

# **Graphic Arts Program Needs Assessment**

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## EXECUTIVE SUMMARY

- This needs assessment was undertaken in order to review the compatibility of graphic arts industry needs and Oakland Community College's educational responses to those needs.
- Enrollment and student headcount in Graphics/Commercial Arts (GCA) and Graphics (GRA) have declined 41.3% and 64.9% respectively in the years 1981-1992. IPEDS data indicate that there were nine graduates of the GCA program in 1990-91.
- OCC's Graphic Arts program has not had an active advisory committee for several years.
- Employment opportunities for *highly talented* graphic designers are expected to grow faster than the average for all occupations through the year 2000. The market is anticipated to remain highly competitive, limiting the opportunities for those with modest talent. The retail packaging industry is considered to be a strong market for job seekers, while graphic arts opportunities in hotels, restaurants, and automotive accessories are expected to decline in the coming years.
- Only one quarter (25%) of all local employers surveyed indicated that they are currently hiring graphic designers. The nature of the industry suggests that those who are currently hiring entry level designers may be seeking only part-time and freelance designers for their staffs.
- Employers surveyed indicate that they are seeking designers with strong interpersonal skills as well as evidence of talent, in their entry level employees. Over half (55%) of local employers indicated that degree completion is not a criterion for entry level employment in their firms.
- Local employers of graphic designers stressed a preference to hire new employees who have a strong background in "the basics" of design, drawing, general layout and problem solving as well as computer literacy.
- Experts are divided on the necessity for entry level employees to have computer graphics skills. Some believe that computer design ability is essential for a designer to have a "competitive edge", while others insist that the most talented individuals will receive the best positions, regardless of whether they have well-developed computer skills.
- Most employers report employing freelance artists for less than 25% of their graphic art work. Nearly half (48.5%) of freelance employers pay freelance artists on a project basis.
- Salaries for graphic artists vary widely across employer types, with surveyed design firms paying the lowest full-time wages of an average of \$7.19/hour and advertising agencies paying the highest, with an average wage of \$12.32/hour. The Michigan Occupational Information Service reports that in 1988 graphic designers had a median income of \$26,018/year.

- Most of the OCC students who have taken graphic arts courses indicate being "very satisfied" with the quality of the faculty and instruction in the graphic arts program. Student dissatisfaction was noted primarily in the need for computers and improved classroom amenities (desks, tables etc.).
- Community colleges in Michigan who have successful computer graphics programs report initial investments of between \$150,000 and \$400,000 for hardware and software. Annual maintenance and upgrades of their computer equipment range from \$20,000 to \$80,000. Costs for retraining of existing personnel and hiring of additional staff to run the computer labs was unavailable.
- Graphic and commercial art programs in the State of Michigan that are most successful at integrating computer graphics into their curricula are those with strong financial and philosophical support for those ventures, and typically have highly involved advisory committees.

# Oakland Community College

## Graphic Arts Program

### Needs Assessment

#### INTRODUCTION

The purpose of this report is to review the compatibility of current industry needs and Oakland Community College's educational responses related to the field of graphic arts. This report is intended to assist the Graphic Arts Program and the College Administration in training students in graphic arts in a manner that is consistent with industry needs.

The faculty in the graphic arts program at OCC have indicated an interest in curricular changes that would include the creation of a state-of-the-art computer lab. The purchase of computers and software, periodic upgrading, maintenance and personnel would necessitate significant curricular adjustments and costs to the College. This needs assessment is being conducted in part to determine whether computerization is desirable based on industrial analysis and whether such computerization is feasible under existing economic conditions. The review was initiated by Interim Dean Mary Ann McGee, with the support of the Program's faculty, at Oakland Community College's Orchard Ridge Campus.

The needs assessment includes a comprehensive literature review, data supplied by the U.S. Department of Labor, Michigan Occupational Information System (MOIS), information compiled from phone conversations with industry experts, an examination of related programs in other higher education institutions, and phone surveys with employers of graphic artists. The employers contacted included design firms, advertising agencies, printing companies, and a variety of companies whose business is not related to graphic arts, but who employ artists to create and produce company documents and prototypes. In addition, a survey was conducted with students who had recently enrolled in Graphic Arts courses at OCC, and a review of selected responses provided by Graphic Arts graduates from the OCC Graduate Follow-up Survey was performed.

#### Description of Existing Program

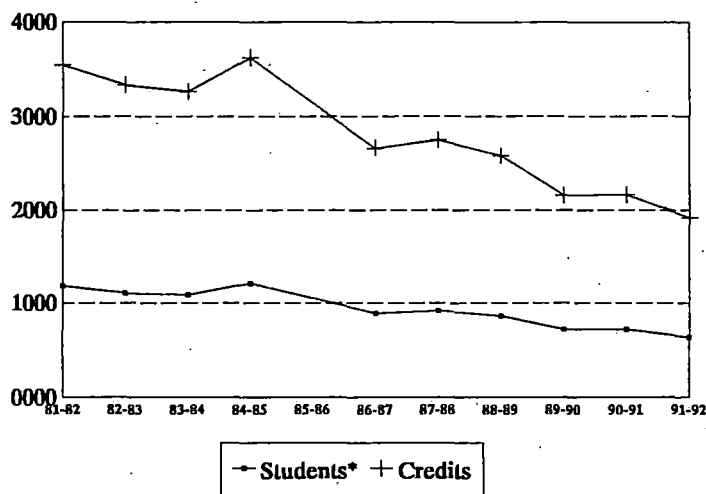
The Graphic Arts program at OCC is designed with two programmatic options: *Advertising* and *Illustration*. The *Advertising* option is intended to assist students in developing a portfolio of completed advertisements that demonstrate their skills in typography, photography, style of illustration, and logotype. *Advertising* graduates might seek employment in advertising agencies, art studios, printing businesses or corporate art departments. The *illustration* option places emphasis on the design and execution of a portfolio of finished art similar to that which might be found in newspaper and magazine advertisements, editorials, story illustrations, posters, product or package displays. *Illustration* graduates might be employed in art studios that serve advertising agencies, newspapers or department stores.

As indicated in the Ten Year Enrollment Trends Report (January, 1993) prepared by the Office of Institutional Planning and Analysis, there was a 41.3% decline in student headcount and student credit hours in Graphics/Commercial Arts (GCA) and a 64.9% decline in student

headcount and student credit hours in Graphics (GRA) between 1982-83 and 1991-92 (Figure 1 shows the combined declines). IPEDS data indicates that there were nine graduates of the GCA program in 1990-91, of which eight were women. Of those nine graduates, six were white, two were black, and one did not report her race. There has not been an active Advisory Committee for the Graphic Arts program for several years.

Figure 1

Enrollment and Credit Hours for GCA and GRA  
 1981-82 through 1991-92



\*Represents duplicated headcount for GCA and GRA courses combined.

Description of Occupation

Those employed in the graphic arts field may hold titles such as "graphic artist", "graphic designer", "illustrator", or "commercial designer". Those with experience and aptitude for managerial tasks may hold positions with titles such as "art director" or "creative director".

The Michigan Occupational Information Service (MOIS) reports several employment categories that might be helpful in describing potential careers for OCC's graphic arts students. MOIS suggests that *illustrators* are involved in studying and executing detailed sketches from memory, live models, manufactured products or reference materials. The *graphic designer* is responsible for meeting with clients to plan layout design, determining the specifications for the finished illustrations and copy, creating a sample of the finished advertisement, and reviewing the final product prior to completion. The *art director* or *creative director* is responsible for assigning tasks within a graphic art department, suggesting changes to illustrators and graphic designers, conferring with clients on budget as well as presentation approaches, and presenting final products to clients.

Consistent with these varied definitions, graphic artists can expect to obtain positions with a wide range of job titles. Many job titles suggested by employers were quite compatible with those noted by MOIS: graphic designer, illustrator, art director and creative director. A small percentage of graduates of graphic arts associate degree programs may choose to pursue bachelor

and/or masters' degrees at other higher educational institutions. Graphic Artists whose education is augmented with talent and/or experience in management are qualified to work as art directors or creative directors. Employers surveyed as a part of this study listed position titles that vary widely both within and across employer groups. A complete list of job titles obtained from local employers appears in Appendix B.

## **METHODOLOGY**

### **Methods of Data Collection**

In order to obtain background information on the field of graphic arts, a literature search was performed and a variety of professional, industry, and accreditation organizations were contacted.

