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1. Program/Discipline Overview

A. What are the educational goals or objectives of this program/discipline? How do these compare with national or professional program/discipline trends or guidelines? Have they changed since the last review, or are they expected to change in the next five years?

Prepare students for:
- Portland area's competitive, entry-level, graphic design job market.
- Portland State University's GD Sophomore Portfolio Review which qualifies them to enter the Junior year of PSU's GD BFA program.

When contrasted to other institutions and the last program review, these goals are more specific to the needs of PCC GD students who:
- must compete in a job market desirable to creative professionals with university and art school educations.
- rely on the ‘Block Transfer of AAS in GD degree credits’ towards PSU’s Bachelor's in GD.

Some of these goals may change in the next 5 years if articulation agreements develop with PNCA or OSU.

B. Briefly describe curricular, instructional, or other changes that were made as a result of your SAC’s recommendations in the last program review and/or administrative response.

The 2013 program review discussed exhibiting stronger evidence of the students’ process work in the final submissions for their capstone GD229 Portfolio course. As a result we have adopted the PSU GD program’s practice of requiring second year students to assemble a thorough record of process work for one of their projects. To encourage and facilitate this, the term-long project in GD222 requires students to generate multiple types of hand-rendered process work throughout the term. Lecture examples and course work in consecutive prior terms prepare students for these expectations.

In 2013 we also mentioned encouraging students to “explore more innovative unique materials in their project development.” More of our students were encouraged to use the PCC Maker Space for their projects. Some students found off-campus resources more conducive to their needs. The predominant tool used by students both on and off campus was a laser cutter. Using funds from VAPAD, the GD program was able to purchase a laser cutter and have FMS install ventilation allowing it to be housed between the 2 GD computer labs in 2017. Our first year cohort will be introduced to this technology by a course project in GD151, their second sequence course in vector drawing software.

The administrative response acknowledged the GD program's need to use curriculum development funds to update GD260 with “web design methodologies” with “relevant education, training, and real world experiences.” Nathan Savage, used funding to realign the course. Tracey Ullom was hired as part-time faculty with several years of web design experience to teach both sections. When Cece Cutsforth retired in 2015, John Bohls, a local designer with 20 years of web design experience, was hired as full-time faculty the following year and began teaching one section of GD260 in the Fall of 2016 along with

"The PCC Graphic Design program was very strict and overwhelming, but it benefited me greatly. I learned a lot of design critical thinking and technical skills. These skills completely align with the requirements of my work at Dark Horse Comics."

– 2017 PSU Grad
(2015 PCC AAS IN GD TRANSFER)
Tracey Ullom. They have been working together to refine methods of teaching design for this type of media. Their combined expertise has shown a significant increase in designing for digital media in the students’ portfolios as well as stronger websites of those portfolios. The later is often the primary requirement for applying to industry employment.

As use of mobile platforms has increased over the last 5 years, the accompanying technology has mostly shown its reliance on (and influence over) the design and development of the web. The GD program’s efforts to train people in this arena have been focused in 1) the application of design principles within the limitations of mobile platforms and 2) the experiences of the users of mobile devices. We also advise our students to consider that an increasing number of hiring managers will use smaller screens of mobile devices while viewing an applicant’s portfolio projects online. While there are obvious disadvantages to this trend, factoring in how their portfolio will be seen can help tailor student projects to apply for jobs.

Defining 2 program entry point (Summer and Spring) has strengthened our annual cohorts. The students have benefited from the cohort both in the class as a student and after graduation as a professional (cohort networking has aided in jobs at Dark Horse Comics (3), Nike (3), Powells Books (2) Bishops (2), Watson Creative (2), Sockeye (1), as well as multiple GD280A Cooperative Education internships from each of the following companies: Portland Monthly, Willamette Week, Artslandia, Castelli Cycling, Murmur Creative, and Design Aglow].

The administrative response suggested “an introductory course or two that could precede admission to the program, thereby giving students a taste of the program and an opportunity to see what things are like before entry.” We supported this in 2017 by making enrollment of GD101, GD 114, and GD120 required before officially entering the GD program in the Winter term and joining a cohort of students taking all 4 subsequent courses together that term.

The last GD Program Review discussed the excessive HVAC noise in CT109 classroom areas. Floating drop ceilings and instructor microphones were added which has not adequately addressed obstacles to communication between individuals within the classroom.

Rubrics for assessment of student submissions are now heavily used in both software and design focused courses. New faculty are supplied examples of GD rubrics to use or edit as they deem appropriate.

### 2. Outcomes and Assessment

**A. Course-Level Outcomes**

i. What is the SAC process for review of course outcomes in your CCOGs to ensure that they are assessable?

The GD SAC meets every 3-4 years to review/revise CCOG information for all GD prefix courses. Historically the process has taken 6-8 hours of a biannual “SAC Day” and scheduled if the SAC is not focused on the myriad of other administrative tasks that term. CCOG information may be updated for an individual course outside of this cycle if the course has been revised to realign GD Program Outcomes with industry requirements.
During a GD SAC CCOG review, Course Outcomes and their corresponding Outcome Assessment Strategies are discussed to determine which continue to be implemented by recent course offerings. GD's Outcome Assessment Strategies relate to submissions a student will make in the course for assessment by their instructor. Some Course Outcomes are assessed with skills tests, but the majority of submissions GD students make in their courses are assessed with rubrics either developed by, or supplied to, an instructor. The GD SAC has found rubrics to be a useful tool for assessing student submissions, which are intended to relate to the Course Outcomes. Many GD rubrics have partitions to provide separate grades for development of “creative solutions” and “technical proficiency” in an effort to provide students with assessed feedback of multiple Course Outcomes on one form. Each rubric grade is composed of multiple categories to provide students with nuanced feedback. Instructors are encouraged to make adjustments to submission rubrics to increase its efficiency as an assessment tool for Course Outcomes.*

However, the GD SAC disagrees with PCC’s policy that a Course Outcome should be “measurable and assessable.” Since Course Outcomes are required content on all PCC syllabi, the GD Course Outcomes were written to provide students with an accurate understanding of what the course intended to teach them to be able to do on their own. Assessment of the Course Outcomes is not mentioned on PCC’s Syllabus Standards for Credit Courses web page. The GD SAC agrees with this omission to PCC syllabi requirements as submissions students make in a course (and the corresponding assessment tools of those submissions) should remain under the jurisdiction of an individual instructor and are therefore subject to change more frequently. Some of GD’s Outcome Assessment Strategies have been written less accurately to allow for instructor discretion, but writing Course Outcomes in a manner that ensures they are “measurable and assessable” would add confusion to students’ understanding of course goals on their syllabi.

*Individual instructors making adjustments to the state approved Technical Skills Test rubric is not permitted.

ii. Identify and give examples of changes made in instruction, to improve students' attainment of course outcomes, or outcomes of requisite course sequences (such as are found in MTH, WR, ESOL, BI, etc.) that were made as a result of assessment of student learning.

Assessments of student portfolios in the capstone GD229 course have lead us to emphasize the importance of typography and generating process work in course projects every term. These areas are heavily scrutinized in PSU’s Sophomore Portfolio Review. Over the last 5 years, every PCC GD student who has applied to PSU’s Portfolio Review has been accepted into their GD program. We believe our focus in these areas has been a contributing factor.

Assessment of the state approved, annual Technical Skills Test results (conducted in GD242) showed confusion by some students on how to properly execute certain types of vector shapes in Adobe Illustrator. This year a new project was introduced into the GD150 course to give the students more experience with this type of shape building. We plan to reassess the TSA next year once the new cohort reaches that phase in their course sequence.

An assessment of surveyed results provided to GD alumni 9 months after graduation (discussed in section 2.C.ii. and 4D) indicated ‘Web Design’ needed to be addressed more within GD program courses. This reinforced the need to hire qualified GD faculty and restructure some curriculum as discussed in section 1.B. of this document. We believe the alumni job database appendix shows some evidence of success as a result of these changes.

Over the last 5 years, every PCC GD student who has applied to PSU’s Portfolio Review has been accepted into their GD program.
B. Addressing College Core Outcomes

i. Update the Core Outcomes Mapping Matrix. For each course, choose the appropriate Mapping Level Indicator (0–4) to match faculty expectations for the Core Outcome for passing students.

Refer to chart: Appendix A and B

C. Degree and Certificate Outcomes.

i. Briefly describe the evidence you have that students are meeting your Degree and/or Certificate outcomes.

Outcome 1: Apply concept theory and design in the development of printed materials that successfully respond to clients’ communication needs.

