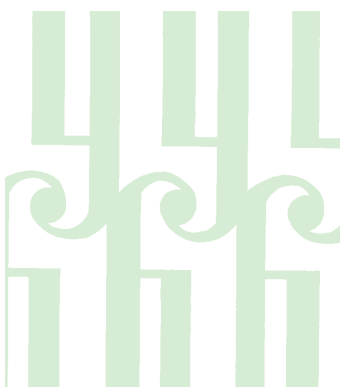
The program has state-of-the-art Macintosh equipment and the support of the college in maintaining cutting-edge technology. The success of our program depends on continued support.

Our program is fortunate to benefit from the public bond measure supporting technology upgrades at the college. This is an exciting time for us as we work with the architects to design a new computer facility in CT 101. The main concern of instructors is the increased number of Macintosh stations from 20 to 24. The nature of computer instruction requires much one-on-one interaction and individual problem solving. Students have been vocal about the difficulty of learning in classrooms when the instructor's attention must be shared by a large number of students. In a typical 3 hour class this will allow less than seven minutes of one-on-one time with each student. Additional lab support during classroom hours has been promised and we hope this will help this dilemma.

Better retention of part-time instructors would facilitate program continuity, but that is more influenced by external factors such as economy. There is a great deal of information for part-time instructors that just seems to live in the air. We need to compile all the information into a printed information piece. We are currently working on this and it should help new and current part-time instructors learn PCC resources and procedures.

Part-time instructors are now required to be available for office hours with students. This is a new responsibility for part-time instructors it is still too early to assess its impact on students.

The air vents in CT 125 have always been loud, making it difficult to hold classroom discussions. The noise was somewhat tolerable until recent renovations increased the sound of the air going through the vents. This is a new situation and we will need to address possible solutions to the problem.



**To develop
recommendations for
improvement in the
program/discipline.**

**Assess the
strengths and areas
in need of
improvement in the
program/discipline.**

One top program strength is the commitment of our instructors to maintain the professional standards of the industry in the classroom. Comments from people about our program center on the professionalism of our students' work. We allow no distinction between "student work" and "professional work" requiring students to prepare all materials from the first day using current professional standards. Projects are based on "real world" situations in order to prepare the students for the realistic expectation of the industry. And while it would sometimes be more interesting for students (and instructors) to work on fantasy projects, employers get a more accurate view of our students' strengths through realistic projects.

We are also proud of our program's ability to encourage and foster design from the individual, not from the technology. We have two design courses intentionally taught without computers. Every year students start out complaining about learning design separate from the computer, yet by the end of the term they understand the advantages and embrace it.

We are fortunate to have strong support from the college in our facilities. Instructors are able to focus on teaching issues instead of fighting for equipment.

We have a diverse group of enthusiastic part-time instructors who bring many different viewpoints and design approaches into the classroom. The part-time faculty is instrumental to helping each student achieve their potential and often dedicate themselves to working individually with the students.

The full-time faculty is committed to a constant analysis of the program and not content to wait for triennial review for change. They are committed to responding to yearly changes in the industry influenced by factors from software upgrades to evolving style trends.

One area in need of improvement is in instructor skill upgrade. It is difficult for full-time instructors to continually keep skills current when they are no longer working in the industry. The college requires instructors to be the experts in new software yet offers little means for them to learn the new upgrades. We have applied for and received Staff Development grants for skill upgrades in past years, but this resource may not always be available.

We could benefit from an improved relationship with the Art Department. There are directly conflicting philosophies in our fields which create misunderstandings. Traditionally, fine artists have looked upon commercial art endeavors with disdain, as a sell-out. It can be difficult for a fine artist to comprehend the client-focussed, controlled work of our students. The total lack of acknowledgement of our student projects by the art faculty does not go unnoticed. Until recent years graphic design work was excluded from the student art show. There are so many areas in which our programs could collaborate yet we find it disappointing we have a more collegial relationship with the English department than we do with the discipline most closely related to us.



Given the above analysis and other findings of the SAC in this review process, prepare a set of recommendations that cover areas such as curriculum and professional development, recruitment and retention of students, obtaining needed resources, and being responsive to the community needs.

