

# CTE Program Review – Annual Program Update for 2021-2022

## PART A

### SECTION 1: BASIC PROGRAM INFORMATION

Program Name: **Graphic Design**

Program Faculty Department Chair(s): Savage

Program SAC Chair(s): Bohls

Program Dean: Flores

Pathway Dean: Wenger

Please highlight where your classes are offered.

Classes/Services offered at: SY / RC / HC

#### 1A. Program Structure

- Do you have a Competitive Entry or Admissions Process?
  - Competitive, based on admission criteria
  - Competitive due to limited capacity, based on order of application
  - Open entry
  - Other \_\_\_\_\_

The GD program is considered limited entry - we offer 72 seats per year.

In an effort to ensure an equitable and inclusive admission process, any student meeting course prerequisites is eligible to enter the program. Students can register for these classes based on priority registration as determined by PCC's registration process. All students who pass these four courses with a grade of "B" or better are admitted into the program. Prospective students are strongly encouraged to attend a GD information session where they learn about the industry, the program requirements and how to register for classes, the structure of the program, available PCC resources, as well as employment and transfer prospects.

## SECTION 2: REFLECTING ON DATA

All data cited below can be found here:

<https://www.pcc.edu/institutional-effectiveness/program-profiles/>

\*\*\*Note the row of Tabs just below your Bookmarks Bar. Begin on the Home Tab. This is where you will choose your selection criteria for your data. Return to the Home Tab whenever you want to change your selection criteria. See the Help and Data Dictionary Tabs as well as the Data Directions Document included in the email with this template for more information.

Please include data from at least the last three years and up to the last five years. A 3-year review is recommended. SACs may have unique circumstances and reasons for looking more or less broadly.

2A. Enrollments (SFTE) per year; Location (where course is taught); Modality

**SEE Student FTE Tab.**

2A1. Does this data suggest any questions that the SAC would like to pursue?

The data aligns with the SAC's understanding of their students and with industry trends observed by many professionals nationwide from 1985–present.

2A2. Do the data suggest adjustments be made in your program, such as schedule or course offerings, with regards to enrollment? If yes, what ideas/strategies do you have that you would like to implement or have help with?

The structured sequence of course offerings is heavily scrutinized by the SAC. Adjustments are made annually to maintain the streamlined nature of course offerings and their alignment to industry preparedness. This enables students to allocate their time and money without committing personal resources to extraneous courses.

2A3. Are there other data reports that you would find informative/useful with regards to enrollment? How would this information support decision-making for the program?

Data on subject area degrees earned prior to registering at PCC may prove useful. A growing number of GD students have bachelor's degrees in various subject areas. Two recent graduates had master's degrees (after indicating they were seeking applicants from PCC's program, one of the master's graduates helped to hire a 2021 PCC graduate 14 months after they had graduated themselves in 2020). Knowing which prior areas of study have greater frequency may

influence curricular decisions. The goal being to improve their career prospects in their desired field over the prior degree that did not deliver a satisfying career.

## 2B. Course Success Rates

*Data Definition: Success rate represents the percentage of students who successfully complete a course. It is calculated as:*

$$\% S = \frac{\text{Number of students receiving a grade of A, B, C, P, PR, or CM}}{\text{Number of students receiving a grade of A, B, C, D, F, P, NP, I, W, PR, CM, N, UP}}$$

*PR, CM, N, and UP are non-credit grades used in the Adult Basic Education program.*

*Success rates for gender and race are not calculated when the enrollment is less than 5. For any success rate that is not calculated, the total for that column is also not calculated.*

### **% Success By Course and Modality**

#### **SEE Modality Tab**

2B1a. Are there any courses with lower or higher pass rates than others (over time, over many sections, or a notably higher or lower rate)? If so, which ones?