Being able to maintain a client through consecutive projects is evidence of the above program outcome. The majority of second year GD students create solutions for returning clients while earning course credit in either GD249 or GD280A because the solutions they develop meet the clients’ communication needs. Annually recurring clients include Cascade Festival of African Films, PCC Theater Productions, ASPCC campus communications, PCC Marketing Department materials. Other organizations who have repeatedly sought GD280A interns from the GD program include Portland Monthly, Willamette Week, Artslandia, Murmur Creative, Castelli Cycling, and Design Aglow. Many of the clients listed above have made significant financial commitments in order to secure the work of GD program students. Instead of hiring an unpaid intern from a local 4-year university, one of the fore-mentioned employers hired a PCC GD grad as a paid intern. This decision was based upon their experience with prior PCC GD program interns and the student’s portfolio of projects created within GD program’s courses. Other companies who have hired multiple GD program grads within the past 5 years include Dark Horse Comics, Nike, Oni Press, Powell’s Books, and Bishops. We are proud that PCC Graphic Design student and alumni work is greatly valued in the Portland job market.

Outcome 2: Demonstrate technical skills required to produce professional-level communication materials.

The GD program’s annual Technical Skills Assessment test of second year students provides evidence of our students’ ability to meet the above outcome. We are hoping to redesign and submit a new TSA for state approval in 2020 that will provide a more accurate and nuanced collection of technical skill attainment.

Outcome 3: Demonstrate professional graphic design standards and method to qualify for 1) entry-level employment or 2) transfer to a 4-year school.

Evidence of 1) entry-level employment can be seen in Appendix F, a spreadsheet cataloging the employment for the majority of PCC GD grads over the past 5 years. Evidence of 2) is that PCC GD grads who have transferred to a 4-year school have taken advantage of the Block Transfer Agreement we have with PSU. This requires successfully meeting the requirements of the PSU Sophomore Portfolio Review which includes a writing sample, portfolio of 8 design projects, and a record of process work for a project.
Each students’ submission is assessed by 3 PSU GD faculty. Over the past 5 years every PCC GD grad who has applied, has successfully been accepted as a Junior into the PSU GD program.

ii. Reflecting on the last five years of assessment, provide a brief summary of one or two of your best assessment projects, highlighting efforts made to improve students’ attainment of your Degree and Certificate outcomes. (If including any summary data in the report or an appendix, be sure to redact all student identifiers)

Though the LAC feedback was the least favorable of any of our assessments for multiple reasons, the 2014 focal outcome B assessment of surveyed recent graduates professional project types (appendix G) was the most useful towards improving the GD Program’s degree certificate outcome of ‘Demonstrate professional graphic design standards and methods to qualify for 1) entry-level employment or 2) transfer to a 4-year school’.

The results of the survey directed us to alter the curriculum of 3 GD courses and replace one CAS course with CAS106 Intro to HTML to better align with the type of work many of our alumni are doing in the field. It also guided us to hire 2 instructors with the professional qualifications to support students with this type of instruction. Please see section 1B, 2Aii, and 4D of this document for further details about the assessment driven curricular changes and new instructors hired.

iii. Do you have evidence that the changes made were effective by having reassessed the same outcome? If so, please describe briefly.

The changes made were clearly evident in students portfolios and portfolio websites. Some courses began teaching new curriculum that directly related to work graduates were doing in the field. However, the above assessment was not reassessed since it met with such an unfavorable response from the LAC.

Our early assessments of student portfolios gave us a wide swath of categories to evaluate. This helped us grasp both strengths and deficiencies of various portfolio criteria. The reassessments showed effective improvement in all categories.

In recent years, as we gained better understanding of procedures to conduct a “proper” assessment of targeted focal outcomes. We have been less successful at improving attainment of the focal outcomes. We still have more reassessments scheduled for future years, but we believe there is a multitude of influencing factors that affect the result of assessments. We have not yet conducted many reassessments, but not having the ability to control many variables has made deciphering the results from reassessments we have conducted frustrating. It can sometimes prove to us that the preliminary assessment drew inaccurate conclusions, justifying the need to continue assessing the same outcome for the purpose of conducting the assessment correctly.

iv. Evaluate your SAC’s assessment cycle processes.

What have you learned to improve your assessment practices and strategies?

The successes and failures of multiple annual assessments evaluated over the past few years has provided us with insight to the type of assessment practices appropriate for LAC assessment submissions. In order to foster a quantifiable assessment, we have found it best to control as many variables as possible.
One example of this is to streamline the rubrics so they have fewer rating options, which increases the likelihood of agreement among raters. While this sacrifices the finer details of each students’ evaluation, it enables a stronger analysis of collected data for the assessment.

We also learned that significantly extending the norming process is necessary to help control variables. Through norming discussions, multiple questions arise showing a need to improve the assessment tools and/or procedures. For this reason it is best to hold multiple norming sessions while revising the method with the goal of increasing accuracy of data collected. This can be time consuming, but it improves the ability to analyze the data for the annual report.

Norming procedures require a sample of student projects. We found that utilizing projects from prior years of the course to conduct norming sessions enables us to norm without decreasing the number of current year projects included in the assessed data. Having enough student projects to assess can greatly influence the effectiveness of collected data, even if you assess all students in a course.

v. Are any of PCC’s Core Outcomes difficult to align and assess within your program? If yes, please identify which ones and the challenges that exist.

GD faculty are hired under qualifications centered around their design education and professional experience in the field. This enables them to assess student submissions related to these qualifications. There are some PCC Core Outcomes GD faculty are not qualified to assess.

Community and Environmental Responsibility
Some of our classes, such as GD 249 (Graphic Design Studio), partner with community programs such as the American Association of Women in Community Colleges and PCC’s Environmental Center and Learning Garden and allow students to design and develop projects for those clients (see section 3.D. of this document for detailed descriptions of those projects) — however, assessment as to how students are applying scientific, cultural, and political perspectives to natural social systems has proven difficult as those clients seek creative solutions from GD students which are assessed with criteria based in design and/or technical proficiency. The clients uses for these solutions do not translate to assessable work by a student related to Community/Environmental Responsibility.

Self-Reflection
The graphic design program emphasizes self reflection through use of the iterative design process and weekly critique sessions. These critique sessions are structured as objectively as possible — with students required to replace subjective language such as “I like it because…” with “It works because…” as well as emphasizing use of proper design vocabulary — all of which can be used to develop the students’ ability to self reflect on their own academic skill and professional competence. However, due to the subjective nature of the graphic design field, self-reflection is difficult to assess in a quantifiable manner.

Cultural Awareness
While PCC GD students address multiple culturally focused projects (see section 3.D), they are assessed on design and technical proficiency. Awareness of other cultures is not conducive to assessment by graphic design faculty and their years of professional expertise.
3. Other Instructional Issues

A. Please review the data for course enrollments in your subject area. Are enrollments similar to college FTE trends in general, or are they increasing or decreasing at a faster rate? What (if any) factors within control of your SAC may be influencing enrollments in your courses? What (if any) factors within control of the college may be influencing enrollments in your courses?

The 3 sections of GD101 and GD114 are the gateway to entering the GD program proper the following Winter term, and regularly approach or exceed capacity. We do not anticipate this to change. We do not anticipate this to change due to the “program enrollment patterns” discussed in section 7.B. Fluctuations in course enrollments are dictated by other factors.

Graphic Design attracts many students due to the creativity implied by the name and the frequency of that name’s use in society. The expectations of the field are unknown to most beginning design students. Many students would be better suited for other creative fields (such as Multimedia or Interior Design). Unfortunately, those creative and career paths are less well known. So Graphic Design unintentionally becomes an initial catch-all for students interested in creative careers. Much of the enrollment fluctuations in GD are due to students changing degrees once they gain first hand knowledge of the GD program.

The Perkins Advisor for the design programs regularly conducts GD Student Info Sessions to communicate both the rigor of GD and introduce other creative degree paths available. This insight is disregarded by some incoming students who take usually between 1–7 GD prefix courses before changing degrees. This attrition generally enables us to anticipate a 2nd year student cohort to range between 24–38 students. The SAC hopes to continue to find ways of educating prospective students about GD before they begin taking GD courses. This month a cohort size of 38 students are completing their capstone GD229 Portfolio course. Their work will be presented in the North View Gallery on June 15th.