Curriculum

The needs of employers in the industry must be reflected in our curriculum. I recommend that we continually seek input from the industry to ensure that our program is matching the needs of employers. We should survey recent graduates to learn, first hand, how well they are prepared. We should seek funding to bring professionals into our program to assess student portfolios.

Professional development

Funding and release time need to be available for instructors to update technology skills. Instructors should continue to take advantage of the excellent professional development activities the school provides through the Teaching Learning Center, Library, Inservice and discussion groups. We need to find ways to encourage the part-time instructors to take advantage of these opportunities also.

Recruitment and retention of students

Recruitment is not an issue as our program is at maximum capacity. Retention of students into the second year is a concern. The biggest factor in attrition is the lack of information to prospective students regarding the rigorous nature of the field and the program. We have started a Spring term Graphic Design Orientation meeting and are currently redesigning our information materials. We are discovering what information students need in order to make an informed choice going into the program. The new information materials will spell out the time commitment students make in the program, the cost commitment and the competitive nature of the field. We hope that by being proactive, students will be better prepared and will have a better chance of staying with the program into the second year.

Obtaining needed resources

We are fortunate at this time to have a great deal of support for the technical needs of our program. The computer lease program now gives us confidence that the school is committed to support us with new hardware technology every three years. I recommend that this level of support remain.

Being responsive to the community needs

It is important to continue to offer the CEU courses. There is flexibility in the scheduling of these courses and we can respond to the requests from the community for courses much quicker than we can for the program courses. If a new technique or software becomes popular in the field such as Dreamweaver did last year, we can put a course together and meet the needs of the community within one term.

We will continue to be responsive to the needs of employers. We will survey the classified ads every week to see exactly what is being requested for job applicants. This way we can address the needs of both students and employers.



To ensure that curriculum keeps pace with changing industry demands and continues to successfully prepare students to enter into a career field.

Evaluate the impact the advisory committee has on curriculum and instructional methods.

We rely on our advisory board to confirm our choices for program direction. Most of the research on program improvement is developed by the full-time faculty. The Advisory Committee has been very helpful to us in analyzing trends that may influence program direction such as web design. They have been helpful in determining what students need in the field. The advisory board has no impact on instructional methods.

Review job placement statistics of students in your program over the last three years, including salary information where available.

We have observed it take graduates almost a year to find employment after completion of the program. This can often be attributed to unrealistic expectations of entry-level jobs by students. They often start out only applying for glamorous jobs where competition is intense, even for seasoned professionals. After about a year of rejection the students are more inclined to accept entry-level jobs and work their way up through the market. Institutional Research could supply significant numbers only on last year's graduates. Of 11 survey responses, 7 had jobs in the Graphic Design field.

Houston's Inc.	Graphic Designer	25,000/yr
Rose City Awards	Graphic Designer	19,000/yr
Rose City Awards	Graphic Designer	12.50/hr
KOIN-TV	Broadcast Designer	14.00/hr
Minuteman Press	Customer Service	9.00/hr
Self-Employed	Owner	28,000/yr
Freelance	Graphic Designer	20.00/hr



Student tracking by the program has resulted in the following information:

PCC Graphic Design Alumni

Prior 1997-1998	Employment
Bart Betz	Employment Guide
Jeff Jarrett	Bolt.com
Kirstan Johnson	Digitype
Connie Knepper	New Horizons
Jason Kzmarzick	cmd
Scott Linfoot	Bolt.com
Mo Salama	Gerber/Gard
Mark Schwander	Gerber/Gard
Heidi Stolen	Portland Tribune and PCC
Lane Vandevetner	Bolt.com

1998-1999	Employment
Matt Bernardo	Design studio
Meghan Forse	Imark Communications
Victoria Jeffrey	Freelance
Eric Johnson	Nike
Troy Kubin	Freelance
Melanie Letourneau	Michaels Crafts
Jamie Lisenbee	Oregon Zoo
Will Markusen	Oswego Company
Christian Messer	Freelance
Gabe Morgan	Continuing studies at Art Center
David Norman	Outdoorplay.com
Rosa Ramirez	Imark Communications
Anita Reuther	Freelance
Ty Berglund	Yen Lui Photography
Suzie Zell	Raized Printing