A telephone survey of 62 employers was conducted in November, 1992. Employers from four employment categories were included: advertising agencies, design firms, printing companies, and companies whose primary business is not art related (See Figure 2 and Appendix A). Employers were asked a series of questions regarding actual and potential employment opportunities (Appendix C). Additionally, detailed information was solicited from these employers regarding desired qualifications and specific skill levels for entry level employees. Employers contacted were selected at random from a variety of sources, and included those employers suggested by members of the faculty in the OCC Graphic Arts program, the Adcrafter 1991 Roster Edition, Dun & Bradstreet, and experts in the field of commercial art. Companies representing a variety of sizes and interests were included in order to provide a comprehensive view of employer needs in the local area.

Students who had taken at least one Graphic Arts course (GCA or GRA) at OCC during the past academic year were contacted by phone. These students were interviewed regarding their reasons for taking graphic art courses at OCC, their satisfaction with the program, and their expectations for using their graphic art experience/knowledge in the future (Appendix D). Student surveys were completed in November, 1992.

A review of graphic arts programs in community colleges in Michigan was conducted. Comparisons of enrollment and graduation information were made, and an examination of program content was conducted.

## Methods of Data Analysis

A total of 62 employers responded to the employers telephone survey. Quantitative analysis of the data was conducted by means of frequency distributions and correlations by employer type and for all employers combined. Verbal responses were analyzed for content, and appear in their entirety in Appendix E.

Eighty-six students who enrolled in at least one Graphic Arts course during academic year 1991-92 responded to the telephone survey. Of the students contacted as a part of the student survey, 49 (57%) were female and 37 (43%) were male. Sixty-nine percent of the participating students indicated that graphic arts was/is their major program of study (Appendix F).

## ANALYSIS

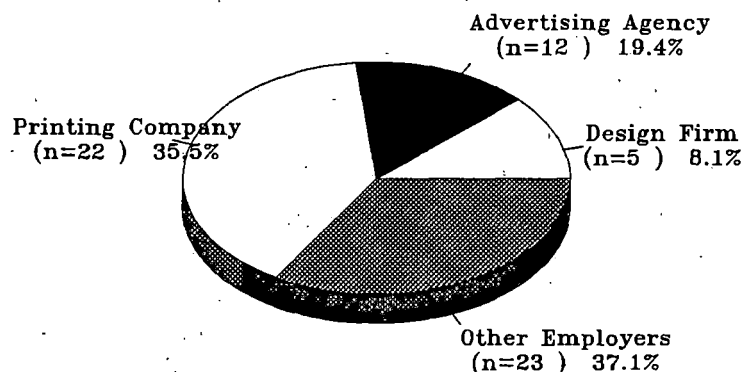
### Graphic Arts Industry Outlook

MOIS expects employment opportunities to grow faster than the average for all occupations through the year 2000. However, MOIS suggests that successful graphic artists will need to have above-average talent: ". . . commercial artists with average ability and little specialized training are expected to encounter keen competition for beginning jobs and have limited advancement opportunities" (MOISCRIP T No. 327). RitaSue Siegel, president of an international executive search firm in New York City that specializes in placement of designers confirms this notion: ". . . we don't get requests from clients for mediocre designers they can train "(1988). MOIS predicts that growth areas will likely be in visual advertising such as television graphics, packaging displays, and three-dimensional engineering concepts. MOIS recommends that job seekers should receive a good education and seek work in an urban area. Other experts dispute that job opportunities for talented graphic designers are isolated in the country's largest metropolitan cities. Some suggest that in-house design departments in small to mid-sized cities like Milwaukee, Kansas City, Ann Arbor, Louisville, and Columbus continue to hold promise for job seeking designers. The retail packaging industry is expected to remain strong for the foreseeable future, while designing for other areas, such as hotels, motels,

Figure 2

## TYPE OF EMPLOYERS SURVEYED

N=62



Source: OCC Graphic Arts Employer Survey, November, 1992



restaurants, and automotive accessories is considered to be a declining employment area (Siegel, 1991).

### Employment Opportunities

MOIS indicates that most employers seek graduates of four-year art schools who are trained in commercial art. Further, applicants with demonstrated talent, training and experience are typically preferred for commercial art positions.

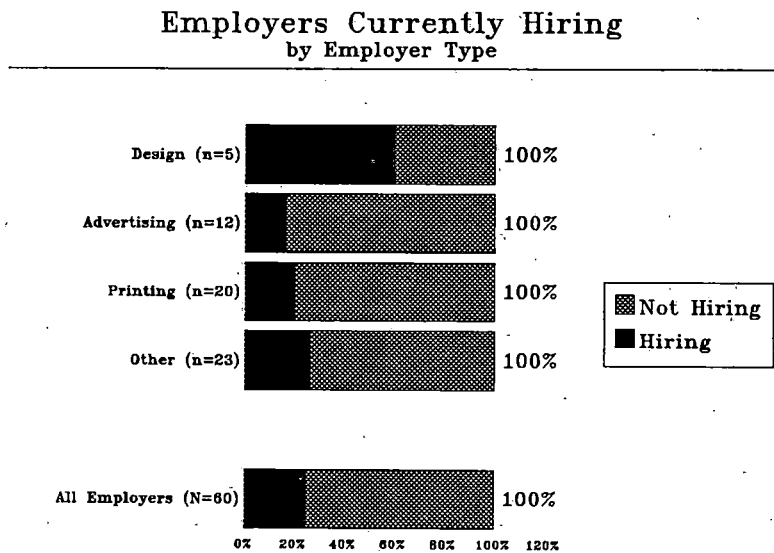
Among local employers surveyed, only 25% (15) of firms indicated they are currently hiring (See Figure 3). Employers were not asked to indicate the types of positions for which they are hiring, and may be hiring for freelance, part-time or full-time positions.

### Employment Outlook for Graphic Designers

One prominent expert on graphic design employment believes that the problem is not with the *number*, but rather the *quality* of designers in the job market. She notes that there has recently been an increase in the number of employers who are seeking good designers, or "stars", but there has been no corresponding increase in the number of quality people to fill the positions. "The schools seem to be producing more graphic designers than ever before, but their quality control of graduates is not improving" (Siegel, 1988, p. 61).

Survey data confirms that employers seek designers with the ability to work well in a team setting, and to get along well with colleagues and clients. Personal characteristics were found to be more important than evidence of academic skill in entry level graphic designers (See Figure 4). Local employers believe that evidence of design talent, as measured by the quality of the portfolio, is highly important for entry level employees in graphic arts.

Figure 3



Source: OCC Graphic Arts Employer Survey, November, 1992

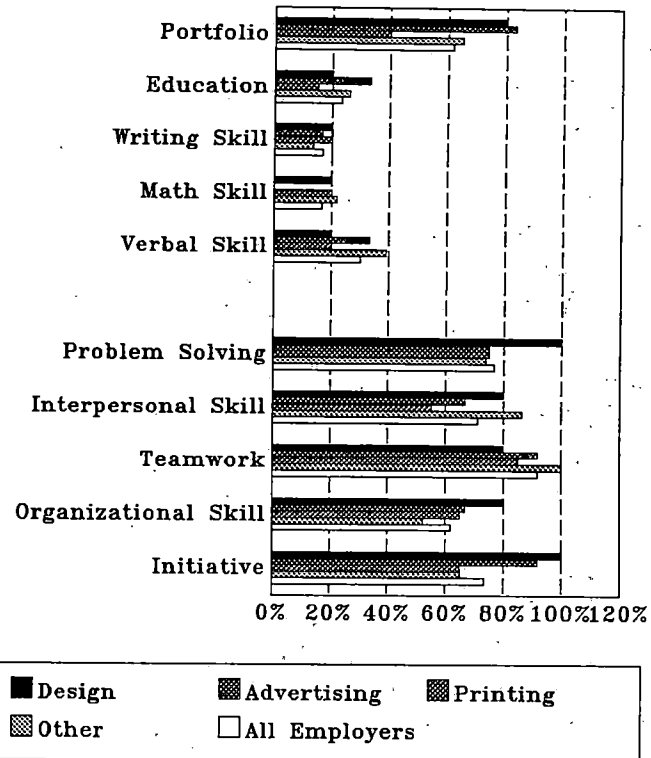
### Retraining Opportunities

Of the employers surveyed, 45.5% (25) provide some type of in-house training, exclusive of orientation. Narrative responses indicate that much of the in-house training is aimed at improving employees' skills in computer software. Further, 52.7% (29) of surveyed employers provide their employees with some type of external training. Design firms were most likely to utilize external training (80% provide off-site training). Several of the contacted employers indicated that they would consider OCC for retraining their current employees, if that training could be tailored to their specific needs. Some employers indicated that they had current retraining needs; the names and specific needs of these employers were forwarded to OCC's Business and Professional Institute for consideration. Over forty percent (40.7% n=24) of all employers surveyed indicate that they would consider utilizing a regional state-of-the-art computer training center for their employees, if one existed.