Another influencing factor of enrollments in GD courses is PCC’s priority registration system. This can prohibit some students with bachelor degrees or transfer credits from gaining access to GD101 and GD114. These students are often better prepared for GD courses and have stronger career prospects. Graduates are better served for a career by the AAS in GD than their prior Bachelor’s degrees. The SAC has considered a formal admissions process, such as a written sample or high school portfolio. However, while this may allow “more qualified” students to pursue the degree, it would inhibit less experienced students from qualifying for the program. The GD program’s current process (discussed in section 7.C.) supports a more inclusive admissions climate.

B. Please review the grades awarded for the courses in your program. What patterns or trends do you see? Are there any courses with consistently lower pass rates than others? Why do you think this is the case, how is your SAC addressing this?

Portland is an intensely competitive market for graphic designers of all skill levels. The GD program at PCC has established a high standard for students to achieve their AAS
degree in Graphic Design so they will be competitive with students completing 4-year degrees that are applying for the same entry level jobs. The PCC Graphic Design program is structured in a manner that encourages students to take a full load of GD classes each term in order to complete their AAS degree with their cohort year. While the courses are demanding, we have maintained high pass rates throughout the program. We do not see a significant change in grades awarded over the past 5 years. With the exception of GD120, the percentage of students achieving a passing grade in GD classes is consistently above 80%. GD 120 is an introductory course that is offered in higher numbers than any other GD course (8–10 sections per year compared to 2–3 sections per year of all other GD prefix courses). It provides all PCC students an opportunity to test the waters of the world of graphic design. The pass rate for GD 120 varies between 71–84% over the past 5 years. The enrollment for GD 120 is 3–4 times higher than all other Graphic Design classes also. Many students take this class as an arts elective class that have no intention of becoming Graphic Design majors. We do not see any challenges that need to be addressed regarding pass rates nor enrollment at this time.

C. Which of your courses are offered online and what is the proportion of on-campus and online? For courses offered both via DL and on campus, are there differences in student success? If yes, describe the differences and how your SAC is addressing them.

GD prefix courses are not offered online. Some ART and CAS courses required by the GD program do have online course offerings. We have not kept an accurate record of success rates of students in non-GD courses, but our faculty regularly hear from GD students every year that face-to-face classes provide better instruction and many GD students base some of their decision to enroll in the GD program because they have tried online resources for graphic design training and realize online tutorials do not support their needs. Section 4.C. of this document discusses this further.

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

Students in several different Graphic Design classes, including both first and second year courses, have been given project assignments that encompass Community Based Learning, Internationalization, and Sustainability. Some of these projects repeat annually and some are implemented in response to requests from other campus entities or directly from the community. These projects create learning opportunities that add depth and a real-world perspective which serve to enhance student learning. Curricular changes from educational initiatives are implemented on a by-project basis. These changes allow students to interact directly with a client, while still receiving guidance from instructors and feedback from peers. The following are some of the projects students have worked on in the last 5 years:

In 2017 the Assoc. of College Unions International awarded First Prize to a Housing Resources poster designed for PCC campuses by a GD280A Cooperative Education student interning under the ASPCC manager, Stephen Arthur.
<table>
<thead>
<tr>
<th>Project/Activity</th>
<th>Community-Based</th>
<th>Internationalization</th>
<th>Sustainability</th>
<th>Equity &amp; Inclusion</th>
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<tbody>
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<td>Cascade Festival of African Films</td>
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<td>PCC Equity &amp; Inclusion Awards Emblem</td>
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<td>WCC Annual Conference Cover</td>
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<tr>
<td>Alchemy Literary Magazine Cover</td>
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<td></td>
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</tr>
<tr>
<td>“Do One Thing” Anti-plastics Posters &amp; Billboards</td>
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<td></td>
<td>✓</td>
<td></td>
</tr>
<tr>
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</tr>
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<td></td>
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<tr>
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</tr>
<tr>
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</tr>
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<td>Culturally Inspired Packaging</td>
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</tbody>
</table>

In the last five years, students have addressed three of PCC’s Education Initiatives in various classes—Sustainability, Community-Based, and Internationalization.

- **Sustainability** was addressed in all Digital Illustration 1 classes between 2013–2017. Students were required to watch the movie “Bag It” and then design and illustrate the “Do One Thing” Poster or Billboard encouraging the public to reduce their use of disposable plastics. Students learn about the harmful effects plastics have not only on our environment, but also on our health.

- In 2015 Digital Illustration 1 classes again addressed Sustainability by working with the PCC Composting Initiative to design, illustrate and produce Composting Banners that were displayed in the Sylvania cafeteria, encouraging students and staff to compost uneaten food items.

- Another Sustainability project, in 2015 students in Digital Illustration 2 were assigned the task of designing the Sylvania Environmental Center Logo. Peter Ritson, the environmental center coordinator presented the project parameters to the class. All student work was submitted and the Environmental Center was thrilled with the quality and quantity of designs they had to choose from. The student who designed the selected logo was later hired by the Environmental Center to do addition graphic design work for them.

- **Internationalization** was addressed in 2016 when students in Graphic Design 2 were asked by the Office of Equity and Inclusion to design an Equity and Inclusion Emblem for their annual Curriculum, Teaching and Facilitation Awards. The client supplied the students with a rough sketch and we supplied the students with several strong design solutions.

- **Internationalization** is addressed when Graphic Design 2 students are tasked with designing packaging for a Cultural Candy Bar. 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. 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 also address internationalization with 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.

Internationalization is addressed in the Design Studio class. We work closely with Ronna Neuenschwander 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.

Community is addressed when we 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.

In Design Studio class we work closely with faculty advisor W. Vandoren Wheeler. In this Community Based project students design the Alchemy Literary Magazine cover.

In 2015 students in Design Studio redesigned the Recycling Bin Signage. Students worked independently. Their ideas were run by the client. With their feedback two different design directions were selected. Students were divided into two teams and both directions were implemented. The client then selected one design direction and worked closely with the student who initially came up with the design to complete all the require signs. Unfortunately, the new, easy to understand signs have yet to be implemented.

Design Studio students also took on the SW Neighborhoods Association “Slow Down” Road Signs. This project involved students art directing and photographing children, and then coming up with design concepts that would encourage drivers to slow down!

Design Studio students took on the Rock Creek Learning Garden Logo. The client gave students direction, and when final comprehensive designs were supplied, the client chose one design.

In fall of 2016 the Design Studio class was asked to work on the Sylvania Learning Garden’s Plant Identity Signage. The signs identify various fruit, veggies and herbs growing in the garden, and had a goal to be user friendly to various cultures and languages. The student who's design was selected even volunteered to do all hand drawn illustrations for the signs the garden needed, which was completed this year.

Once students advance to Graphic Design 5, they 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 develop in 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, make presentations at industry events.

Some GD internships enable students to directly address the community needs and promote equity. One of the annual interns taken on by the PCC Marketing Department developed
uniquely creative work for Whiteness History Month. Another intern for ASPCC made a poster for Housing Resources that won First Prize at The Assoc. of College Unions International. Most recently Factory North worked with an intern to have them supervise the design work created for their pro bono client, Harper’s Playground, whose mission is to support a more inclusive world for disabled children.

E. Are there any courses in the program that are offered as Dual Credit at area High Schools? If so, describe how the SAC develops and maintains relationships with the HS faculty in support of quality instruction.

The structure of the GD program’s cohort based course sequence enabled by its limited program entry points (GD 101 and GD 114 offered in Summer and Spring), does not support Dual Credit at the high school level. The GD program’s most introductory course (GD120) is already offered at 9 sections per year. GD 101 and GD 114 offer 3 sections per year in order to control the cohort size of GD program students. Offering more sections of GD120 would decrease opportunities for an individual student to enroll in those 2 gateway courses.

Additionally, the GD program’s instructor qualifications discussed in section 5.B. make it difficult to find Dual Credit teachers who meet those qualifications. In an effort to develop relationships with high schools interested in promoting “creative” degree paths at PCC, the GD program’s advisor and 2 full-time GD faculty presented a welcoming table at a Design Week Portland event for high school students supported by Cre8Path and Ziba Design. Information about GD and other creative programs at PCC was provided to this well attended event. The GD program plans to continue this relationship with Cre8Path.

F. Please describe the use of Course Evaluations by the SAC. Have you developed SAC-specific questions? Has the information you have received been of use at the course/program/discipline level?

The GD program has continued to use the following 2 SAC specific questions in all GD course offerings. “What helped you learn in this class?” and “What got in the way of your learning in this class?” These simple questions direct focus to important observations from the students’ perspectives. Our instructors have reported attempts to improve courses based upon the collection of answers to those questions.

The 2 SAC specific questions are also one of the tools used to aid in the evaluation of part-time faculty.