1999-2000	Employment
Ryan DeBardelaben	Bend Nickle Ads
Kari Dehn	PNCA
Jennifer Emery	Bolt.com
Kirstan Greenlee	Susan Brown & Associates
Bryan Johnson	KOIN
Ryan Johnson	Employment Guide
Peter Kellers	Red Monkey Ads and Ideas
Todd Landstrum	Web designer
Tu Ngo	Otis Art Institute
Sabrina Sacdalan	Design company
Wally Weiss	Minuteman press



Analyze program learning outcomes, competencies, and skills as compared to the business and industry needs today and in the immediate future.

Forecast future employment opportunities for students in your program.

Every learning outcome in the program is directly tied to what students will need “out there” to quote Ruth Stiehl in *The Outcome Primer*. Today these outcomes are current, but we will need to address them continually in order to be effective as a program.

In a healthy economy our students graduate from the program with design and technical skills strong enough to obtain employment in entry-level design positions. These students normally are in competition with graduates from other two-year as well as four-year programs. A majority of our students have competed successfully to gain job offers or to be placed in the top three applicants. We are especially confident that our two-year curriculum has been as effective as the four-year curriculum of other schools based how often our students beat out the four-year students for jobs.

The economy is not as healthy today and industry layoffs are forcing more seasoned professionals to vie for the entry-level pay range normally normally sought by our students. Now our students need to possess skills to compete with experienced designers. The job market is extremely tight and our students find an even more competitive field in front of them. In addition, the popularity of Graphic Design programs has grown at all schools in the area. There are more design graduates flooding the market now than at any other time in the past.

The best plan for interested students is to be committed to learning and producing the highest level of work while in school. Students may have to take on the responsibility of learning additional skills outside of the program such as web design. There will always be a job for the strongest candidate. The one who brings the most to the table is usually rewarded with the job.



Analyze any barriers to degree or certificate completion that your students face and describe the main reasons students leave your program before completion.

What they THINK they know is their biggest barrier:

The largest barrier for students coming into the program is the preconceived ideas about graphic design they bring with them. Students every year tell us they were unaware of how much time graphic design takes. Historically there has been a perception that good design magically happens. In *The Education of a Graphic Designer*, Steven Heller refers to this misconception as the mythical “Big Idea” or the “aha” moment. Students come into the program expecting to learn how to make good design ideas instantly pop into their head. They want to come up with the ONE idea. Instead they discover instructors who lead them through a process of exploration, of trial and error and the experience of throwing everything out and starting all over. It's not magic. It's a process and it takes a lot of work. Students who accept the time consuming process of graphic design usually succeed. Those who fight it become frustrated with the program and eventually make the decision to leave.

The school provides a state-of-the-art computer facility for students, yet many feel they need their own computer for their work in the program. We discourage this. Students working at home quite often isolate themselves from the help they could get at school. They miss the feedback of peers and the technological expertise the school provides. Especially in the first year, we prefer students to complete work in the supportive environment at school.

Every student comes into the program with grand assessments of their own computer skills and confuse computer skills with design skills. It is difficult for students to learn to rely on their own creative ideas and not on what the computer can do. Industry experts are now telling us they value the student with creative ideas over the student with computer skills.

Students are concerned about the high cost of presentation materials and computer output and will often try to find ways to cut expenses with inferior products. The industry demands the highest quality professional presentation and their student work will be judged by these tough standards when begin their search for employment.

We need to do a better job of communicating what graphic design education covers to students coming into the program. Once students are here we need to do a better job of following them to make sure they are staying on track. Students often resist advising, misinterpret the program requirements and fall short of what's needed when applying for graduation.



The main reason students leave our program is that they weren't aware of the rigorous demands of the program and the industry. They leave because it's hard. Yet Portland Community College is not unique in the incidence of high attrition. It's possible that this may just be a part of graphic design education. Below are the attrition rates in similar graphic design programs at community colleges in Oregon.

Chemeketa Community College:

45 first year students. 11-30 in second year
Attrition 76% - 40%

Lane Community College:

125 students taking first year Graphic Design introductory courses
Second year closed program of 25-35 accepted students.
Attrition rate is somewhat controlled by a closed 2nd year program.