The course with the lowest pass rate is GD 120. It is the first prerequisite course, and therefore does not experience the benefits of a cohort program course sequence. It is intended as an exploratory course and consequently attracts students who are not sure of their career pathway and may not intend to pursue graphic design as a career. We offer several sections of the class each term in order to allow student access to explore fundamental aspects of graphic design. If students do not intend to move forward in the program, GD 120 course credits can be applied to a General Studies degree or as lower division electives. All other GD course pass rates range from 84.6%–100% over the past few years.

2B1b. Are there any modalities with lower or higher pass rates than others (over time, over many sections, or a notably higher or lower rate)? If so, which ones?

The GD120 course mentioned above offers many more sections than any other GD course, which is another likely contributor to its lower success rate. Pandemic driven remote instruction is the only other modality. Not enough data exists for comparison of remote / in-person courses. All other GD course pass rates range from 84.6%–100% over the past few years.

## 2B2. Strategy Insights

What strategies have you used to maintain high success rates? What can be learned that might be applied to courses with lower success rates? What are possible actions to be taken to understand/address lower success rates? Please clearly explain how your discipline intends to explore content/curriculum, pedagogy/teaching, course material selection, etc. using culturally responsive teaching approaches throughout the next year. Try to identify a realistic one year goal.

So many strategies have been used to maintain high success rates.

- Maintaining curriculum relevant to industry qualifications for employment.
- Maintaining highly qualified FT and PT instructors from industry who improve over time.
- Maintaining three FT instructors available to all program students.
- Maintaining a dedicated support team (Dean Flores, advisor, faculty) available for 1-on-1 meetings.
- Maintaining program info sessions (student expectations align w/ pathway prior to registration).
- Maintaining a manageably sized program (aligning with industry needs).
- Maintaining an annual cohort of students taking courses at the same time.
- Maintaining open lab hours for both cohorts (hardware access and collaboration outside of class)
- Maintaining the same 2 adjoining classroom labs on 1 campus for most course offerings.
- Maintaining FT and PT faculty offices on the adjoining walls of the 2 classrooms.
- Maintaining 50 iMacs, 3 printers, 2 scanners, and a photocopier for students.
- Maintaining 4–6 iMacs with classroom software in the Sylvania library for students.
- Maintaining a structured sequence of annual course offerings.
- Maintaining a curriculum that is iterative and builds upon prior lessons.
- Maintaining use of in-class critiques for all work in progress (prior to project deadlines)
- Maintaining a grade “B” or better requirement in 1st-year ART and GD courses.
- Maintaining attendance policies that discourage repeated absences.
- Maintaining tutoring services for most GD software courses.
- Maintaining grading rubrics (often provided to students in advance).
- Maintaining class guest speakers from design industry (alumni included)
- Maintaining group critique practices (benefiting from the diversity of the cohort)

### **Culture of each annual cohort**

The GD course sequence has all students taking the same courses during the same 5 terms. Most of those courses facilitate several opportunities inside the classroom for students to share their work and their personal experiences with one another. This strategy serves to strengthen the benefits of the cohort model as well as provide opportunities for students to learn about each other’s diverse backgrounds and experiences. Encouragement to succeed comes from multiple voices in each class and carries into the students personal interactions outside of the

classroom. Several of these relationships have led to industry successes of alumni, months and years after graduation.

**Applied to courses with lower success rates:**

The introductory prerequisite GD120 course (with lower success rates) equitably enables more students to try a GD course before committing more time towards the degree. Many completers of the course do not continue to the GD course sequence, but are able to apply that course credit towards another degree.

**Understanding/addressing lower success rates:**

Over half of the courses in the GD sequence achieve 100% success. All other GD courses have success rates of 85% or higher. Success rates in this range demonstrate a respectable level of achievement. No actions are necessary to adjust the courses with 85% or higher success rates, as doing so would overload enrollment in subsequent courses in the degree sequence to levels that become less sustainable for annual graduates within the local job market.