4. Needs of Students and the Community

A. Have there been any changes in the demographics of the student populations you serve? If there have been changes, how has this impacted curriculum, instruction or professional development?

In the past 5 years the GD program has experienced a growth in students who use English as their second language, specifically Asian and Hispanic students. This has impacted our
curriculum and instruction in an effort to address career oriented challenges related to the hiring of students in the following areas.

Writing
Attention to detail is a requirement of the field. Correctly written resumes, emails, project content, and project descriptions are required by almost all of the businesses who hire GD program students. GD students who transfer to PSU are required to submit a writing sample, using vocabulary learned in GD courses, that contributes to determining if they will be accepted into the PSU GD program in the Junior year.

The increase in typos, grammatical errors, and vocabulary deficiencies, exhibited by GD students has caused us to adopt practices to catch more of these. 1) Requiring students complete any writing well advance of assignment deadlines to allow more time for students to correct errors or visit the Sylvania campus writing center. 2) Initiating class exercises in which small groups of students swap their writing with other students to read over the work and suggest improvements. 3) Instructors supply checklists of written project content for a student to check another student’s work. These methods have been used in GD116, GD124, GD249, GD228, and GD229.

Speaking
Articulating information about graphic design projects is necessary for presenting on a job interview. We have increased the frequency of students giving verbal presentations in our program. Lecturing guidance and individual feedback for various types of verbal interactions have also increased in GD116, GD221, GD222, GD228, GD229, and GD244.

Confidence
Many PCC students experience a deficiency in an appropriate level of confidence. Some cultures exhibit behaviors which can be interpreted as a deficiency in confidence, such as excessively using the phrase “I’m sorry.” Several instructors have been increasing feedback and advice in an effort to strengthen soft skills that enable one to project confidence. This has been incorporated in GD228, GD229, and in individual office hour meetings.

Social Etiquette
Effective networking and business acumen require the development of office place soft skills. Some examples of these soft skills include making polite/formal introductions when meeting business professionals, easing into business conversations, and being respectful of other people’s time and attention. These kinds of soft skills are often overlooked but can have a significant impact in the impression made to prospective employers. GD228 and GD229 are again the courses that are appropriately suited for these kinds of lessons.

B. What strategies are used within the program/discipline to facilitate success for students with disabilities? If known, to what extent are your students utilizing the resources offered by Disability Services? What does the SAC see as particularly challenging in serving these students?

Common issues that present challenges specific to the design program are learning disabilities such as dyslexia and dyscalculia, as the graphic design industry requires detailed and exact measurements and an attention to detail when it comes to spelling and grammatical errors. In addition, the graphic design program’s emphasis on
precision, high standards, and tight deadlines can also impact students with anxiety disorders and depression.

However, PCC’s office of Disability Services has been a great partner. They have provided students with coaching, academic accommodations, and other tools that aid the students in the classroom. In addition, they have offered to help guide faculty members toward creating a more inclusive classroom environment for students facing disabilities.

Recently, graphic design faculty members have begun to work with Disability Services to provide training on working with students with Autism Spectrum Disorder in the classroom.

C. What strategies are used within the program/discipline to facilitate success for online students? What does the SAC see as particularly challenging in serving online students?

Maintaining the benefits of a cohort model, in which all students are taking the same courses during the same term, makes it challenging to add online course offerings. Success in the field is reliant on soft skills needed for face-to-face career networking and office teamwork. Additionally, the GD program finds it very challenging to compete with online software training services (such as lynda.com) that specialize in high quality, web-only instruction. It should be noted that we regularly hear from GD students who have used online training services and have found them limiting for comprehensive subject understanding and prefer the advantages a face-to-face learning environment provides. That said, feedback from our alumni indicates that the use of online services is a common professional practice and encouraged for regaining knowledge of prior learned techniques or a quick lesson about new skills while on the job.

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

In 2014 we provided a survey to students who had completed their capstone GD 229 Portfolio Preparation course (9 months prior) to indicate what type of design work they are doing by selecting from 47 different graphic design categories. We were surprised to learn that over 50% of those students were doing non-print work such as online advertising and website design. Additionally, one of our more successful recent grads from 2013 very quickly advanced to a Senior Digital/Web Designer position at Roundhouse, an advertising and design agency, and has recently become the Senior User Experience Designer for Mozilla. This information drove us to alter the curriculum of GD 260 Digital Imaging II in 2014 to focus on teaching visual layouts for digital environments. Tracey Ullom, freelance web designer, was hired as a part-time instructor specifically for this purpose and has continually proven to be valuable to the GD Program.

Subsequent feedback from both industry and our PSU transfer students guided us to replace our CAS111 Intro to Dreamweaver (3 credit) course with CAS106 Intro to HTML (1 credit). These curricular changes are further backed up by feedback from the PCC GD Program’s primary transfer institution, as the students entering their junior year at PSU are required to take PSU ART 341 Interactive Media I utilizing HTML to design for the web.
The PSU GD Program accepts more students from PCC than any other transfer institution. Feedback from PSU’s Sophomore Portfolio Review encouraged the GD program to alter requirements for GD 229 Portfolio Preparation to include a thorough documentation of process work developed for a single project. We reduced the number of required projects in the course to accommodate for this addition. This change also bolstered the portfolios of students seeking employment by highlighting the work that went into one of their more elaborate projects. It also caused us to emphasize process work in GD 122, GD 124, GD 221, and GD 222 to better prepare students for the process document in GD 229.

GD 229 Portfolio Preparation was further altered in 2013 to require all students to have an online version of their strongest portfolio pieces for potential employers to view prior to an interview. Feedback from the co-owner of the branding agency Factory North (who is also a graduate of the PCC GD Program) confirmed the reliance of using website development service providers for the design and creation of a large percentage of clients online needs. In 2016 the new full-time instructor incorporated the use of Squarespace into GD 242 Combined Graphic Programs (online software which almost all students have used for the prior mentioned GD 229 requirement).

GD 242 Combined Graphic Programs continues to be the evolving course it was intended to be, covering software and less traditional projects in order to address feedback from industry, recent graduates, etc. Mag Plus and Power Point were introduced from 2014-2015 to help students design layouts for tablet devices and business presentations. In 2017 these programs were replaced with instruction on designing layouts with Squarespace (see the paragraph above) and Keynote, which play an important role in creating professional presentations and websites for clients. Due to the shifting of multiple faculty positions (retirements, new hires, etc.) GD242 was taught by 2 different faculty in 2018. These instructors explored new curriculum which has yet to be evaluated by our SAC.

The alterations to these courses will better serve the GD students’ foundational design education needs. Additional feedback from industry has highlighted the importance of soft skills in prospective job applicants due to a perceived deficiency in the available workforce. These issues are discussed in section 4.A.

5. Faculty

A. Provide information on how the faculty instructional practices reflect the strategic intentions for Diversity, Equity and Inclusion in PCC’s Strategic Plan, Theme 5. What has the SAC done to further your faculty’s inter-cultural competence, and creation of a shared understanding about diversity, equity and inclusion?

The Graphic Design program features several projects that require students to research another culture to inform design solutions, while avoiding taboo imagery, appropriation, and offensive stereotypes. We have observed that these projects increase a shared understanding of the importance of diversity, and have an unintended, positive side effect — often, our international students will offer to share their experiences and knowledge of their country of origin with their fellow students.
In addition to this inclusive curriculum, PCC graphic design faculty are actively searching for new opportunities that provide a greater range of support and inclusion to our students.

Recently, a graphic design faculty member has spoken with representatives at the Sylvania Multicultural Center about beginning a partnership in which the MC can provide additional support around deconstructing stereotypes in art and design.

Graphic Design faculty also are looking at new ways to work with PCC’s Disability Services to provide better access to all students. Recent changes include new methods on teaching measurements and mathematics to students with learning disabilities (see section 4.B.), new adjustable seating and work tables, and opportunities for additional training.

During Winter 2018, all full-time GD faculty attended a seminar on deescalation in the classroom led by Becca Parker-Love. This informational guidance will help GD faculty develop empathetic classrooms by encouraging instructors to refrain from comparing personal experiences to that of their students. We also learned to use class break time as a tool to reduce unexpected tensions in the classroom. These methods of instruction and student interaction will help create a more inclusive environment and have already proven helpful for a student with Autism Spectrum Disorder.

Full-time faculty member Daniel Soucy has regularly attended PCC’s Staff and Faculty of Color Luncheons for the last four years. Each of these luncheons feature a guest speaker who speaks on issues of diversity and inclusion in higher learning. In his previous role as Senior Designer for PCC’s College Advancement, Daniel attended trainings on critical race theory, equity vs. equality, deconstructing stereotypes, and the creation of inclusive spaces with an emphasis on disability-accessible locations.