Linn-Benton Community College:

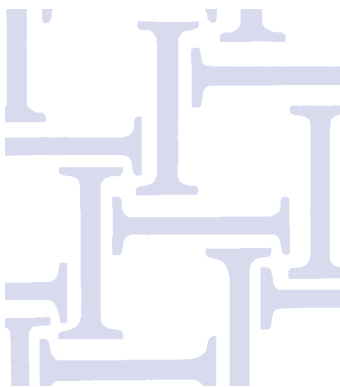
40 in first year. 20 in second year.
Attrition 50%

Mt. Hood Community College:

Closed entrance program. Sends out 300 application packets. 70 of those apply.
24 accepted into first year. 14-23 in second year.
Attrition 42% - 6%

Portland Community College:

60 first year students, 25-35 in second year
Attrition 55% - 33%



Summary

The Graphic Design program at Portland Community College offers a strong design education for students pursuing in a career in Graphic Design. The curriculum is rigorous in preparation for the competitive nature of the field. The faculty is dedicated to keeping students on top of technological and stylistic changes and the school provides the resources necessary to support an up-to-date computer facility. It is important we focus on the quality of the program rather than create additional sections just because there is a demand for courses. The market can only absorb a finite number of graduates and to create more graduates than the market can hold does not serve our students well.

The future success of our program will lie in our ability to continually assess the marketplace and change our program to meet industry employment needs with quality graduates. We must continue to match the high standards of the industry in order to prepare our students realistically for the demands of a competitive field.