It is also relevant to note that a probable outcome of increasing the number of sections of subsequent degree sequence courses to compensate for increased enrollment, would result in a decrease in the number of 2nd-year courses with success rates of 100%. This means a greater frequency of students who had completed more degree courses would not graduate on their anticipated timeline.

The GD program expanded its size in 2011 when they were permitted to hire a 3rd full-time faculty. It is not prudent to continue to encourage expansion of an academic program's enrollment without understanding the impact on individual students and graduates.

**Culturally Responsive Content / Teaching / Material In Annually Offered Courses**

Graphic Design 2 (GD 122) students are tasked with designing packaging for a Cultural Candy Bar project. They are randomly assigned a culture that they must research and then present their findings to the entire class. They pay particular attention to symbolism, colors, patterns, and well-known landmarks while avoiding cultural appropriation. They then design and illustrate a wrapper for a candy bar based on the information from their research, and paying close attention to their selected culture's color palette and symbolism.

Students in Graphic Design 3 (GD 124) experience a term-long Festivals of the World project. Students do research on festivals that take place all over the world, find a festival that interests them, and then do additional research on the area and culture. This multi-phase project includes creating an identity for the festival, a poster advertising an event that takes place at the festival, and packaging for festival-related products.

In the Design Studio class (GD 249) students work closely with Traci Francis to design and illustrate the Cascade Festival of African Films poster. All students in the class work on the

poster designs which are then submitted to the client. Once a selection has been made for that year's poster, the student is released from the other course projects and completes the other necessary collateral pieces for the festival. These pieces generally include: A brochure cover, postcard, website image, t-shirt/sweatshirt, animation image, and reception invitation.

In that same course, students work with Cherie Maas-Anderson in Modern Languages to design the American Association for Women in Community Colleges Conference, to design and illustrate the program cover, which must portray the year's theme.

Graphic Design 5 (GD 222) students dedicate the entire course to the development of a brand identity system for an internationally known region. This is the most comprehensive, single project they make during their time at PCC. Each student selects a region from a list of either countries or cities to research and thoroughly develop multiple solutions to promote its national tourism. All phases of the project are documented in a journal that will comprise about 10% of the portfolio content in the capstone course the following term. Showing this level of ability for such a challenging topic has regularly helped students get jobs, transfer to 4-year institutions, give presentations at industry events. The commitment to a project that involves research at various phases of development throughout the entire term yields a level of cultural understanding that has been appreciated by multiple guests of the students' final presentations.

## **Enrollment and % Success By Course and Student Demographics**

### **SEE Gender, Race, and Pell Tabs**

2B3. The data may indicate a pattern of inequities (in gender, race, or Pell eligibility) in student enrollment or success. Please clearly explain how your program intends to explore content/curriculum, pedagogy/teaching, course material selection, etc. using culturally responsive teaching approaches throughout the next year. Try to identify a realistic one year goal.

The YESS Program Data Reports supplied to academic programs on 9/23/2021 focus on success rates by race in course enrollments over the past year. The widest range in success rates for all included racial demographics for our program is

83.3% Black—93.9% Asian

This represents a respectable level of achievement, but shows a 10.6% difference between these 2 demographics. Black students represent the smallest demographic percentage (18 course enrollments).

The second widest range in success rates for all included racial demographics for our program is

88.9% Multiracial—93.9% Asian

This shows a 5% difference between these 2 demographics.

Multiracial students represent the second smallest demographic percentage (72 course enrollments)

If we were permitted to split the difference between the two smallest demographics, we could arrive at a more statistically significant success rate of 86.1% for a combined course enrollment of 90 students (black and multiracial).

This may represent a more statistically accurate 7.8% range in total success rates for all recorded demographics.

In all scenarios, the data appears heavily influenced by enrollment size of the demographic. Regardless of how it is interpreted, the GD program's 1,200 course enrolments over the past year have a success rate of between 83%–94%.

The most relevant factors influencing the above ranges in success rates are a structured sequence of synchronously instructed, rubric assessed courses in which all cohort students take annually offered classes during the same 5 terms. Industry qualified faculty with years teaching experience, a diligent program advisor, and fiercely supportive Dean help, too.