The current GD Department Chair attended several seminars led by Dr. Leticia Nieto which has encouraged understanding of societal “Rank”, “Agent” group privilege, and how these can affect individual perceptions of equity by various groups.

In Fall of 2017, the GD program’s full-time faculty, support technician, and Perkins advisor participated in a workshop collaboration between the OEI and VAPAD division about fostering a comfortable classroom environment for trans students. The GD Department Chair participated in a role playing exercise which enabled VAPAD faculty and staff to observe the strengths and weaknesses of an instructor attempting to address intolerance of a trans student’s rights in a class setting.

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

None. In 2010 the instructor qualifications were made more rigorous to align with the competitive nature of the field. All FT faculty and 6 part-time faculty were hired under the new qualifications. This constitutes between 70–75% of GD Faculty teaching in the 2017–2018 school year. The changes to instructor qualifications have served to provide relevant curriculum to students based upon their instructors’ professional experience working in the field.
C. How have professional development activities of the faculty contributed to the strength of the program/discipline? If such activities have resulted in instructional or curricular changes, please describe.

Daniel Soucy

Daniel Soucy is a member of the National Council for Marketing & Public Relations and the Council for Advancement and Support of Education. These are developmental organizations for college marketers, designers, public relations, government relations, and other members of college advancement teams. NCMPR focuses on community colleges, 2-years schools, and tech schools whereas CASE covers all higher ed. Both organizations serve schools in the US and Canada.

Daniel has attended and presented at various district and national NCMPR and CASE conferences, and has received several awards from both organizations (his team would win 3–8 NCMPR awards per year and 1–2 Case awards per year).

Daniel also serves on both PCC’s Copyright Committee and has a decade of experience serving on PCC’s Pow-Wow Planning Committee.

Daniel also has years of experience owning and operating his own freelance graphic design business. He is happy to share his experiences and insight on that topic with students.

Daniel’s background has added extra curriculum covering some of the overlap that graphic design has with the marketing industry, as well as covering copyright and intellectual property laws in a in-depth fashion.

John Bohls

In 2016 John Bohls was hired as full-time faculty. John is completing his second year teaching at PCC this spring. He brings 20 years of experience working as a graphic designer in Portland at several highly respected design studios.

Recently, John attended An Event Apart Web Design Conference in Seattle to learn more about current best practices for web design and development. This particular conference brings the leading experts in the field together to share insights about process and technology advances. The knowledge gained has proven valuable in influencing the lessons about designing for interactive media in his classes.

John also participated in a brand new AIGA event last May called The Mix. He was asked to participate as a professional portfolio reviewer and panelist for this event which connects small groups of students with design professionals to provide advice and constructive critique of their student portfolios. Being involved in this event gave John the opportunity to engage with other Portland area students (not PCC) and designers from a wide range of companies. The discussions brought to light many introspective ideas that contribute to a designers work and process. This insights gained have influenced how John engages with students during critique. Being aware of the range of opinions and motivations makes him a more empathetic teacher.

Nathan Savage

After filling the department chair vacancy in 2015, Nathan began entering freelance projects to industry award publications in an effort to promote the PCC GD program. These submissions met with surprising success resulting in the words Portland Community College appearing in nationally respected design books, magazines, and websites.

“The GD program was fun, challenging and prepared me for a career in design that is far more fulfilling than I imagined.”

– 2013 PCC Grad
(Senior UX Designer at Mozilla)
Creating work at this level encourages students to push their work farther and enter their projects into student competitions (over a dozen student award winners since 2015) which is an excellent way to develop professionally respected content on a student's resume.

Nathan Savage attended 2 Mathys Potestio panel discussions of local HR department representatives about what they are looking for in a graphic designer's resume. This information has helped shape lecture material in GD228, GD229, and student guidance in GD280A. Additional attended events which have provided professional insight are:

- Design Week Portland: Cre8path Advisor for High School Students at Ziba Design - 2018
- Spark/Freelancers Union: Networking with Purpose - 2017
- Sylvania Creates: Graphic Means screening (featuring Cece Cutsforth) - 2017
- Design Week Portland: Eddie Opara/Pentagram presentation at PNCA - 2017
- Swift agency hosts: Andy Cruz/House Industries presentation - 2016
- Show And Tell: Art Chantry presentation at PSU - 2016
- Creative Mornings: Jelly Helm presentation - 2016
- Society for Typographic Aficionados: TypeCon Portland - 2015
- AIGA: Paula Scher presentation at Revolution Hall - 2014
- Oregon Design Educators: at PNCA - 2014
- AIGA: Design Educator’s Conference (Norfolk, VA) - 2013
- AIGA: dMob Creative Professional Networking (multiple dates)
- PSU: Be Honest student work exhibitions at W+K (multiple dates)
- PSU: Fresh graduating portfolio exhibitions at various locations (multiple dates)
- Type Directors Club: continual member since 2001

More direct professional development activities affecting our students were realigning the curriculum of the GD260 course mentioned in section 1.B. and formalizing the PSU BFA articulation agreement discussed in section 7.F., the later requiring course changes of ART212 or ART213 to help our students transfer more degree credits to a BFA from PSU.

The GD program is heavily supported by part-time faculty whose careers are not always able to accommodate a teaching position at PCC. The following list of part-time faculty accepted courses offered for the 2017–18 school year.

- Damien Gilley is an environmental artist who is regularly commissioned from Portland to Dubai.
- Angie Martorana is a freelance designer who is well connected to printers and paper suppliers.
- Robert Perry is a full-time designer in the PCC Marketing Department.
- Deb Schwing is the GD support technician who keeps our equipment and teachers in check.
- Kate Simon is a freelance designer and the only faculty teaching GD at 3 PCC campuses.
- Dave Syphers is a full-time designer at Nike.
- Tracey Ullom is a freelance designer who maintains a roster of clients for print and web.

Aubree Holliman, Andrei Slobtsov, and Stan Strocher just taught their first courses at PCC.
6. Facilities, Instructional and Student Support

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

In order to train graphic designers for the competitive job market, the GD program attempts to mirror the real-world equipment of professional workspaces with individual computer workstations, two professional scanners, three printers, a copier, light tables, and critique areas.

Providing students with 2 classrooms of computer workstations and lab time sets PCC’s design program apart from other GD programs in Portland, who require that students supply their own laptop computers. However, the student workstations are now four years old. They exhibit degraded performance resulting in significantly slower processing speeds. A system error and a crash of InDesign software recently affected 4 students during the timed examinations of their in-class skills tests. Additionally these computers are the main tools many GD students use to do their homework. They are essential to student success in our program. Having up-to-date, dependable, student workstations is a top priority for the GD program. Please read section 8.B. concerning the most valuable classroom resource our facilities offer to GD students.

Recent additions to GD classrooms include a product photography station that allows students to professionally reproduce projects for their portfolios. In 2017 a large format laser cutter was installed between the 2 computer labs. Laser cutting technology has enabled students to produce professional quality package design solutions (including the first PCC student Gold award winner in Graphis New Talent Annual 2017).

Section 8 (Recommendations) discusses the issues with the 2 classroom projectors and the acoustics of CT109. Improvements to these would impact the students’ interaction with course content.

In recent years, the PCC’s network and server has unexpectedly been off-line in the middle of a school term on multiple occasions. This results in students not able to access their files and potentially missing deadlines. Instructors have reported server issues that also prohibit their access to student files which impedes timely grading of student work. It is not uncommon for server maintenance to also affect the classroom printers that rely on the college’s network.

B. Describe how students are using the library or other outside-the-classroom information resources (e.g., computer labs, tutoring, Student Learning Center). If courses are offered online, do students have online access to the same resources?

Allie Flanary has purchased multiple publications suggested by the GD SAC to provide information and visual references to students. This includes some nationally recognized graphic design award annuals featuring work created by students in PCC GD program classrooms which is intended to provide inspiration for GD student projects.
Some instructors have taken students to the Sylvania library for informational presentations about copyright and infringement. This topic can be especially confusing for GD students to process as they develop a portfolio of creative work to transition into a career in design.

Daniel Soucy teamed with Sylvania library staff to create a display of projects from GD 122. This project tasked students with redesigning a book jacket to a literary classic. Students were required to read an assigned book and research the author. The book covers were all pulled from the public domain and also instructed students on fair use. This display garnered attention around campus, including a brief news story on the pcc.edu home page.

When the 2 GD computer lab classrooms are not able to support lab time, some students choose to use the iMac workstations in the library, if they are available/working.