One local employer expressed a less optimistic opinion regarding the need for retraining in graphic arts. He believes that there exists a glut of potential employees with bachelor's and master's degrees, and that companies know they can raise their standards for employment without losing quality applicants. New employees are expected to possess highly polished skills in all areas (including computer graphics) prior to employment. The result is that many companies have found it possible to reduce their retraining needs in the recent past.

Figure 4

Percentage of Each Employer Group Indicating Educational Preparation and Personal Characteristics as "Very Important" for Entry Level Employees



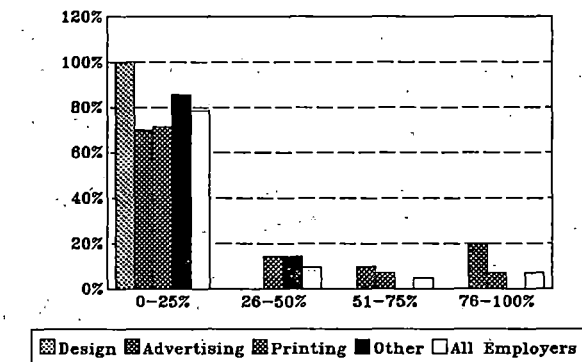
Source: OCC Graphic Arts Employer Survey, November, 1992

Figure 5

*Freelance Opportunities*

Of employers who hire freelance artists for graphic artwork, most (78.6%, n=33) indicate that they hire freelance artists for 25% or less of their graphic arts needs (See Figure 5). Experts indicate that persons who are successful in freelance work are highly motivated and talented, and must enjoy working independently and in unstructured environments.

Percent of Work Done by Freelance Graphic Artists  
 As Reported by Surveyed Employers



Source: OCC Graphic Arts Employers Survey, November, 1992

Employee Benefits

*Wage and Salary*

Survey findings indicate that remuneration for graphic artists varies widely. The issue of remuneration is complicated by the fact that many graphic artists work on a project basis, and/or are freelance graphic artists, who may not work a consistent number of hours from week to week. Wages for permanently employed graphic artists who receive a consistent wage were analyzed. Figure 6 shows that among those surveyed employers paying consistent wages, advertising agencies and non-art related employers provide the highest hourly salaries for graphic artists. Nearly half (48.5%, n=16) of the employers reported paying freelance graphic artists on a project basis.

Graphic artists' earnings are typically dependent upon skill, education, type of business, geographic area and individual employer. MOIS reports that graphic designers had a median annual salary of \$26,018 in 1990. Some design offices have begun to offer incentives including a base salary plus a percentage of the office profits on their individual jobs and/or a percentage of the profits of the entire office.

The top salaries and bonuses, expectedly, will go only to the most talented designers, and Seigel states that "50% of the people in the design business will never earn more than \$35,000 a year" (1988, p. 63). Those employers who pay freelance graphic artists on an hourly basis indicated rates that range from \$5.00 to \$65.00 per hour. MOIS estimates that freelance artists earned from \$16,900 to \$35,000 or more yearly, and that cartoonists earned between \$50 to \$500 per cartoon in 1990. Commercial artists' salaries in Michigan are reported to be comparable to those nationally.

### Advancement Opportunities

Employers who responded to the Employer Survey indicated that advancement opportunities are available for talented graphic designers who are able to work both independently and as a member of a team. Those who also possess management skills or training may find advancement opportunities in positions requiring more interaction with clients, budget work and supervision of personnel. The typical progression for advancement is from a "junior" to a "senior" level, or from graphic artist to an artistic director or creative director. Some

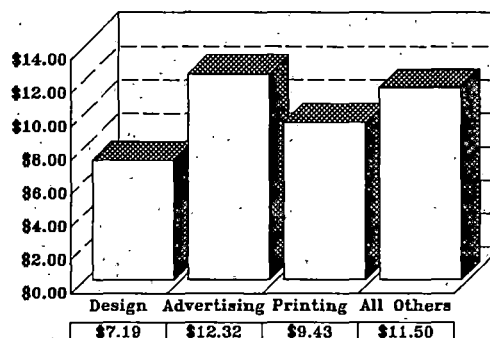
employers indicated that in the field of graphic arts, titles are of nominal importance; a person who advances in the field may not be given a different title during the progression, but his/her compensation and responsibility would increase. One employer noted that as one advances "Complexity and involvement in the jobs increases. More independent work and creativity are required. Work becomes less technical and more organizational as one advances." There were a number of employers who indicated that the graphic arts business does not use job titles in the same way as other businesses do: "One becomes better and grows as a person. (Their) talent will be in demand and (they) will be recognized and ask for more money." Tess Durham, Creative Staffing Director at Hallmark Cards indicates that for illustrators and other graphic artists, entry level positions are highly competitive, although high achievers within the company can expect to advance to positions of greater responsibility quickly.

### Opportunities for Minorities and Women

Michigan Department of Education data indicates that the enrollment and graduation rates are consistently higher for women than for men in graphic art related fields. There are no indications that employment opportunities are biased by gender in this field. The Michigan Department of Education reports that minority enrollments in graphic art related fields are below 10% of the total enrollment. There were no minority students awarded degrees in two of the pertinent CIP codes for the year 1989-90 (Appendix G). Data analysis, discussions with experts and the literature review did not reveal any overt discrimination on the basis of race or ethnicity, although the field does not seem to attract nor retain minority students well.

Figure 6

Average Entry Level Salaries for Graphic Artists  
By Employer Group



Source: OCC Graphic Arts Employer Survey, November, 1992

Occupation

*Level of Training Needed*

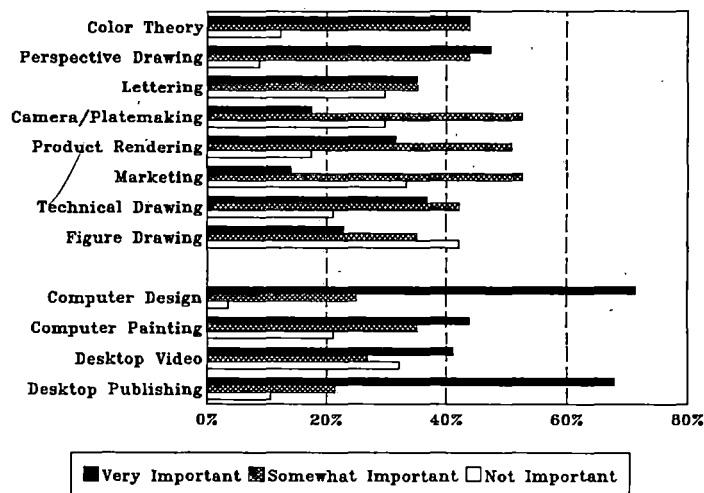
Employers responding to the OCC survey were asked to indicate the minimum levels of education, experience or other credentials required for entry level employment. Employers were questioned regarding their notions of what components should be a part of the ideal two-year graphic arts training program. Narrative responses reveal a strong preference from employers for training programs to stress "the basics", including design concepts, drawing, general layout and problem solving. Further, some employers suggested that students need training in computer graphics *in addition to* basic design skills.

Figure 8 confirms that the employers surveyed have a preference for new employees who are competent in both the basics of design and drawing in addition to being computer literate. Others indicated that there is a need for students to be trained in the realities of the creative world, including marketing techniques and meeting short-term deadlines.

Mones-Hattal et al (1990) recommend that institutions whose art programs emphasize graphic design, industrial design, textile design, or other types of commercial art should seriously consider computerization, as the computer is increasingly being considered a standard tool of those professions. The use of computers for design processes has been likened to the processes of printmaking and photography, as it is necessary for the student to familiarize him/herself with the process and tools before he/she can concentrate on the aesthetic problems (Mones-Hattal et al, 1990). Further, in order to obtain more than basic computer literacy, the learning curve for students is quite long. Experts note that the products in computer design are highly dependent upon the quality of the output devices, thus, the artistic outcomes are, to a great extent, out of the artist's control.