It seems relevant to note that the institutional effectiveness data provided does not necessarily provide an accurate and inclusive range of intersectional identities—such as age, income, location, language, ability, etc. We find that aiding a wide variety of needs helps “raise all boats” and lets students succeed regardless of ability. This concept does not directly address our program's racialized disparities of success rates (83.3%—93.9%), but motivates our program to improve the experience of all students enrolled in a class.

Our graphic design program is unique by not requiring a standard portfolio review before entering the program. This removes an enormous barrier to entrance.

In addition to the strategies listed in 2B2, we have also implemented changes that will aid these aforementioned identities, but will also aid all identities. Many of our instructors are now

implementing accessible class websites that will help students track work on calendars, download handouts and spec sheets, and access study guides.

Instructors are also creating video content for students to review and use outside of class. In addition, we are using the built in transcription features built into Zoom. These videos are also accessible by Disability Services, so they can add additional transcriptions and notes for students.

When our campuses are open, we supply Apple iMac computers for the students to use in class, as well as in open lab times. In addition, we suggest that our students use the iMacs or the laptops on loan via the PCC Libraries. We also give students access to printers, scanners, photocopiers, light boxes, a laser cutter, DSLR camera and related photography equipment and general workspace—both in class and in labs.

The introductory software classes offer basic computer literacy curriculum as well as instruction on basic navigation in an Apple environment. Our program also offers tutoring for our introductory software courses.

Our program is also designed around a strong student cohort model. Students participate in class and group critique—offering their classmates feedback on their work. Students are also encouraged to create critique and feedback environments outside of class, using technology such as Discord, Google Chat, and other social media platforms.

### **A realistic one year goal**

Most of our instruction is focused on a “how-to” approach to graphic design in order to prepare students for industry. Our program has been recently asked to add a “who’s who” approach to multiple courses from a greater range of visual examples that may be perceived to be inclusive (by a larger number of students). We have added an increased number of those examples to 4 courses sections during Fall of 2021 and plan to add more to several GD courses during the other 3 terms. Those courses will include the following question on the end-of-term course evaluations:

"Visual examples were relatable and included designers from a diversity of personal backgrounds."

2B4. What support does your SAC need to fully explore inequities in enrollment or student success? For example, are there any other data reports you would find useful to have related to student success?

Data showing the success rates of students organized by

- first language learned
- part-time employment (while taking classes)
- full-time employment (while taking classes)

## 2C. CTE Completions

### **SEE Awards Tab**

2C1. Is the program independently tracking student completions? Feel free to share your data sets here. Are there any program practices that positively influence completions? Are there any program practices that could be revised in order to more positively influence completions? Please explain.

Between 32–45 students usually advance to the second year cohort. Most of those students complete their degree after GD229 Portfolio Preparation in June. Some of them complete in the Summer or Fall terms after GD229. Not all students elect to enroll in all degree required courses.

#### **Practices that positively influence completions:**

- Maintaining curriculum relevant to industry qualifications for employment.
- Maintaining highly qualified FT and PT instructors from industry who improve over time.
- Maintaining three FT instructors available to all program students.
- Maintaining a dedicated support team (Dean Flores, advisor, faculty) available for 1-on-1 meetings.
- Maintaining program info sessions (student expectations align w/ pathway PRIOR to registration).
- Maintaining a manageably sized program (aligning with industry needs).
- Maintaining an annual cohort of students taking courses at the same time.
- Maintaining open lab hours for both cohorts (hardware access and collaboration outside of class)
- Maintaining the same 2 adjoining classroom labs on 1 campus for most course offerings.
- Maintaining FT and PT faculty offices on the adjoining walls of the 2 classrooms.
- Maintaining 50 iMacs, 3 printers, 2 scanners, and a photocopier for students.
- Maintaining 4–6 iMacs with classroom software in the Sylvania library for students.
- Maintaining a structured sequence of annual course offerings.
- Maintaining a curriculum that is iterative and builds upon prior lessons.
- Maintaining use of in-class critiques for all work in progress (prior to project deadlines)
- Maintaining a grade “B” or better requirement in 1st-year ART and GD courses.
- Maintaining attendance policies that discourage repeated absences.
- Maintaining tutoring services for most GD software courses.
- Maintaining grading rubrics (often provided to students in advance).
- Maintaining class guest speakers from design industry (alumni included)