Examples of student work

Student work



Illustration for Publication Course

Poster Design



Student work

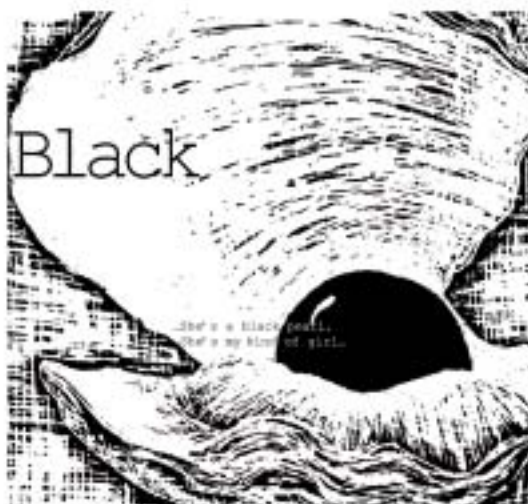


Illustration for Publication Course

Scratchboard



S
tudent work

BETAF

BETAF

Betraf

Betraf

betraf

BETAF

Designing with Type 1

Hand rendered
variations of existing
letterforms

BETAF

BETAF

S

Student work



Packaging Design



Student work

bright^{bat}

slow
leech

Wild
bird

Nasty
shoe

FAT
fill

HOT
stream

old
egg

frog
Wild

SCARED
BIRD

COOL
GLOVE

Nasty
Squirrel

WAVE

Computer rendered
Typographic
Variations

S tudent work



Brochures



Appendices

**Graphic Design Program
National Comparison**
Course breakdown
by credits

	Design	Computer	Typography	Fire Arts Drawing Basic Des	Printing Prod.	Photography	Art/Design History	Careers/survey	Marketing/Adv	Gen Ed.	Student Success Study & Research skills	Eng. Comp.	Illustration	Speech	Co-Op Ed or Studio	Interactive/Web	Electives	Total credits
Fayetteville Tech	17	9	3	5	-	3	-	2	5	6	1	5	4	3	-	-	6	69
Central Piedmont	19	11	6	6	-	3	8	-	-	6	3	4	2	3	1	-	-	72
Montgomery County CC	6	9	3	12	-	3	6	-	3	6	-	6	3	-	-	-	5	62
Guilford Technical CC	24	13	3	3	-	6	3	-	-	6	3	3	6	3	-	2	-	75
Alamance CC	24	6	3	3	-	6	3	-	-	6	3	3	2	-	3	6	-	68
Northwest Arkansas CC	9	9	-	15	-	9	3	-	-	6	-	9	-	-	-	3	-	63
Pima Community College	10	15	3	3	6	-	-	2	-	12	-	3	4	3	-	4	-	65
Comm. College of Denver	9	6	3	6	-	-	-	-	-	9	-	3	3	3	-	-	6	48
Tunxis Community College	5	10	6	9	-	-	3	3	-	15	-	3	-	-	-	-	6	60
Colorado Mountain College	15	6	6	6	3	3	-	3	3	6	-	3	6	3	3	-	-	66
Johnson County CC	12	4	6	15	6	6	-	3	-	10	-	3	3	-	-	-	1	69
Oregon Schools																		
MHCC	24	15	11	3	-	-	6	-	-	9	3	3	-	3	8	7	-	92
Chemeketa	31	16	8	10	3	8	3	3	3	10	9	3	-	3	5	6	-	103 + *18
LBCC	20	15	8	20	3	6	6	4		13		3	12	3				107
Lane	15	22	6	12	-	3	-	1	-	13	-	3	-	-	9	8	6	98
Art Institute	9	21	3	15	3	3	-	3	-	9	-	3	3	-	-	9	12	93
PCC Present	18	18	6	18	5	-	3	6	-	13	-	3	3	-	3	-	9	105
PCC Proposed	18	21	3	15	3	-	3	6	3	14	-	3	3	-	3	3	6	104

Appendix B

Graphic Design Program National Comparison Course breakdown by percentage of program

	Design	Computer	Typography	Fine Arts Drawing Basic Des	Printing Prod	Photography	Art/Design History	Careersurvey	Marketing/Adv	Gen Ed.	Student Success Study & Research skills	Eng. Comp.	Illustration	Speech	Co-Op Ed or Studio	Interactive/Web	Electives
Fayetteville Tech	24.4	12.9	4.3	7.2	-	4.3	-	2.8	7.2	8.6	1.4	7.2	5.7	4.3	-	-	8.6
Central Piedmont	26.2	15.1	8.2	8.2	-	4.1	11.0	-	-	8.2	4.1	5.5	2.7	4.1	1.3	-	-
Montgomery County CC	9.6	14.4	4.8	19.3	-	4.6	9.6	-	4.6	9.6	-	9.6	4.6	-	-	-	8.0
Guilford Technical CC	31.9	17.2	3.9	3.9	-	7.9	3.9	-	-	7.9	3.9	3.9	7.9	3.9	-	2.6	-
Alamance CC	35.2	8.8	4.4	4.4	-	9.6	4.4	-	-	8.8	4.4	4.4	2.9	-	4.4	8.8	-
Northwest Arkansas CC	14.2	14.2	-	23.7	-	14.2	4.7	-	-	9.4	-	14.2	-	-	-	4.7	-
Pima Community College	15.3	22.9	4.5	4.5	9.1	-	-	3.0	-	18.3	-	4.5	6.1	4.5	-	6.1	-
Comm. College of Denver	18.7	12.4	6.2	12.4	-	-	-	-	-	18.7	-	6.2	6.2	6.2	-	-	12.4
Tunxis Community College	8.3	16.6	9.9	14.9	-	-	4.9	4.9	-	24.9	-	4.9	-	-	-	-	9.9
Colorado Mountain College	22.6	9.0	9.0	9.0	4.5	4.5	-	4.5	4.5	9.0	-	4.5	9.0	4.5	4.5	-	-
Johnson County CC	17.2	5.7	8.6	21.6	8.6	8.6	-	4.3	-	14.4	-	4.3	4.3	-	-	-	1.4
Averages	20.3	13.5	5.8	11.7	2.0	5.1	3.5	1.7	n/a	12.3	1.2	6.2	4.4	2.5	n/a	2.0	3.6
Oregon Schools																	
MHCC	25.9	16.2	11.8	3.2	-	-	6.4	-	-	9.7	3.2	3.2	-	3.2	8.6	7.5	-
Chemeketa	25.4	13.1	6.5	8.2	2.4	6.5	2.4	2.4	2.4	8.2	7.3	2.4	-	2.4	4.1	4.9	-
LBCC	18.6	13.9	7.4	18.6	2.7	-	5.5	3.7	-	12.9	-	2.7	11.1	2.7	-	-	-
Lane	15.3	22.4	6.1	12.2	-	3.0	-	1.0	-	13.2	-	3.0	-	-	9.1	8.1	6.1
Art Institute	9.6	22.4	3.2	16.0	3.2	3.2	-	3.2	-	9.6	-	3.2	3.2	-	-	9.6	12.8
Averages	18.9	17.6	7.0	11.6	1.6	2.5	2.8	2.0	n/a	10.7	n/a	2.9	n/a	1.6	4.3	6.0	n/a
PCC Present	17.1	17.1	5.7	17.5	4.7	-	2.8	5.7	-	12.3	-	2.8	2.8	-	2.8	-	8.5
PCC Proposed	17.2	20.1	2.8	14.4	2.8	-	2.8	5.7	2.8	13.4	-	2.8	2.8	-	2.8	2.8	5.7