C. Does the SAC have any insights on how students are using Academic Advising, Counseling, Student Leadership and Student Resource Centers (e.g., the Veterans, Women's, Multicultural, and Queer Centers)? What opportunities do you see to promote student success by collaborating with these services?

The Graphic Design students have access to a Perkins funded advisor, Arlene McCashew. Students are supported in academic planning and goal setting, learning effective study skills, time management, navigating PCC and Financial Aid policy and procedures, facilitating communication between faculty and student; as well as student engagement and resource referral, all on a regular basis. Arlene also participates in discussions surrounding our articulation agreement with PSU to ensure a smooth transition for students wishing to pursue a four-year degree in Graphic Design. Prospective GD students attend a program information session. These sessions provide a comprehensive overview of the field of Graphic Design, employment information, program and degree requirements, information about alternative creative careers, and how to get started at PCC.

One of the strengths of the student support aspect of the program is the faculty collaboration with the program advisor. The faculty work very closely with Arlene to assess student needs and ensure that students are well informed about the various student resources that are accessible to them. Students are encouraged to meet with Arlene at specific momentum points during their program; specifically twice during the first year of the program and once during second year. Arlene also makes regular classroom visits and attends student presentations. These visits provide students an opportunity to get to know their advisor and increases the likelihood they will reach out when they need help in the future.

Referrals to additional resources are made at advising appointments, or as assessed by faculty in the classroom. We work closely with the Counseling office, Disability Services and the various Resource Centers, to ensure that students get the resources they need to be successful in our program, and engage in their own educational process. Utilization of these resources has been invaluable, particularly with new students and students who struggle during the first or second terms of the program. Students are less likely to require additional resources as they progress to second year.

Students are encouraged to engage in student leadership and in the various student centers. In the past, students have been employed at ASPCC and been active in the Veterans Resource Center and the Women’s Resource Center. However, because of the rigor of the
program, students find that the demands of the program can make time management challenging. So it is particularly important that we help inform students of the various opportunities available to them. This is also why collaboration between faculty, advising and the various resource centers is so important.

7. Preparing Students to Enter a Career Field

A. Evaluate the impact of the Advisory Committee on curriculum and instructional content methods, and/or outcomes. Please include the minutes from the last three Advisory Committee meetings in the appendix.

The GD program's Professional Advisory Committee serves as a sounding board for addressing the program outcome of preparing students for entry level employment. It guides curricular decisions about training in software, soft skills, and expectations from employers in the field. Having insight from seasoned professionals currently working at respected design related businesses also helps us understand what our students need to acquire a higher level position with a stronger probability for career advancement.

All of the GD Professional Advisory Committee have 4-year degrees and years (in some cases decades) of working in the field. Their experiences and perspectives are different from that of a recent community college grad. In an effort to gain additional information relevant to our students, the GD program began an Alumni Advisory Committee of recent grads to provide practical insight that closely aligns with the experience our currently enrolled student are likely to encounter during their upcoming job search. This year's panel consisted of recent, full-time, graphic design hires from Nike, Dark Horse Comics, Sockeye (a highly respected design agency), and a designer from Powell’s Books (hired soon after networking with the employer at last year's annual GD portfolio show). These alumni know what it means to seek employment with a community college degree and successfully acquire a highly sought-after position while competing with applicants with 4-year degrees and/or professional experience. Their input is incredibly valuable to GD faculty and has an influence on curriculum.

B. Describe current and projected demand and enrollment patterns for your program. Include discussion of any impact this will have.


College wide enrollments appear to be influenced by economic conditions. When the economy/employment rate is doing poorly, enrollment is higher. When the economy is showing signs of recovery, enrollment is lower. While enrollment is low, there are more employment opportunities for graduates, which translates to success for most CTE programs. This makes enrollment and student success inversely related.

Our program limits the number of students permitted in the GD major. We do not experience significant enrollment fluctuations from a prospering economy. Instead our graduates are able to find employment opportunities at a quicker rate than in a declining economy. So a decrease in college enrollment (due to economic recovery) increases student success for GD graduates.
C. How are students selected and/or prepared for program entry?

The selection process of students into the GD program provides access to the degree with no training in art nor computer software prior to taking courses at PCC. The priority registration system (students with more PCC credits register first) selects which students are able to gain access. After enrollment in all 3 courses of GD101, GD114, and GD120, students are permitted to declare a major or Graphic Design. After completing all 3 courses with a final grade of “B” or higher, they are permitted to enter the GD program during the Winter term. GD120 Graphic Design 1 is our introductory course offered every term. GD101 and GD114 have limited offerings in Summer and Fall to maintain a maximum of 72 students permitted to apply. Those 2 courses frequently fill to capacity.

Basing program entry on PCC’s priority registration system has pros and cons. While it does mean that students with prior degrees who are better prepared for the rigorous program courses are less likely to gain access to those 3 courses, it also means that students with no prior art education have an opportunity to enroll in a program capable of preparing them for a creative field (if they are able to commit to their education). However it should be noted that the prior group have a higher rate of completion and stronger opportunities to start a creative career at a higher level for more pay.

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

PCC Graphic Design graduates are well received in the competitive, Portland job market. A database of PCC GD alumni employment over the past 5 years can be found on appendix F. Unfortunately, job placement data of recent graduates does not provide enough yield of individuals to assemble a forecast of entry-level employment trends for the field. Reputable sources for employment forecasts found online indicate the national average for job growth in graphic design over the next 10 years will be around 4% (slower than the national average for all jobs at 7%). However, forecasts for graphic design job growth in Oregon is predicted to be 13%. Specialized areas of graphic design that include web design and development are expected to grow at even higher rates that may exceed 30% growth.


Forecasting aside, Graphic Design remains a highly competitive field where a large percentage of entry-level positions are filled by candidates with bachelor's degrees. Fortunately, a bachelor's degree is not a requirement to work in this field. What gets candidates jobs as graphic designers is the quality of work in their portfolios combined with additional personal and technical skills that match up with the needs of individual employers. So having specialized skills or supplemental degrees can make a significant difference in a graduate’s employment opportunities and salary levels.

Salary information is less easy to attain from graduates. Feedback from the advisory committee and some recent PCC GD grads indicates salary ranges for 1–2 years of employment to be between $32K–$60K. A few recent grads, who have increased their skill set during 2–5 years of experience working in Oregon, have reported earning salaries between $75K–105K, which is far above the national average for the field.
E. Please present data on the number of students completing Degree(s) and/or Certificate(s) in your program. Analyze any barriers to degree or certificate completion that your students face, and identify common reasons why students may leave before completion. If the program is available 100% online, please include relevant completion data and analysis.

Section 7.C. above discusses how students are able to enter the program with no prior training in art and software. In order to facilitate this level of access, the GD program requires students maintain a final grade of 'B' or higher in all 100 level GD and ART prefix courses to advance to subsequent courses. Each annual cohort is comprised of students who were able to maintain focus on their studies to achieve these final grades. After students have entered the program during the Winter term, about 75% of them are able to successfully advance to 200 level courses (beginning in the Fall) which have a less rigorous final grade requirement enabling us to maintain the 2nd year cohort to Spring term graduation.

The barriers to 1st year students leaving the GD program before completion are:

- Acquiring employment in some creative field
- Not utilizing support (office hours and the GD tutor)
- Not utilizing cohort facilities (computer lab hours)
- Maintaining too many part-time job work hours while in school
- Prioritizing family/marital commitments over earning a degree
- Confusion over the training required by the field

The largest contributor to non-completion is that GD course homework requires a significant time commitment outside of the 24 hours per week they are in GD prefix courses. Our Perkins advisor has noticed students are eager to register for Graphic Design because it is a recognizable name that sounds fun, regardless if they have significant interest the kind of work required by the degree and the field. There is also the occasional student who is unable to continue the degree due to an unexpected life circumstance.

Once the students begin 200 level GD courses in the Fall, 90% complete their degree before the following Fall term. The remaining 10% need to:

- Take a course they have put off
- Retake courses they did not pass

Most are able to complete the degree when the course is offered the following year. Others are less inclined to pay for courses after they have already secured employment.

F. Describe opportunities that exist or are in development for graduates of this program to continue their education in this career area or profession.