**Revising practices that may positively influence completions:**

The rigid structure of our program's course sequence does allow students flexibility to determine when to take a few specified courses. These options are intended to empower a student to get the most out of their education aligning it with either their personal interests or career goals. These options unfortunately enable some students to make decisions that are not in their best interest, such as putting off a course to a later date (since it is not a prerequisite). Some students are less motivated to complete non-GD courses that are not required to be completed before enrollment in the capstone GD229 Portfolio Preparation course.

2C2. If different from your internal tracking (if you do it), what conclusions or observations are suggested by the graduation data provided in the Awards Tab?

The data aligns with our understanding detailed in section 2C1 above.

2C3. Is your program aware of any external influences that strongly affect program completion? For example, labor market impacts, business partnerships, or internship availability, etc. Please explain.

Yes. Most GD courses must be taken in specific sequence, which encourages completion. But there are some degree requirements that are not GD courses. Some students elect not to take some AAS Gen Ed course since most industry employers value a portfolio showing skills over a degree. A very small few try to complete their degree after beginning their career, but there is little motivation to do so.

2C4. Are you able to get information about graduate job placement/salaries for recent graduates? If so, please describe how you get that information, and what you have learned.

**JOB PLACEMENT**

A LinkedIn Alumni group enables us (and alumni) to have access to where students are working, as well as information about prospective job opportunities, which we post.

We also maintain an extensive excel spreadsheet of graduate careers over the past decade. We have learned that:

- there are multiple design employers who rely on PCC GD program graduates to staff their creative teams (between 2-5 people on a team).
- design employers do not differentiate between Bachelors and Associates design degrees.
- design employers favor AAS design degrees from students with a prior degree in another subject (anthropology, art, marketing, psychology, math, accounting, to name a few).

## **SALARIES**

The median starting salaries of graduates from the top Associates in Graphic Design degree programs (USA) are listed on GradReports.com.

<https://www.gradreports.com/best-colleges/associate-graphic-design>

Our program is currently ranked number 12 out of the 24 best on that list.

#9 The Academy of Art University (San Francisco)

Their median salary starting \$700 more than PCC GD

#20 Fashion Institute of Design & Merchandising (Los Angeles)

Their median salary starting \$3,700 less than PCC GD

These are the only other west coast graphic design AAS programs listed.

For tuition comparison, see section 4A.

We have learned PCC GD graduates earn salaries competitive with significantly larger markets (LA and San Francisco).

Other information about salaries come from graduates who are 2–4 years into their careers and are more comfortable volunteering information after they have advanced. We have learned that salaries vary greatly by specific design industries. We have also learned that most graduates are less motivated by salaries and more motivated by the work experience in specific industries.

For example, a 2018 PCC GD grad (and first generation student whose family is from Guatemala) accepted an offer of over \$100K in 2021. Of the contributing factors that lead to a salary most designers with more experience will never attain in their career, this young designer's motivation to develop (and publish online) highly creative work in a specific industry is the greatest contributor.

## **NETWORKING (job placement / salaries / negotiation)**

Another 2018 cohort graduate (also with Guatemalan heritage) transferred all their AAS in GD credits to PSU's bachelors in GD program. 3 months after graduating from PSU in 2020, they received competitive job offers from 2 Portland agencies during the same week (which is very rare in Portland's highly competitive creative market!). The young designer attributed this achievement to continual networking that began in PCC's GD cohort, was reinforced by GD228 curriculum, and remained constant throughout their 2 additional years at PSU (both of the 2018 PCC GD students remained close and attended industry networking events together).