Prerequisites	Courses	Capstone Assessment Tasks	Intended Program Outcomes
<ol style="list-style-type: none"> 1. Intention to pursue a career in Graphic Design 2. ASSET test levels at or above MTH 60 and WR 121 3. Successful completion of the courses GD 120, GD 114 and PT 136 with a "B" grade or better. 	<p>GD 114 Designing with Type GD 120 Graphic Design 1 GD 122 Graphic Design 2 GD 124 Graphic Design 3 GD 140 QuarkXPress Design 1 GD 141 QuarkXPress Design 2 GD 221 Graphic Design 4 GD 222 Graphic Design 5 GD 223 Graphic Design 6 GD 228 Professional Studio Practices GD 229 Portfolio Preparation GD 239 Illustration for Graphic Designers GD 240 Adobe Illustrator Design GD 241 Adobe Photoshop Design GD 242 Combined Graphic Programs GD 249 Graphic Design Studio</p> <p>New Courses GD 000 Adv. Adobe Photoshop Design GD 000 Basic Web Design</p>	<p>At the completion of the program students will present a portfolio of graphic design work demonstrating the students' range of design and technical abilities. The portfolio will follow industry standards of presentation and will subsequently be used by the student to seek employment.</p>	<p>What do students need to do "out there"</p> <p>Concept and Design</p> <ol style="list-style-type: none"> 1. Develop the successful concept and design of communication materials for a variety of clients. <p>Technical Competence</p> <ol style="list-style-type: none"> 2. Demonstrate the technical skills to be able to produce professionally designed communication materials. <p>Professional processes and presentation</p> <ol style="list-style-type: none"> 3. Use accepted professional standards and methods for processes and presentation. <p>Project Management</p> <ol style="list-style-type: none"> 4. Organize and maintain all project elements in an efficient system.

Appendix E Library Resources

Library and Web Resources for Graphic Design [http](http://www.pcc.edu/library/)

<http://spot.pcc.edu/lrc/acordle/graphicdesign.ht>

Library and Web Resources for Graphic Design

<http://www.symbols.com/>

This is a really innovative way to search.

<http://graphicdesign.about.com/>

Other great resources here.

<http://www.altavista.com/>

Click on the images option before you begin looking.

http://dir.yahoo.com/Arts/Design_Arts/Graphic_Design/

This is a link that takes you to a listing of webpages in your field.

REX is the online catalog of PCC's three Libraries: Cascade, Rock Creek, and Sylvania. All books and audio-visual materials owned by the Libraries are listed here, along with their call numbers and campus locations. Keep in mind that most graphic design items can be found under the subject heading "graphic arts." Most of the materials are located under the call number 741.6.

<http://www.groveart.com/>

Grove Dictionary of Art isn't just a dictionary; it also includes an image collection, artist biographies, and links to other pre-evaluated websites.

Periodicals are also listed, but REX is not an index to the articles themselves. To find articles use Magazine Articles Online, also known as EBSCOhost. Most articles do not include the photos, drawings, and other images originally included in the magazine, but you can always locate the original paper magazine if we subscribe.

If you would like to access databases from home, please see these directions:

<http://www.pcc.edu/library/access.htm>

Please contact us by phone at 977-4500.