Figure 7

Importance of Knowledge in Various Areas  
 As Reported by Graphic Arts Employers

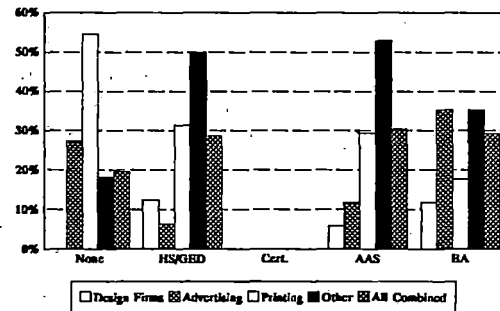


Source: OCC Graphic Arts Employer Survey, November, 1992

As shown in Figure 8, nearly one third (30.4%) of all employers require entry level employees to have an associate's degree in graphic art. A total of 55% of employers have either no specific educational requirement, or require high school completion only. This phenomenon is likely driven by the fact that demonstrated talent and interpersonal skills are more important to potential employers than is specific education. Some employers indicated that they resist hiring art program graduates because they expect higher salaries than the employers are capable of paying, thus, for some employers, the entry level educational levels are set primarily for economic reasons. One employer who prefers to hire entry level graphic artists *without art school training*, indicates that

Figure 8

Minimum Education Required for Entry Level  
 as Reported by Surveyed Employers  
 (N=62)



Source: OCC Graphic Arts Employer Survey, November, 1992

. . . art education creates egos incapable of actual work. Graphics education is so fundamental that it eliminates polishing the talent. It teaches no concept of design, color or composition. Each person should be required to create off the top of their head. That's a gift that cannot be taught.

Narrative comments from employers indicate a strong preference for employees who can provide evidence of artistic talent and skills; most do not place emphasis on actual degree attainment:

"Portfolio is important. Depends on talent. No schooling requirement."

"Talent, good on computer experience, gift, sense of design seen in portfolio, work ethic, initiative rather than degree."

"Do not judge creative people on education. Usually on talent and experience."

"Likes to see transcripts and degree but not mandatory. Experience, talent and a great portfolio."

When asked what the single most important factor was in hiring decisions regarding graphic artists, many employers reiterated the need for innate talent and/or a strong portfolio. Other comments included:

"Portfolio, and able to present themselves as confident."

"Attitude -- positive, self-supporting, willing to work long flexible hours."

"Interpersonal skills/team player, mechanical artist skills."

"Passion for the work and do a good job, computer ability."

"Ability to comprehend and solve problems."

"Ability to conceptualize, need some computer software skills (as many as possible).  
Show varied experience."

"Creativity, design ideas, able to produce a final product quickly."

Analysis of the OCC Graduate Follow-up Survey data for graduates of the Graphic Art program reveals that nearly seventy percent (69.2%, n=9) of graduates employed in graphic arts or related fields did not require additional training (beyond OCC) to perform their current jobs. However, only three graduates indicated that their training at OCC helped them to get their current positions.

#### *Adequacy of Currently Available Training*

The Center for Educational Statistics provides four codes that might be used to describe graphic arts programs in community colleges. Among the potential Classification of Instructional Program (CIP) descriptions that may be useful are those describing graphic and printing communications, commercial art, graphic design, and illustration design. For full descriptions of these CIP codes, see Appendix H.

Community colleges in Michigan who offer associate's degrees in commercial or graphic art were contacted. The programs differ widely in the type of training they offer, their philosophical stances on the role of computers in the training of graphic artists, and the extent to which they utilize computers in their graphic arts curricula.

#### *Lansing Community College*

Nancy Lombardi, Program Director, Commercial and Fine Art Program indicates that Lansing Community College has 3 computer labs: a Mac Lab (3 dimensional), a 2-D Color Lab, and a 2-D Black and White Lab. She reports the program to be very successful, as evidenced by the fact that they have students from the Detroit area who don't feel they can get the computer training they need in their own districts. The program has been in existence for 6-7 years. The college spends about \$80,000 per year to upgrade computers and software.

Lombardi stresses that their students must achieve a competence in drawing and design in order to be majors in Commercial Art. Lansing has 3 "tracks": 1) Graphic Design, 2) Illustration, and 3) Computer Graphics. All share a common fine art core (drawing, design and art history). They emphasize that computers are a technical tool...students must have a strong foundation in fine art in order to be successful illustrators or designers. They have begun to offer weekend workshops for individuals with curiosity about the computer systems, and for people who need to know a particular system for their work etc. That has eliminated the number of "casual" students from their basic courses. They offer 2 sections with about 20 people each. They get mostly serious art students in their regular curriculum. She estimates about 90 majors. Lansing employs six full time and four part time faculty. When they began computerization, the faculty were retrained to teach the courses, and they have since hired a couple of graduates of the program on a part-time basis. In addition, they have an active advisory group.

#### Macomb Community College

Dean Edward Lynch suggests that there needs to be a "marriage" between printing and graphic arts. They have already designated \$350-400,000 to the computerization of the program, but faculty resistance is intense. Dean Lynch wishes to purchase 20 MacIntosh Computers with supporting software, and to create a special lab. They have an advisory group, but he doesn't consider the group to be active. The faculty have a high comfort level with the types of things they teach (ie. photography, drawing, etc.). Macomb employs seven full time faculty of which two are enthusiastic about the prospect of computerization. In printing they are looking for non-credit seminar types of things to meet needs of community...a lot of students are interested in skill development in the printing fields. Lynch estimates that there are about 300-400 graphic arts majors, and about 150-200 printing majors.

#### Muskegon Community College

Pete Hoekema, faculty member, indicates that Muskegon has IBM-type PC's to use Pagemaker, Correll Draw, and Windows. Staffing of lab: one faculty member who teaches in the graphics area, also drafting instructors that use the lab for CAD. He estimates that about half of their students go on to get BA's in printing or printing related fields, the other half typically get employment (e.g. electronic pre-press work). He expressed concern that a large number of their students find employment and leave the program prior to completion of the degree, although he suggested that those without management aspirations may be able to advance in their careers quite well without completing the AAS. They have recently made a major change in their course offerings due to the increased focus on electronic pre-press work. They spend about \$20,000-\$30,000 per year



on upgrading and new equipment for the lab. Significant amounts of equipment have been donated and they have been able to use matching funds from the state. They work with a highly involved advisory group made up of high school instructors from the area, and representatives from industry.

#### Schoolcraft College

Larry Ordowski, Dean, believes that the success of the Schoolcraft program is a result of advisory group participation. The group members are extremely involved with the whole program, including curricular discussions, student mentorship programs, etc. Their students frequently get their employment through contacts with the advisory committee members. They hope to branch into 3D animation. They spent \$250,000 - \$500,000 to set up the computer graphics program. The upper level administration is committed to the program, and it is doing well.

#### Kalamazoo Valley Community College

Dean Elizabeth Miller indicates that Kalamazoo Valley has a relatively new program, healthy enrollment; this is their second year. Currently they have a 24 station lab with Macs. Because of the newness of the program, they were unable to provide detailed enrollment/award information.

#### Washtenaw Community College

Dean Roger Bertioia indicates that the Washtenaw Community College program is in Computer Technology. It is completely computerized, and the courses are designed around the software. Washtenaw has a very active advisory committee. At the time it was being designed (approximately four years ago), the advisory committee was heavily involved, and met about every 2 weeks. They are mostly community members who are employees at advertising agencies, freelance artists, etc. Now that the program is up and running, they have decreased the frequency of their meetings, but remain very involved in the direction of the program. When they revisit the program's direction, they expect to go through the same rigorous process with the advisory committee as they did originally. Washtenaw students mostly go to work in advertising agencies, or work in industrial publications or printing companies. Students are only asked to take one art course in order to participate in the program. Bertioia believes that they are able to develop the design skills through the hands-on computer training they get.

Washtenaw currently has 3 MAC labs. Bertioia estimates that it cost Washtenaw about \$150,000 to purchase the equipment for those labs (one has 24

stations, one has 12, and one has 10). Additionally, they spend about \$20,000 per year for upgrading equipment. He indicated that finding the funding was less difficult than the retraining of the faculty when they changed to the computerized program.

Katherine McCoy, Co-Chair of the Design Department at Cranbrook Academy of Art has examined the availability of currently available training in "computer graphics". In a 1991 article, she indicates that basic computer literacy is becoming part of the complement of skills that are expected of all undergraduate students. The training deficit, she claims, is in the area of *digital interactive video*, a newly emerging field involving software that interacts with users and audiences. "This writer knows of no design school existing today with an entire program or department dedicated to educating professionals for this area with a fully developed curriculum encompassing the fundamentals of this field" (McCoy, 1991, p. 7).