Having 2 job offers increased the salary offerings, but the young designer chose the lesser pay that better aligned with their future career advancement goals. The designer's salary has continued to support their sibling's family for over 9 months. This young designer reports that most industry salaries for agency positions in the Portland market range from \$40K–\$70K. Both

2018 graduate examples above were a result of perseverance by the individual to continually work toward their career goals.

## SECTION 3: REFLECTION ON ASSESSMENT OF STUDENT LEARNING

### 3A1. Learning Assessment Reports

- X Multi Year Plan current and complete
- X 2021 Summary Data Report submitted
- X 2021 CTE Learning Assessment Report submitted

  X   2021 TSA submitted (Please check if TSA submitted)

Program Notes: If any of the above forms above was not submitted, please explain why. Feel free to add additional notes/ context as appropriate.

All up to date.

### 3A2. Assessment Reflection

Please respond to the question below, which relates to your SAC's 2020-2021 Learning Assessment Report to the Learning Assessment Council (LAC).

**Commendations:** The data was very thorough and nicely presented. Great datasets and report! This question: "Can the student produce work qualifying them for entry-level employment" is invaluable for students and industry. The reviewers commend the SAC for asking it! It sounds like the alumni are already surveyed and think highly of your program.

**Suggestions/Comments:** The reviewers suggest the SAC consider addressing additional criteria: "Consider the audience (down 2.77) and layout principles (down 2.69)" as those were slightly lower, along with typography (down 2.41, which was addressed).

**Questions:** Will the SAC consider ways to specifically evaluate and measure where the students are when they graduate, based on client feedback? Could there be a project more specific to this area based on industry responses?

## **SAC Response:**

### **Regarding Commendations**

No commendation is necessary for asking the question “Can the student produce work qualifying them for entry-level employment?” because this has been a program outcome for over 15 years.

No, alumni are not formally surveyed, but we have recorded individual praises from industry employers, employed alumni, and transfer institutions of the exceptional preparedness of PCC GD graduates. Two quotes from recent graduates are included in section 4A below.

### **Regarding Suggestions/Comments**

The spreadsheet of scored student artifacts may have been arranged in a manner that caused reviewers to misinterpret the change in scores from the prior assessment.

To clarify the change in scores for:

- “Considers the Audience” was down 0.08 (not 2.77)
- “Layout Principles” was down 0.13 (not 2.69)
- “Typography” was down 0.19 (not 2.41)

### **Regarding Questions**

Client feedback is tailored to projects a client specifically requests. Students take this GD249 Design Studio course (with actual client projects) in their 4th term in the course sequence. Client feedback could not be used to assess students when they graduate, but may be able to be incorporated into this GD249 Design Studio course during the fourth term.

The reason we cannot use client projects in their capstone course is because the students’ portfolios of work must remain the primary focus during their 6th term (which is directly before they apply their portfolio to either PSU or employment).

## **SECTION 4: ADDITIONAL ACHIEVEMENTS, CHALLENGES or OPPORTUNITIES**

4A. Is there anything further you would like to share about your program's achievements at this time?

### **ACHIEVEMENTS:**

PCC’s GD program is ranked number 12 of the 24 Best Graphic Design Associate's Degrees in the USA according to GradReports.com.

<https://www.gradreports.com/best-colleges/associate-graphic-design>

The score is determined by considering the cost of the degree, student debt, and the student reported salaries within the first year of graduation. The collected data is from 2019. The only

other west coast associates programs listed are:

- Academy of Art University in San Francisco – annual tuition is \$13,000 more than PCC
- Fashion Institute of Design & Merchandising – annual tuition is \$23,000 more than PCC

This is an equitable success for GD students. It is financially significant to their experience at PCC and in their lives for years to come. For median starting salary comparison, see section 2C4 above.