The PCC GD Dept. Chair and Perkins Advisor met with PSU’s GD Dept. Chair, Kate Bingham-Burt, and ART Advisor, Anna Pittoni, in Fall of 2017 to formalize the Block Transfer of PCC AAS in GD credits towards PSU’s new BFA in GD degree. This articulation agreement enables a PCC GD grad to enter the Junior year of the PSU GD program after passing the PSU Sophomore Portfolio Review Process, and earn a Bachelors in GD 2 years after earning and AAS in GD from PCC. In the past five years all PCC students who have applied have been accepted. According to Kate at the aforementioned meeting, PCC...
supplies more transfer students to their program than any other institution. "We love PCC students!" has been heard from multiple PSU GD faculty.

Some PCC GD graduates pursue professional internships before looking for employment. Our biggest success stories are from grads who's careers progressed rapidly after a post graduation internship. We highly encourage this as internships from industry-respected employers are the most valued line on a new designer’s resume.

Using online tutorials is considered professional practice in such a highly evolving field. They provide individual lessons tailored to the needs of a specific project. The myriad of these resources available provides on-the-spot training to some of the most up-to-date techniques.

Software and private education companies offer certificates in various web platforms. Many employers are willing to supply funds for this additional training.

Additionally, there are institutions that offer masters degrees in graphic design. But it is widely accepted that this is the route to pursue if the goal is to become a full-time teacher at a university or art school.

8. Recommendations

A. What is the SAC planning to do to improve teaching and learning, student success, and degree or certificate completion, for on-campus and online students as appropriate?

STUDENT SUCCESS
– Hire a full-time GD faculty to maintain the current instructor/student campus hours ratio
– Upgrade student computer workstations in the 2 GD classrooms
– Expand font libraries within the 2 GD classrooms
– Strengthen the annual cohorts with greater access to GD lab facilities
– Encourage engagement with industry respected accolades (competitions, awards, events, etc.)
– Adjust curriculum to support students intending to transfer to PSU

TEACHING & LEARNING
– Increase use of Google products for class materials
– Update classroom projectors to the capabilities of the classroom hardware
– Reduce impact of HVAC noise in CT109
– Supply resources to improve student presentation skills
– Revise course content to align with industry evolution
– Revise course content to strengthen creative typography skills
– Develop related styles to rubrics between courses

DEGREE COMPLETION
– Revise course prereqs to incentivize students to remain with their annual cohort
– Find new methods of disseminating program expectations (possibly in GD120)
– Identify students who need an internship to graduate with their cohort
– Explore options to expand registration for transfer students in GD101 and GD114
– Explore course scheduling/offerings to encourage shorter completion timelines
B. What support do you need from administration in order to carry out your planned improvements?

The GD program feels compelled to create classrooms that mirror professional environments in an effort to prepare them for the work spaces they are likely to encounter in the field. Many of the support requests below have been made with the intentions of achieving that goal.

**SUPPORT FOR STUDENT SUCCESS**

**NEW CLASSROOM COMPUTERS**
The 2 GD classrooms have 52 iMac computer workstations. The first iMacs were acquired under a planned 3-year lease in 2011, and replaced under a new lease in 2014. In 2017 the GD program was informed a scheduled lease of new computers would be postponed for a year due to a lack of significant advancements in iMac CPUs. The GD program viewed this to be flawed judgment as each student workstation clocks in well over 2,000 hours of class-time use per year. This number exceeds that of an office computer running at 40 hours per week and does not include additional lab hours students use for homework.

- We ask that input from GD be consulted on decisions affecting the primary classroom resource PCC GD students rely on.

In 2018 the GD program was informed that funding was no longer available to maintain the rescheduled renewal of student computer workstations. No further information was given.

- We ask that GD be provided with a new rescheduled timeline of when students can expect new computers in the GD classroom computer labs.

**MORE STUDENT ACCESS TO GD LABS**
The long term goal is to increase the benefits of cohort learning by keeping students on campus working alongside their classmates. The GD program would like an architect to develop solutions for the following:

- Remodel CT109 classroom layout and entry access to enable students to use GD program facilities while classes are in session in the GD classroom computer labs.*

- Remodel classroom layouts to provide students with a small computer lab for them to use while classes are in session in the GD classroom computer labs.*

* The above remodels would need to take place over a future Summer.

**NEW FONTS**
PCC has just made its first purchase of font licenses dedicated for the 2 GD computer labs. Students in Fall 2018 will have access to 4 complete font families that are heavily used by professionals.

- The GD program would like funding to continually expand the collection of font licenses for GD computer labs.

**TEACHING & LEARNING**

**TABLES & CHAIRS**
The furniture in the GD classrooms is showing the wear and tear associated with its frequent use over the past decade.

- The GD program would like new chairs for both computer labs and tables for CT109 computer stations and middle workroom.
CT109 NOISE REDUCTION
The concrete floors and dispersed computer workstations make communication between students and their instructor difficult over the sound of the HVAC system.

❑ The Graphic Design program would like the CT109 computer stations to be positioned closer to each other and closer to the teaching station (as they are in CT101).

❑ The Graphic Design program would like carpeting in CT109 (as in CT101).

UPDATE 2 CLASSROOM PROJECTORS
The teaching station projectors need improved image quality for students to get the full benefit of classroom instruction.

❑ The Graphic Design program would like to work directly with IT to make this possible.

PRESENTATION SCREENS
Recent graduates are likely to encounter conference rooms with large displays for presentations to clients and supervisors.

❑ The GD program would like a presentation screen for students to practice presenting their work.

DEGREE COMPLETION
GD101 & GD114 REGISTRATION ACCESS
PCC’s priority registration system awards earlier registration access to students with more PCC credits. Transfer students (with fewer PCC credits) register later. This means the available seats in GD101 and GD114 may be filled before all students have had a chance to enroll.

❑ The GD program would like permission to explore options for registration specifically for GD101 and GD114 that would enable all students the same registration window.
### Core Outcome Mapping SAC: Graphic Design

#### Core Outcomes:
- CO1: Communication
- CO2: Community and Environmental Responsibility
- CO3: Critical Thinking and Problem Solving
- CO4: Cultural Awareness
- CO5: Professional Competence
- CO6: Self-Reflection

#### Course # | Course Name | CO1 | CO2 | CO3 | CO4 | CO5 | CO6
---|---|---|---|---|---|---|---
GD 101 | Technology and Procedures | 0 | 1 | 2 | 0 | 4 | 2
GD 114 | Introductory Typography | 4 | 1 | 3 | 1 | 4 | 3
GD 116 | Intermediate Typography | 3 | 0 | 3 | 1 | 4 | 2
GD 120 | Graphic Design 1 | 3 | 2 | 3 | 0 | 3 | 2
GD 122 | Graphic Design 2 | 3 | 3 | 4 | 4 | 4 | 3
GD 124 | Graphic Design 3 | 4 | 1 | 4 | 3 | 4 | 3
GD 140 | Digital Page Design 1 | 3 | 2 | 3 | 0 | 4 | 2
GD 141 | Digital Page Design 2 | 3 | 0 | 4 | 0 | 4 | 2
GD 150 | Digital Illustration 1 | 3 | 0 | 3 | 0 | 3 | 2
GD 151 | Digital Illustration 2 | 3 | 1 | 4 | 1 | 4 | 4
GD 160 | Digital Imaging 1 | 2 | 0 | 3 | 1 | 4 | 2
GD 221 | Graphic Design 4 | 4 | 0 | 4 | 1–4* | 4 | 3
GD 222 | Graphic Design 5 | 4 | 1 | 4 | 1–4* | 4 | 4
GD 228 | Professional Graphic Design Practices | 4 | 1 | 3 | 0 | 4 | 4
GD 229 | Portfolio Preparation | 4 | 1 | 4 | 0 | 4 | 4
GD 239 | Illustration for Graphic Designers | 2 | 0 | 3 | 1 | 3 | 2
GD 242 | Combined Graphic Programs | 3 | 0 | 4 | 0 | 4 | 3
GD 244 | Print Strategies | 0 | 2 | 3 | 0 | 4 | 2
GD 249 | Design Studio | 4 | 1–4* | 4 | 1–4* | 4 | 4
GD 260 | Digital Imaging 2 | 1 | 0 | 2 | 0 | 4 | 3
GD 280A | Cooperative Education: Graphic Design | 4 | 1–4** | 4 | 1–4** | 4 | 4