### *Role of Computer Graphics*

Art educators express disagreement regarding the place of computer graphics in the overall art education structure. Computer design proponents argue that computers can provide immediate feedback and can be used in a spontaneous, fluid manner for exploring the visual dynamics of composition (Mones-Hattal et al, 1990). Others believe that the ability to design on a computer does not make one a better designer; a mediocre designer with computer skills will not be hired over an excellent designer without them (Siegel, 1991). Rob Dewey of the American Center for Design in Chicago indicates that the use of computers in design is still in the evolutionary stages, but that increasingly, talented designers without computer skills are finding themselves "severely handicapped" in the job market. He echoes Siegel's notion that the computer is a powerful tool, but nothing more. "A computer cannot make someone something they are not" (Dewey, 1993).

As noted above, there are graphic arts programs within the State of Michigan representing this difference of views. For instance, Nancy Lombardi, Program Director of the Commercial and Fine Art Department at Lansing Community College stresses that their students must achieve competence in drawing and design in order to become majors in commercial art. Computers are considered a technical tool, and the Lansing program supports a philosophical stance that students must have a strong foundation in fine art prior to becoming successful illustrators or designers.

On the other end of the spectrum, Dean Roger Bertoia at Washtenaw Community College indicates that their program is designed entirely around computer technology. Students are asked to take only one art course in order to participate in the program. Bertoia believes that students are able to develop the design skills through the hands-on computer training in the labs.

. . . there are many schools who see teaching computer programs to people who want to be designers as an easy way to make money. They are not being

honest with the students about what are the full range of skills needed to advance in the field. Computers have given people who want to be designers the illusion that what it's all about is just arranging things on a page, making them darker and lighter, smaller or larger. . . There needs to be a redefinition of what design is all about and what it takes to be a designer. There will be a lot of disappointed folks out there when they learn that being a designer and progressing up the ladder . . . requires more than fluency in Pagemaker, Illustrator and Photo Shop (Art & Design News, September, 1992).

Figure 9

Those employers who indicated that they required their incoming employees to have computer graphics training indicated a strong preference for MacIntosh system knowledge (Figure 9).

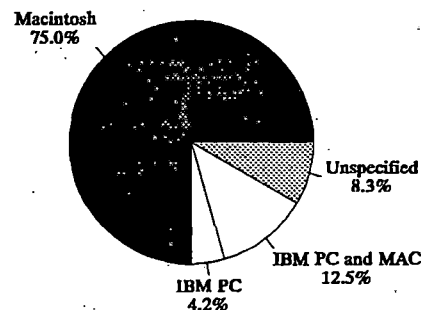
The student survey conducted as a part of this study reveals that students are relatively pleased with the quality of instruction they have received in the OCC graphic arts program. Over half (54.5%, 12) of illustration option students, and 68.8% (22) of advertising option students feel "very satisfied" with the quality of faculty and instruction they have received in the program.

There is a wider difference of opinion regarding the adequacy of the equipment and technology available to students in the program. Many students indicated the need for upgraded facilities (including desks and other classroom amenities) and computer equipment was a primary concern for them. Figure 10 shows that only 7% (6) of illustration students and none of advertising students are "very satisfied" with the equipment and technology available to them in the program.

There are significant financial implications of computerization of graphic arts curricula. Experts have noted that it is essential for there to be someone currently on the faculty who is knowledgeable about computer graphics who is willing to take on the major responsibility of writing and teaching the new curricula, selecting hardware and software, and maintaining a computer lab (Mones-Hattal et al, 1990). Additionally, it is considered essential for the college to be committed to hiring personnel whose singular mission is to assure that the computer hardware and software is maintained and updated as necessary.

The decision to computerize graphic arts is one that must be reviewed in light of the configuration of the college itself, and the relationships between the graphic art department and other college departments must be factored into the decision. Many schools have a single computing facility which serves many departments. Others have the resoures to establish specialized computer graphics labs in every department that requests them. Others yet provide specialized equipment at a central location, and provide more general equipment at a variety of

Computer Systems Preferred by Employers



Source: OCC Graphic Arts Employer Survey, November 1992

Figure 10

locations. Decisions in these areas are more than a question of resources. Ultimately, the institution needs to reflect on its larger mission, and to what extent it is able to commit itself to the computerization process.

## CONCLUSION

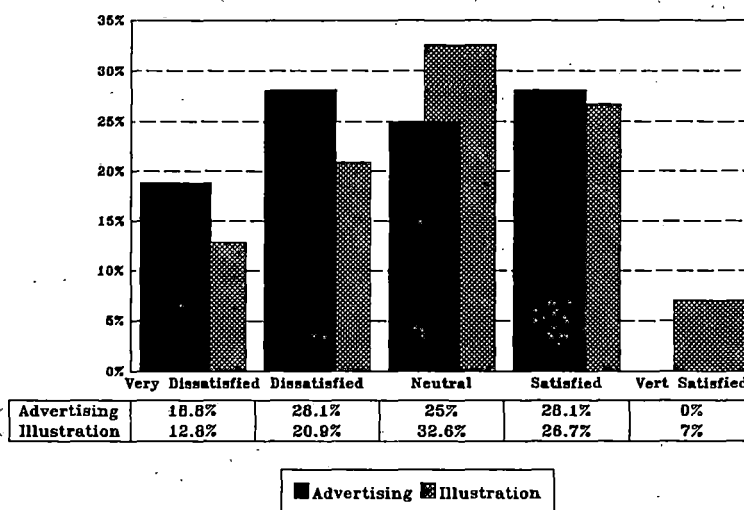
### Summary

The field of graphic art, both for illustrators or for artists in the advertising industry is highly competitive. Persons in graphic arts are typically judged first on their ability to demonstrate design talent. Experts in the field of graphic art express significant agreement that persons with demonstrated talent are likely to be successful, regardless of their level of educational achievement. Employers further note that personal characteristics such as the ability to work as a team member, individual initiative and problem solving skills are actively sought in entry level personnel in the graphics industry. Some employers seek employees with specific degrees, although the majority of employers and experts indicate that degree attainment is much less important to them than is artistic ability and their ability to work effectively in the company setting.

More controversial is the role of computers in the graphics industry. While prominent experts tend to agree that the computer is a very powerful tool in the industry, some believe that computer graphics skills are highly valued in the industry, while others insist that persons with talent will typically receive the best positions regardless of whether they have well developed computer skills. Many employers and educators indicated that a person with strong computer skills will not be hired over someone with true design talent. Those employers who require computer graphics knowledge of their entry level employees overwhelmingly prefer MacIntosh computers and software packages.

The employment outlook for associate degree graduates in graphic art is very competitive. Experts have noted that the glut of artists with bachelors and masters degrees has made it possible for employers to be increasingly selective in hiring. This oversupply of qualified artists may also affect the retraining opportunities, particularly in computer graphics, as employers can demand that their new employees possess sophisticated computer graphics skills prior to employment.

Satisfaction Levels for GCA and GRA Students  
 With Regard to the Equipment and Technology Available



Source: OCC Graphic Arts Student Survey, November 1992

## Issues

- Experts are divided regarding whether computer graphics training is essential for those who seek positions as designers. Some view computer skills as being a skill that cannot be substituted for design ability. Others believe that the ability to create quickly facilitates the design process, enhancing productivity and improving quality of output. Prior to embarking upon a computerization project, it is important for the college to carefully evaluate the philosophical stance vis a vis the role of computer graphics in the field of design.
- The financial implications of computerization for OCC extend beyond the purchase of hardware and software. Based on the costs other community colleges have reported, OCC can expect to invest from \$150,000 - \$400,000 in equipment and software alone. Yearly upgrades and maintenance would likely cost from \$20,000 - \$80,000. Other significant costs could be expected in the area of retraining existing faculty and hiring or reassigning personnel to assist with staffing labs and maintaining equipment.

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Tess Durham, Creative Staffing, Hallmark Cards, Inc., Kansas City, Missouri. Phone Conversation.

Tom Kearney, Michigan Employment Securities Commission (MESC). Phone Conversation.

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Edward Lynch, Dean, Macomb Community College. Phone Conversation.

Katherine McCoy, Co-Chair, Design Department, Cranbrook Academy of Art; Member of the Board of Directors of the American Center for Design, Chicago, Illinois. Phone Conversation.

John McMathes, Occupational Research Section, Michigan Occupational Information Services (MOIS). Phone Conversation.

Elizabeth Miller, Dean, Kalamazoo Valley Community College. Phone Conversation.