**The following is a list of recent student successes.**

1) The 2018 Design Equity Tournament held at a respected Portland agency had local designers compete (for 8 hours on a Saturday) to make design work for a non-profit that provides medical services to underserved communities in Portland. A team of GD students enrolled in GD229 Portfolio Preparation won the First Prize trophy. At the following year's 2019 Design Equity Tournament, the First Prize was won by another recent GD graduate.

2) From 2018–2020, 94.7% of GD program applicants to PSU's GD Portfolio Review were accepted. The 1 rejected applicant accepted a full-time position in the field 3 months after their AAS degree and has been working with that company for over 2 years.

3) A 2018 GD graduate has been instrumental in setting up a \$500 annual scholarship for Portland area, BIPOC, community college, graphic design students with coursework in printed layouts. Awarded by Timber Press publishing, the funding is free of restriction, but is intended to help develop the student's design portfolio. A 2020–21 PCC GD student won the first scholarship. This next scholarship recipient is scheduled to be announced this month.

4) In January of 2019, a professional portfolio event entitled "A Swift Kick In The Portfolio" was held at the Wacom Center. Due to the excessive number of submitted portfolios, the panel of local professionals selected the top 5 portfolios to discuss. 4 of the chosen portfolios came from GD229 Portfolio Preparation's most recent AAS graduates. The 5th portfolio came from a designer with a 2012 bachelors degree from Savannah College of Art and Design and over 5 years of professional experience.

5) The Graphis New Talent Annual book showcases the best graphic design work from students around the world every year. Awards are regularly won by students of art schools (Art Center, RISD, School of Visual Art, Miami Ad School) and universities (Syracuse, Penn State, Brigham Young, Purdue). PCC is the only community college whose students are repeatedly awarded every year since 2016. Please pull down to Portland Community College on the SCHOOL tab of the below link to view PCC's four 2021 award winners:

<https://graphis.com/competition/new-talent-annual-2021/recent-winners/>

6) In October 2021, the GD program received an unsolicited email from a June 2021 graduate that included the following statement:

"I'm beyond happy to have my first job in the US and in my dream career."

7) The following was provided by a 2020 GD graduate. It is long, but provides meaningful information about the Graphic Design program directly from a single student's personal perspective (6 months after graduation).

In December 2020, the GD program received the following email from a June 2020 graduate: "I'm pleased to announce that after 100+ applications but only half a dozen interviews (and a 6 hour graphic assessment) I landed a full time (remote) graphic designer position at PAE Engineers.

The graphic assessment was for PAE Engineers. They gave me a week to complete it but advised me to only spend about 6 hours on it (I probably pushed it to 7 making sure everything was snapped to my guides). They told me mine was one of the more robust entries and held pretty close to their graphic standards. Then I found out later another candidate got nixed immediately after it was apparent they didn't snap to THEIR guides. Haha. Attention to detail!

I've only just started but I can see that it's a good job, with good benefits, good people, doing hard work. I could not be doing the work I'll be doing without PCC's GD program. What I learned in two years was immense and the fact a company like PAE hired me with little other training is a testament to the program.

There were moments during the summer of COVID that I thought I wouldn't be able to make it. There were moments I doubted my abilities as a creative and questioned all my decisions up until that point. I nearly accepted an apparel design job at a company with a questionable culture, designing things that I did not align with, for less pay than I made at my dead end job before starting at PCC. Money is money and everyone's situations are different but I'm glad I held out instead, despite those doubts I had. I can help credit that decision to the relationships I developed over the course of the program. The cohort has been a significant source of feedback and camaraderie during the whole process and I'm sure will continue to be. But also the confidence you teachers instill in us along the way makes all the difference.

Every instructor played a role in my education. Whether it was the hard ass with great expectations or the one with wishy washy instructions who didn't tell us exactly what they wanted. Everything's a lesson as long as you put in the work.