Page last updated October 2, 2001.

Appendix F - COOPERATIVE EDUCATION PT280: FALL 1998 through FALL 2001

FALL 1998

Lisa Dorn	Oregon Zoo
Carolyn A. Fuller	Providence St. Vincent
William Markusen	Oregon Zoo

WINTER 1999

Lisa Dorn	Oregon Zoo
Christina C. Herinckx	PCC/ Text Illustration
William Markusen	Oregon Zoo
Gabrielle Frances Morgan	Spicers Paper

SPRING 1999

Christian Messer	Will Vinton Studios
Lisa Dorn	Oregon Zoo
Carolyn A. Fuller	Providence St. Vincent
Christina C. Herinckx	PCC/ Sylvania Spin Office
William Markusen	Oregon Zoo
Emily E. Riester	Boise Marketing Services, Inc
Orlando Sanchez	Flying Rhinoceros
Robert Walter Weiss	Ten Angry Pitbulls

SUMMER 1999

Emily E. Riester	Boise Marketing Services, Inc
Robert W. Weiss	Ten Angry Pitbulls

FALL 1999

Patricia A. Blanchard	Kim McLaughlin Designs
Gina Marie Garcia	Digitype Imaging and Design
Aaron Gardner	KATU - TV
Kirsten Samantha Greenlee	Digitype Imaging and Design
Callie Hardwick	Washington County - Land Use and Trans.
Jamie Lisenbee	Oregon Zoo
Emily E. Riester	Boise Marketing Services, Inc

WINTER 2000

Gina Marie Garcia	Digitype Imaging and Design
Ryan G. Johnson	Jeff Dayne and Company
Calli Hardwick	Washington County - Land Use/Trans.
Imie Lisenbee	Oregon Zoo
Aaron Gardner	KATU Television

SPRING 2000

Ryan G. Johnson	Jeff Dayne and Company
Jamie Lisenbee	Oregon Zoo
Emily E. Riester	Boise Marketing Services Inc.

SUMMER 2000

George Tonsing	Portland Public Schools
Carol A. Cartier	The Trade Bindery

Melissa A. Gannon
Peter Kellers
Christian Messer
Wilhelm E. Weinrauch
Vanessa R. Wilson

Clackamas Review/Oregon City News
Red Monkey
Zap Graphics
Oregon Zoo
Fresh Cup Magazine

FALL 2000

Jan Besson
Carol A. Cartier
Jennifer Earhart
Angelia Martorana
Windy Randell
George Tonsing

Cameron Graphics, Inc
PCC/ Textbook Illustrations
Digitype Imaging and Design
Oregon Zoo
Working Solutions
Multnomah County Sign Services

WINTER 2001

Carol A. Cartier
Michelle Ramos
Carol Tittel
Robert Weiss

Oregon Dairy Council
The Employment Guide
Washington County Health and Human Service
Sir Speedy

SPRING 2001

Gina Fox
Marilee J. Thompson
Vanessa Wilson
Long Vang

PCC/ Cascade Job Placement
Garden Showcase/ Bridal Connection
Fresh Cup Magazine
The Employment Guide

SUMMER 2001

Carol Cartier
Julic Everhart
Ari Grossman-Naples
Kirsten Hegg
Emily Montgomery
Sherri A. Olson
Carol Tittel
Long Vang
Marla Wiese

Kim Maclaughlin Designs
Unisource Paper
PIP Printing
The Employment Guide
ZAP Graphics
The Employment Guide
Oregon Zoo
PIP Printing
Spicers Paper

FALL 2001

Jose Barbosa
Kenny Crippin
Jason B. Flugum
Lewis Goodluck
Aimee Heigold
Stephan Heger
Nancy Kasten
Sherri Olson
Marla Wiese
Marla Wiese

McFarling Printing, Inc.
The Employment Guide
Portal Objects
Lazerquick
Ankrom Moisan Associates, Architects
Too Much Coffee Man/Adhesive
Holly Stickley Photography
Oregon Zoo
Spicers Paper
another site/no paperwork yet

Course
Content
Objective
Guides

For Course Content Objective Guides please refer to the URL:

www.pcc.edu/edserv/ccg/GD/