Larry Ordowski, Dean, Schoolcraft College. Phone Conversation.

Jessica Ragaza, RitaSue Siegel Associates, Design Recruiting Services Executive Search Firm, New York, NY. Phone Conversation and Written Correspondence.

RitaSue Siegel, RitaSue Siegel Associates, Design Recruiting Services Executive Search Firm, New York, NY. Phone Conversation.

**APPENDIX A**  
**List of Employers Contacted**

## **APPENDIX A**

### **List of Employers Contacted**

#### **Design Firms**

Classic Animation  
Galesburg, Michigan 49053

Exhibit Productions, Inc.  
Dearborn, Michigan 48126

Hallmark Cards  
Kansas City, Missouri 64141-6580

Detroit Art Services, Inc.  
Troy, Michigan 48084

Grunis Studio  
Southfield, Michigan

#### **Advertising Agencies**

Ross Roy Group, Inc.  
Bloomfield Hills, MI 48304

R.L. Polk & Company  
Detroit, MI 48207

J. Walter Thompson, U.S.A.  
Detroit, MI 48243

Blixt Associates  
Ann Arbor, MI 48104

Simons-Michelson-Zieve, Inc.  
Troy, MI 48084

Gannette Outdoor Company  
Detroit, MI 48202

Graphic House, Inc.  
Bloomfield Township, MI 48301

Anthony M. Franko  
Detroit, MI 48243

D'Arcy Masius Benton & Bowles  
Bloomfield Hills, MI

Fischer, F.J. Advertising, Inc.  
Livonia, MI

W.B. Doner & Company  
Southfield, MI 48075

Biggs Gilmore Communications  
Kalamazoo, MI 49007

#### **Publishers/Printing Companies**

Crain Communications, Inc.  
Detroit, MI 48207

Detroit Free Press  
Detroit Newspaper Agency  
Detroit, MI

Printing Arts Co.  
Grand Rapids, MI 49503

Baker Book House Co.  
Ada, MI 49301

Automobile Magazine  
Ann Arbor, MI

AAA/Michigan Living  
Dearborn, MI 48126

Kux Manufacturing Company  
Detroit, MI 48223

School Tech Inc.  
Ann Arbor, MI 48108

Book Crafters, U.S.A., Inc.  
Chelsea, MI 48118

J.S.A. Publications, Inc.  
Oak Park, MI 48237

Art Works, Inc.  
Southfield, MI 48129

Michigan United Conservation Club  
Lansing, MI 48909

A.D. Kahn, Inc.  
Southfield, MI

Gale Research, Inc.  
Detroit, MI 48226

Graphic Direct  
Madison Heights, MI

Detroit Monthly Magazine/  
Crain Communications  
Detroit, MI 48207

Christian Home & School Int'l.  
Grand Rapids, MI 49512

Bowne of Detroit  
Detroit, MI 48226

Printco, Inc.  
Greenville, MI 48838

McNaughton & Gunn, Inc.  
Saline, MI 48176

J.L. Barlow & Associates  
Detroit, MI

Edwards Brothers, Inc.  
Ann Arbor, MI 48104

### All Others:

Crowley Milner & Company  
Detroit, MI 48216

May & Schofield, Inc.  
Howell, MI 48843

Communications Electronics  
Ann Arbor, MI 48106-1045

Federated Publications, Inc.  
Battle Creek, MI 49017

Detroit News  
Detroit, MI 48226

Domino's Pizza, Inc.  
Ann Arbor, MI 48106

Chrysler Corporation  
Highland Park, MI

WJBK-TV  
Southfield, MI 48075

Saturn Corporation  
Troy, MI 48007

K-Mart Corporation  
Troy, MI 48083

Leo Brennan, Inc.  
Troy, MI 48083-1692

Marathon Oil Company  
Findlay, Ohio 45840

Observer & Eccentric  
Livonia, MI 48150

Pioneer Engineering  
Warren, MI 48091

Meijer Co., Ltd.  
Grand Rapids, MI 49504

Little Caesar Enterprises, Inc.  
Detroit, MI

General Motors Corp.  
Advanced Engineering  
Warren, MI

A & P, Farmer Jack  
Detroit, MI 48228

Detroit Edison Company  
Detroit, MI 48226

Ford Motor Company  
Dearborn, MI

Jacobson's  
Jackson, MI

Gilmore Brothers, Inc.  
Kalamazoo, MI 49007

General Dynamics  
Land Systems Division  
Sterling Heights, MI

**APPENDIX B**  
**Job Titles Suggested by Surveyed Employers**

**Appendix B**  
**Job Titles Suggested by Surveyed Employers**

- 1 115 . Producers
- 1 114 . Apprentices
- 1 117 . Keyliners
  - Technical Illustrators
  - Air - Brush Illustrators
  - Art - Directors
- 1 157 . Graphic Designers
- 1 103 . Artist 1
- 2 112 . Graphic Designers
- 2 106 . Journeymen Painter
- 2 107 . Art Director
- 2 108 . Art Directors
  - Keyliners
- 2 121 . Keyliner
- 2 122 . Only two full time employees have been employed for ten years.
  - Senior Art Director
  - Vice President
- 2 127 . Art Director
  - Graphic Artist
- 2 123 . Art Directors
- 2 130 . Designer
  - Sr. Designer
- 2 133 . Art Director
  - Senior Art Director
  - Asst. Creative Director
- 2 146 . Junior Art Director
  - Art Director
  - Associate Creative Director
- 3 144 . Keyliner
  - Proofreader
  - Terminal operator
- 3 120 . Computer Graphics
  - Art Directors
- 3 100 . Graphic Artist
- 3 101 . Pre - Press Department
  - Camera making
  - Stripping Platemaking
- 3 109 . Layout Artist
  - Camera operator
  - Plate operator
- 3 110 . Graphic Designer
- 3 111 . Computer Layout Artist
- 3 113 . Keyliner
- 3 116 . Proofreader

- Typesetter
- Press Operator
- Camera Operator
- 3 119 . Art Director
- 3 128 . Artist
- Typesetter
- 3 131 . Production Artist
- 3 134 . Copy Preparation Artist
- Graphic Artist
- Electronic free press operator
- 3 139 . No job titles in this company
- 3 140 . Keyliner paste up
- Experienced Macintosh knowledge
- Copy graphic paste up
- 3 141 . Drafter Illustrator
- 3 142 . Graphic Artist
- 3 147 . Graphic Designer II
- 4 156 . Technical Illustrator
- Graphic Artist
- 4 158 . Art Specialist
- Design Specialist
- 4 160 . Designer
- 4 143 . Assistant Advertising
- Copy writer does board work
- 4 145 . Keyliner Mechanical Artist
- Designer
- 4 148 . Keyliner, grade 4 salary
- Technical Illustrator doing complex graphic arts
- (salary, grade 6 - high level)
- 4 149 . Concept Designer
- Systems Graphics Operator
- 4 152 . Engineering Artist
- 4 153 . Layout Artist
- 4 154 . News Graphics
- Broadcast Electronics Graphics
- 4 155 . Technical Illustrator - layout
- 4 159 . Graphic Illustrator
- Graphic Computer Operator
- Technical Illustrator
- Presentation Designer
- 4 161 . Visual merchandising Designer
- Packaging Designer
- Production Artist
- Corporate Communicators Designer
- (Have the above four teams - entry level has no title but employee "new" in the group)
- 4 104 . Graphic Artist



- 4 102 . Artist  
Page Designer
- 4 105 . Graphic Artist
- 4 118 . Graphic Artist
- 4 124 . Designer  
Graphic Artist  
Art Person
- 4 125 . Artists
- 4 132 . Designer - Drafting
- 4 137 . Art Director
- 4 138 . Art Keyliner, full time

**APPENDIX C**  
**Employer Survey**

**Appendix C**  
**Employer Survey**  
**Graphic Arts**

1. Does your company maintain a staff of graphic artists?

1 \_\_\_\_\_ Yes (*Go to 1a and 1b*)

2 \_\_\_\_\_ No (*Skip to 6*)

1a. How many full time? \_\_\_\_\_ (*actual number*)

1b. How many part time? \_\_\_\_\_ (*actual number*)

2. What are examples of job titles and salary ranges for entry level positions?

Job Titles	Entry Level Salary Range
a) _____	to _____ per year
b) _____	to _____ per year
c) _____	to _____ per year

3. Are you currently hiring entry level graphic arts personnel?

1 \_\_\_\_\_ Yes

0 \_\_\_\_\_ No (*Skip to 6*)

4. What is the primary reason for hiring these employees?

1 \_\_\_\_\_ Expansion of the company

2 \_\_\_\_\_ Employee turnover

3 \_\_\_\_\_ Revision/updating of existing graphic materials

4 \_\_\_\_\_ Other reasons. Please specify: \_\_\_\_\_

5. What is the minimum educational qualification required by your company for entry level personnel in Graphic Arts? (*Check all that apply*)

a) No specific educational requirement \_\_\_\_\_

b) High School or equivalent \_\_\_\_\_

c) Associates degree \_\_\_\_\_

d) Bachelors degree \_\_\_\_\_

e) Other education or degree, not listed (*Please specify*) \_\_\_\_\_

6. How often does your company utilize freelance commercial artists for graphic design/illustration? Please use the scale 3=Always, 2=Occasionally, 1=Never.