Keep up that good work, and let your students know there are still good jobs out there and they're hiring Portland Community College graduates.

Happy holidays to everyone and enjoy winter break!

p.s. I'm sure it goes without saying, please share this message with the team and feel free to share with whomever as testimonial.

p.p.s. Also—I know I like to mention this a lot but—can I add that when I entered the program I was a father of one, and when I graduated I was a father of two? Like, whatever you got going on, you can do it. We're BADASS designers!"

4B. Are there any challenges not described above that you would like to note here?

PCC's priority registration system is an obstacle for some student demographics. These include student demographics who are more heavily motivated towards degree completion by their prior life experiences and current life circumstances.

4C. Do you see any opportunities in the near or long term that you would like to share?

The facilities Chemeketa Community College's program students have access to provide them with an experience that more closely aligns with industry. While we perceive PCC's program is able to achieve more with less, the biggest opportunity is the CT building remodel. We have provided slides of Chemeketa's facilities to the architects of the CT building remodel in an effort to enlarge the allocation of space and improve the layout of our dedicated facilities.

We annually make significant improvements that meaningfully impact students' experience related to preeq and coreq requirements, course sequence and scheduling, staffing, equipment, software, curriculum, tutoring, fees, etc. The motivations for each of these vary (advisory committee, related instruction, student debt, pandemic, etc.) and can involve lengthy discussion to explain, but all are intended to improve the educational experience or career prospects of GD students/graduates. We regularly collect anecdotal feedback from life experiences of PCC graduates that directly corroborates the successes of those efforts.

## **SECTION 5: INDUSTRY AND EXTERNAL ACCREDITATION GUIDANCE**

5A. Advisory Committee

Please check your Advisory Committee list at [Spaces](#). If it is not up to date, submit the current list to [academicaffairs@pcc.edu](mailto:academicaffairs@pcc.edu) and we can update Spaces for you.

Advisory committee roster is current as of: **December 2021**

Advisory committee rosters and minutes are now up to date for 2021.

Please summarize feedback/input that you have received from your Advisory Committee over the past two years, and outline actions that resulted from this feedback.

### **Software**

- Primary software courses remain relevant to industry
- Web basics recommended for visual designers resulted in new GD182 course in 2021
- Recommended U/I prototype software integrated into GD260 course in 2021
- Recommended Google Suite products integrated into most GD courses in 2019

— Recommended variety (over specialization) stresses relevance of both new and existing courses

### **Presentation**

- Process work recommendations changed grade rubrics in multiple courses in 2020–21
- Mockup recommendations have GD229 incorporating demonstrations / handouts in 2019
- Portraying confidence recommendation incorporated into GD221 and GD229 lectures in 2020
- Attention to detail recommendation added proofreading of classmates projects in GD249

### **Remote Work**

- Recommended collaboration application integrated into GD260 course in 2021

Are there any examples of successes you have had working with your Advisory Committee that you would like to highlight?

- Many recommendations reinforce current instruction with relevant experiences that are added to lectures.
- GD program's file management system adopted by multiple agencies in Portland.
- Some advisory committee members hire recent graduates.
- One advisory committee member recently hired an experienced alum from over a decade prior.
- Advisory committee members acknowledge the effectiveness of our highly structured training (in most categories).
- One recent grad provided info that led to an advisory committee member being hired at a higher salary.
- Current students receive answers to their questions from advisory committee members.
- Advisory committee info is always tangibly relevant to students who are about to graduate.

Does the SAC have any suggestions for ways that the Program and Pathway Deans could support the SAC and the Advisory Committee to work together effectively?

Allow SACs great flexibility in how they interact with advisory committee members (who are volunteers). Provide annual funding to feed advisory committee members on meeting days.

### 5B. Accreditation

- Do you have professional or programmatic accreditation? (This is a separate accreditation from PCC's institutional accreditation by NWCCU).

YES / NO

NO, the graphic design industry is regulated by a competitive, free market economy.