* Projects in these courses change from year to year, with varying emphasis on these areas
** Internship placement sites may present different opportunities in these areas
| Communication | All portfolio projects begin with students defining and addressing a target audience or target market and a purpose. They must first and foremost create design which effectively communicates. They are required to articulate and defend their intent in their design decisions. |
| Community and Environmental Responsibility | Work in the graphic design portfolios show students' involvement with their community through designs for non-profit organizations completed in the Graphic Design Studio course or through participation in a Cooperative Education experience. Students explore paper selections to learn about sustainable choices in printing stock. |
| Critical Thinking and Problem Solving | Every graphic design portfolio piece has gone through an extensive 10-week process of analysis and critique. Each piece has been presented and defended or revised in the arena of the students' peers and instructors. |
| Cultural Awareness | Evidence of Cultural Awareness in the students' portfolios can be found in the African Film Festival Posters completed during the second year of the program. The first-year Cultural Candy Bar design project, and the national brand identity students create for international tourism. |
| Professional Competence | Demonstration of professional level work at the completion of the program is a requirement in the Graphic Design portfolios. The portfolios are often the sole representation of the student in the competitive job market and they are required to meet the standards of the industry. |
| Self-Reflection | All graphic design classes incorporate rigorous weekly critiques. Students must continually analyze their work in progress to prepare for class critiques. They are required to summarize their strengths and weaknesses and employ strategies for improvement. |
ATTENDEES:

C - (2015 Grad); Designer @ Dark Horse Comics
E - (2015 Grad); Senior Designer @ Nike
V - (2016 Grad); Junior Designer @ Sockeye
L - (2017 Grad); Designer @ Powell’s

GD Faculty: Nathan Savage, Robert Perry, John Bohls, Daniel Soucy
GD Advisor: Arlene McCashew

WORKING ON THE JOB

V: I have strong layout skills, and work with 4 designers who are much better with logos.
E: I operate as the only Art Director and Production Designer of our department. Lots of logo development.
E: I communicate with many people in the department just to maintain good working relationships.
L: I have complete creative control of my work, as do the 3 designers I work with.
C: My job has me working with interesting materials, varnish, foil stamping, and papers, etc.
V: I need to pick papers for offset lithography.
V: My boss is always over my shoulder with tons of feedback. We have completely different styles.
V: Forced creativity is the job. Overdesign it first, then pull it back to what is good for the client.
E: Bad ideas are actually very helpful.
L: Get the first idea out, then move on to better ones.
E: It is creatively challenging to design for our internal business operations, but it can add value to our culture here.
C: Be sure to ask boss for feedback about projects you are working on.
E: I have more confidence than I used to because I am in charge of all the design within our department.

REQUIRED SOFT SKILLS

E: Anything scary is an opportunity. Confidence is necessary.
V: Stay calm during critiques
E: Learn you weaknesses. The PCC program helps you figure that out.
E: Learn to be (or portray) confidence.

FEARS AT WORK

C: Very tight deadlines.
V: I can stay calm under pressure. It is not uncommon to still be at work at 2AM.
E: All my fears were gone after the first 2 weeks of working there.
L: I was scared to draw at my desk at first while co-workers were around. But they are all busy working on their own projects. I was also scared to have to photograph fellow employees for our projects as I do not have much training in photography.
JOB TRAINING SUGGESTIONS

V: Requests for Powerpoint and Keynote as most designers only Creative Suite.
E: 60% of my job is Powerpoint. I am glad we had some exposure to it in 1 course.
C: I wish I had more knowledge of printing presses.
C: My boss appreciated the complex packaging projects in my student portfolio.
V: I lack a lot of web design knowledge, but was able to get a print job.
E: I wanted a print job. So not having digital/web projects was fine.
L: Focus your abilities on visual design. Let web coders do the code.
V: Learn to set up your own key commands.
C: Learn to use action scripts in Photoshop.

PORTFOLIO ADVICE FOR JOBS

V: 6 projects plus a book of my illustrations.
L: The touch and feel of the materials of my portfolio were appreciated by employers.
C: 5 strong portfolio projects. The packaging project in my (GD229) portfolio course.
E: 3-5 projects of which you can tell a good story about each. My (GD222) branding project had the most breadth and gave me the substance to discuss my portfolio.
V: Make sure you are able to really talk about your best project. My (GD221) magazine project was the strongest.
L: Make stuff you love. Quoting teacher “Your portfolio is your significant other.”
E&V: Recognize that working on your portfolio is a gift.

FINDING EMPLOYMENT & INTERVIEWING

L: Compose a 1 sentence message about yourself.
E: Told the Filter job recruiter, “I am interested in anything. I just want to grow.”
E: Try to make a personal connection with the interviewer.
C: The Art Director appreciated seeing the process book. She also asked, “Why...” about many of the portfolio projects design decisions
V: I looked at many job boards everyday for months. After finding it on creativeloft or another job board, I would make sure to hunt down the original listing from the company hiring.
L: If you have to be at the right place at the right time, then be at as many places as possible.
L: If you meet 50% of qualifications, APPLY FOR THE JOB!
E&V: Applied to 45 jobs and only got a few interviews.
V: Creative Director chose to hire me as I had the strongest drawing skills.
V: I had a bad interview at a place my fellow classmate then got hired.
V: Ask prewritten questions. They will appreciate that you value their time.
E: Ask, “What does success look like in this role?”
L: For informational interviews, email them: “I love your work! Can I talk with you?” I would get many responses. Ask them, “What is missing from my portfolio?”

JOB PREPAREDNESS

L: Real world projects are very similar to the school projects.
V: I wish I had more restrictions on my work like in school.
E: My job is completely different from what I expected.
C: My work supports the comic book artist. So I need to understand the target audience.
L: We use Lynda.com on the job.
C & E: Use google to search for refreshers of things we were taught less of in school.
E: Google it right in front of co-workers without any issues.
E: Business skills help you when working w/ co-workers.
October 27, 2017

Meeting Minutes

COMMITTEE: Graphic Design Professionals

ATTENDEES:

(L) Lia Ribacchi, (Z) Zipporah Vannata, (R) Renee Dimalla, (P) Peter Metz, (S) Steve Sandstrom

GD Faculty: Nathan Savage, John Bohls, Daniel Soucy

Discussion around what kind of work professionals look for in student portfolios.

– Creative and skillfully crafted typography
– Identity/branding projects
– Projects with attitude and craftsmanship

Graphic Design Software

– Adobe Illustrator, Adobe InDesign, and Adobe Photoshop are still the primary resources.

Laser Cutter Usage

– Most useful for packaging comps, point of sale and signage

Client Communication

– Emails, phone calls and Go-To-Meeting are the primary methods of client correspondence.
April 20, 2018

Meeting Minutes

COMMITTEE: Graphic Design Professionals

ATTENDEES:

GD Professionals: Lia Ribacchi, (R) Renee Dimalla, (S) Steve Sandstrom
GD Faculty: Nathan Savage, John Bohls, Daniel Soucy

Graphic Design Software

– Sketch is a newer graphic application that being used for vector graphics and web layouts.

Online Resources

– Some notable online resources/websites utilized frequently are: upsplash, adobe stock, colour lovers, dribbble, the dieline, behance, typewolf, myfonts.

Student Resumes

– Showing interests outside the traditional realm of graphic design are encouraged on a resume.
– Charts and graphs should be omitted from resumes.

Hiring Considerations

– When hiring a junior-level designer, the applicant’s appropriate fit with the agency's design team was the most important consideration.
– Verbal communication skills and enthusiasm were regarded as important interviewee traits.
# APPENDIX F

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<tr>
<th>CLASS OF 2013</th>
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* PCC AAS GD Degree Block Transferred to PSU GD Junior Year
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* PCC AAS GD Degree Block Transferred to PSU GD Program Junior Year
### Surveyed Category Responses

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<td>Business Cards</td>
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<td>Annual Reports</td>
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<td>T-shirts/Apparel</td>
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<tr>
<th>Surveyed Category</th>
<th>Responses</th>
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<tbody>
<tr>
<td>Event Programs</td>
<td>38.89%</td>
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<tr>
<td>Outdoor/Billboards</td>
<td>05.56%</td>
</tr>
<tr>
<td>Banners/Signage</td>
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<tr>
<td>Wayfinding</td>
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<tr>
<td>Environmental Graphics</td>
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<tr>
<td>Exhibit/Display/Tradeshow</td>
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<tr>
<td>Advertising: Print</td>
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<tr>
<td>Advertising: TV</td>
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<tr>
<td>Advertising: Web</td>
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<tr>
<td>Web Design</td>
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<td>Mobile Web Design</td>
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<tr>
<td>Interface Design</td>
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<tr>
<td>User Experience Design</td>
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<tr>
<td>App Design</td>
<td>11.11%</td>
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<tr>
<td>Social Media Design/Blogs</td>
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<tr>
<td>Email Blasts</td>
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<tr>
<td>Digital Retouching</td>
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<tr>
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<tr>
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<td>Custom Lettering</td>
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