3 \_\_\_\_\_ Always

2 \_\_\_\_\_ Occasionally  
1 \_\_\_\_\_ Never

7. How often does your company utilize an outside firm for graphic arts assistance?

3 \_\_\_\_\_ Always  
2 \_\_\_\_\_ Occasionally  
1 \_\_\_\_\_ Never

---

8. Please consider this list of skills and qualifications you as an employer could evaluate when hiring graphic artists. Rate each on the scale 1=Very Important, 2=Somewhat Important, and 3=Not Important.

	<i>Very Important</i>	<i>Somewhat Important</i>	<i>Not Important</i>
a) Quality of portfolio (book) . . . . .	1	2	3
a) Ability to work as a team member . . .	1	2	3
b) Organizational skill . . . . .	1	2	3
c) Ability to use individual initiative . . .	1	2	3
d) Promptness . . . . .	1	2	3
e) Educational background (ie. a specific academic degree) . . . . .	1	2	3
d) Writing skills . . . . .	1	2	3
e) Mathematical skills . . . . .	1	2	3
f) Good speaking skills . . . . .	1	2	3
g) Problem solving skills . . . . .	1	2	3
h) Interpersonal skills . . . . .	1	2	3

9. What is the single most important quality or characteristic you look for when you are hiring graphic artists?

---

10. Do you experience any difficulty finding well qualified entry level personnel in Graphic Arts?

1 \_\_\_\_\_ Yes  
0 \_\_\_\_\_ No (Skip to 12)

11. What kind of recruiting problems do you encounter?

---

---

12. In what ways are entry level personnel unprepared for employment?

---

---

---

13. Please rate how important it is for entry level graphic artists to have a strong knowledge base in the following applications using the scale: 1=Very Important, 2=Somewhat Important, 3=Not Important.

	<i>Very</i>	<i>Somewhat</i>	<i>Not</i>	
		<i>Important</i>	<i>Important</i>	<i>Important</i>
a. Color Theory . . . . .	1		2	3
b. Perspective Drawing . . . . .	1		2	3
c. Lettering . . . . .	1		2	3
d. Camera and Platemaking . . . . .	12		2	3
e. Computer design . . . . .	1		2	3
f. Product Rendering . . . . .	1		2	3
g. Marketing . . . . .	1		2	3
h. Technical Drawing (Drafting) . . . . .	1		2	3
i. Life Drawing . . . . .	1		2	3
j. Computer paint systems . . . . .	1		2	3
l. Desktop video production . . . . .	1		2	3
m. Desktop Publishing . . . . .	1		2	3

14. Are there other skills you would like your entry level graphic artists to have? Please explain.

---

---

15. Does your company require entry level employees to have prior experience using computer graphics applications?

0 \_\_\_\_\_ No

1 \_\_\_\_\_ Yes. Which computer systems? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

16. What advancement opportunities are available for entry level graphic arts employees? Please give examples of job titles.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

17. Does your company provide any formal graphic arts training for employees (not including orientation programs)?

1 \_\_\_\_\_ Yes

0 \_\_\_\_\_ No *Skip to 19*

18. Can you describe the nature of the training? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

19. Does your company currently send employees elsewhere for training in graphic arts?

1 \_\_\_\_\_ Yes. *Go to 20*

2 \_\_\_\_\_ No. *Skip to 21*

9 \_\_\_\_\_ Not Applicable (*cite reason*) \_\_\_\_\_

20. What types of training do your employees typically receive off-site? \_\_\_\_\_  
\_\_\_\_\_

21. If a regional center for **computer graphics training** existed in the Southeastern Michigan Area, would your company utilize it for training of current employees?

- 1 \_\_\_\_\_ Yes
- 2 \_\_\_\_\_ No
- 7 \_\_\_\_\_ Don't know.

22. Would you consider hiring graduates of OCC's Graphic Arts program for entry level positions in your company?

- 1 \_\_\_\_\_ Yes
- 0 \_\_\_\_\_ No
- 7 \_\_\_\_\_ Don't know.
- 8 \_\_\_\_\_ Does not apply

23. Would your company consider offering internships (either paid or non-paid) for students in the Graphic Arts program at OCC?

- 1 \_\_\_\_\_ Yes
- 0 \_\_\_\_\_ No
- 9 \_\_\_\_\_ Uncertain, please explain \_\_\_\_\_

---

---

24. If you could design a graphic/commercial art training program for a community college, what would you consider to be the most important types of training to offer?

---

---

25. What training needs could OCC help your company accomplish? \_\_\_\_\_

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**APPENDIX D**  
**Student Survey**



**Appendix D  
Student Survey**

Survey Number \_\_\_\_\_

OAKLAND COMMUNITY COLLEGE

**Graphic Arts**

NEEDS ASSESSMENT STUDENT SURVEY

Name: \_\_\_\_\_

S.S. Number: \_\_\_\_\_

Telephone: \_\_\_\_\_

*Introduction:*

"Hello, this is \_\_\_\_\_ . I'm calling from Oakland Community College. May I please speak to \_\_\_\_\_?"

1. *If the person answering is the person you wish to speak to, go to A.*
2. *If the person you wish to speak to is not available try to arrange a convenient callback time.*

*Enter possible callback times below:*

Day: \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_  
Day: \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_

*A. Once you reach the right person:*

"We are in the process of assessing the Graphic Arts program at OCC and our records indicate that you have recently taken a course in graphic arts. We would value your assistance in answering a few questions. Would you be willing to take part in a short survey for us?"

*If "yes", go on to the survey.*

*SURVEY*

1. What was your primary reason for taking graphic arts courses at OCC? *(Let the respondent answer and then check all that apply.)*

- To obtain a degree or certificate.
- To complete courses necessary for transfer to another college.
- To prepare for a new career.
- To improve your knowledge, technical skill or competency for your job.
- To comply with your employer's requirements.
- To increase your chances for a raise and/or promotion.
- For personal development.
- Other. \_\_\_\_\_

2. What is your current employment situation?

- 1  Employed full-time.
- 2  Employed part-time.
- 3  Unemployed. *Not employed but actively seeking employment (Go to question 5)*
- 4  Not employed and not seeking employment, *(because of choice, illness, full time study, retirement, pregnancy or any other reason.) (Go to question 5)*

3. What is your current occupation?

---

4. Is your current employment related to the coursework you have taken at OCC in graphic arts?

- 1  Yes
- 0  No

5. How do you plan to use the knowledge and skills gained in your graphic arts courses at OCC, in the future?

---

---

6. Is/was graphic arts your major field of study at OCC?

- 1  Yes. (Skip to Question 8)
- 0  No.

7. What is/was your major field of study? \_\_\_\_\_

8. Which graphic arts option are you most interested in? *(read only the first 2 responses)*

- 1  Advertising

- 2 \_\_\_\_\_ Illustration
- 3 \_\_\_\_\_ Undecided
- 4 \_\_\_\_\_ I didn't know there were two options in the program.

11. Please rate your level of satisfaction with the following aspects of the graphic arts program at OCC using the scale, 1=Very satisfied, 2=Satisfied, 3=Neutral, 4=Dissatisfied, 5=Very Dissatisfied.

	<i>Satisfied</i>	<i>Very Satisfied</i>	<i>Neutral</i>	<i>Dissatisfied</i>	<i>Very Dissatisfied</i>
a) The variety of graphic arts courses offered . . . .	5	4	3	2	1
b) The content of graphic arts courses taken . . . . .	5	4	3	2	1
c) The scheduling of graphic arts courses . . . . .	5	4	3	2	1
d) The quality of faculty/instruction in graphic arts	5	4	3	2	1
e) The equipment/technology available . . . . .	5	4	3	2	1

9. What do you or did you most like about the graphic arts course/program?

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10. What do you or did you most dislike about the graphic arts course/program?

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12. What could OCC do to make the Graphic Arts program better? \_\_\_\_\_

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13. Is there any other comment you would like to make about the graphic arts program at OCC?

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"Thank you very much for taking the time to speak with me about your experience in OCC's Graphic Arts program. I'm sure the information you have provided will be useful to us as we complete the needs assessment for that program."

**APPENDIX E**  
**Employer Survey Narrative Responses**

**Appendix E**  
**Employer Survey Narrative Responses**

- Key:1 - Design Firm**  
**2 - Advertising Company**  
**3 - Printing/Publishing Company**  
**4 - Others**

**Question 1: Does your company employ graphic artists?**

- 123 2 Art directors  
138 4 They hire fashion layout, page designers who have graphic art training

**Question 2: Does your company ever employ freelance artists?**

- 134 3 No but customers do and book crafters make referrals

**FREELANCE EMPLOYERS ONLY:**

**F2: What types of projects are done by the freelance artists you hire?**

- 100 3 Layout design/only hires professionals (10-15 years experience)  
102 4 Assist other artists  
103 1 Don't know  
104 4 Layouts  
106 2 Illustration - desktop publishing  
107 2 Storyboards  
108 2 Illustration (don't use freelance for design work) & design  
110 3 Book design, cover design, ads  
111 3 Air brushing - re-touching/Advertising design  
112 2 Illustrations  
113 3 Key-lining  
114 1 Calligraphy layout, design  
115 1 Physical boardwork, illustrators  
117 1 Tech. illustration, keylining, desktop publishing  
120 3 Displays  
121 2 Everything - illustrations, keylining, layout  
122 2 Overflow work (wide range)  
123 2 Direct mail  
124 4 Everything - catalogues & brochures  
125 4 Basic projects  
126 3 Book illustration, layout, and cover design  
127 2 Storyboards, illustrating, keyline, typesetting  
  
128 3 Design & illustration, keyline

- 129 3 Book design & illustration
- 130 2 Don't know - short term basis
- 131 3 Illustration, graphic charts
- 132 4 Signs
- 133 2 Layouts, design, photography, finished art, keylining
- 135 2 Annual reports, brochures, advertising
- 136 3 Cover and book jacket design
- 137 4 Layouts, keyline, computer
- 138 4 Layout design
- 140 3 Corporation brochure - from design concept through to keyline or disk final product
- 141 3 Renderings, elevations
- 142 3 Overload, special projects, extra expertise needed, photography
- 145 4 Fashion, home, product illustration
- 146 2 Special projects, finish work for production
- 147 3 Designs for brochures, promotional material, ad campaigns
- 148 4 Keylining, Macintosh, computerized slides, posters, covers for binders
- 149 4 Concept work, fashion work pertaining to advertising
- 150 3 Newsletter, promotional art work
- 151 4 Computer graphics, letters, flyers
- 154 4 Special projects, sketches, illustrations, paint box electronic graphics, news graphics
- 155 4 Technical illustration
- 157 1 Technical drawing, exhibit & design work
- 159 4 Design and illustration projects
- 160 4 Catalogues, photography, copy writing
- 161 4 Packaging design, point-of-purchase design, corporate art for literature, books, flyers, brochures, posters

**F3: What is the typical rate of pay for freelance artists you hire?**

- 100 3 Varies per job
- 104 4 Negotiable
- 106 2 Varies per job
- 107 2 Paid per frame
- 110 3 No idea
- 112 2 Bid by project/hard to say
- 113 3 Depends
- 114 1 Couldn't give a rate
- 125 4 Depends on experience
- 126 3 Flexible per project
- 127 2 Jobs are bid on or quoted for
- 129 3 By the job
- 131 3 Paid by published page and size of work
- 132 4 Depends on job
- 133 2 Varies per job
- 135 3 Varies per job
- 141 3 Varies per job
- 148 4 Varies per job

153 4 Depends on skills

**F4: What percentage of your company's graphic arts work is done by freelance artists?**

- 103 1 Only deals with graphic artists - fulltime
- 127 2 All finished work is done by freelance
- 145 4 Only fashion, home and product illustration

**Question 3: Of the graphic artists you employ:**

**3b. How many are full-time (more than 30 hours per week)?**

- 112 2 Not sure - use artists from all states, large company
- 123 2 Art Directors

**Question 5: Are you currently hiring entry level graphic arts personnel?**

- 110 3 Not currently hiring anymore
- 115 1 Always open
- 122 2 Only part-time students
- 138 4 Need keyliner, layout artist and creative director
- 161 4 Have not hired anyone new in their department since 1988

**Question 6: What is the primary reason for hiring these employees?**

**6d. Other reasons. Please specify:**

- 112 2 Not beyond realm - may be expanding and therefore will be hiring in the future
- 115 1 Talent
- 122 2 Internships
- 124 4 Keeps people off the street
- 140 3 Need new mix of experience, more computer skills
- 146 2 Send in resumes (keep files of resumes)
- 156 4 Workload
- 157 1 Company going more into computer work

**Question 7: What is the minimum educational qualification required by your company for entry level personnel in Graphic Arts?**

**7f. Other education or degree, not listed (Please specify)**

- 100 3 Hires from "Center for Creative Studies"
- 101 3 Journeymanship
- 102 4 Either 2-4 years. Depends on experience
- 103 1 Bachelor of Fine Arts
- 104 4 No specific requirement
- 106 2 4 year Fine Arts degree
- 107 2 2 year degree
- 108 2 Portfolio is important. Depends on talent. No schooling requirement

- 109 3 No requirement other than High School diploma
- 110 3 2-4 year degree
- 111 3 Apprenticeship (it depends)
- 112 2 2-4 year degree
- 113 3 Talented - read & write
- 114 1 No requirement
- 115 1 4 year Bachelors degree
- 117 1 At least 2 year degree
- 118 4 At least 2 year degree. Prefers MacIntosh experience
- 121 2 Bachelors or Vocational training
- 122 2 4 year degree
- 123 2 4 year Advertising Design degree
- 125 4 Need 4 year degree
- 127 2 4 year degree in Fine arts of Advertising/Design
- 130 2 4 year degree
- 131 3 Talent, good on computer experience, gift, sense of design seen in portfolio, work ethic, initiative rather than degree
- 133 2 Do not judge creative people on education. Usually on talent and experience
- 135 2 Talent and art school
- 136 3 College graduates but talent is the most important factor.
- 137 4 Depends on experience
- 138 4 For keyliner position; experience is the only qualification - for creative director, bachelors degree
- 141 3 Talent, experience, and skill
- 142 3 Equivalent - experience to education
- 143 4 Experience or schooling background in art
- 144 3 Background, experience
- 150 3 No specifics but tend to hire 4-year program graduates
- 153 4 Talent
- 155 4 Experience
- 156 4 Macintosh computer background, artistic ability
- 157 1 Portfolio
- 158 4 Combination of education and talent
- 160 4 Computer background, Macintosh experience
- 161 4 Likes to see transcripts and degree but not mandatory. Experience, talent and a great portfolio.

**Question 9: What is the single most important quality or characteristic you look for when you are hiring graphic artists?**

- 100 3 Creative ability/Ability to get job done on time
- 102 4 Portfolio/Concepts & ideas/Enthusiasm
- 103 1 Creativity
- 104 4 Portfolio, and able to present themselves as confident
- 105 4 Customer service oriented, tech skills
- 106 2 Portfolio
- 107 2 Concept - ideas



- 108 2 Portfolio
- 109 3 High school or college - schooling
- 110 3 MacIntosh experience
- 111 3 Attitude - positive, self-supporting, willing to work long flexible hours
- 112 2 Interpersonal skills/team player, mechanical artist skills
- 113 3 Talent - be able to draw
- 114 1 Serious about being a professional
- 115 1 Team-oriented, talent
- 116 3 Provable skill-level, understand everything, pass tests on proofreading & typesetting
- 117 1 Computer skills
- 118 4 Attention to detail work
- 119 3 Creativity
- 121 2 Experience - automotive background
- 122 2 Passion for the work & do a good job, computer ability
- 123 2 Good ideas
- 127 2 Creativity
- 131 3 At hiring stage - portfolio. After 90 days employment - initiative
- 132 4 Education and experience
- 133 2 Ability to comprehend and solve problems
- 134 3 Team player
- 136 3 Design capability
- 137 4 Common sense, able to ask question, solve problems
- 138 4 Talent and getting along with people for team work
- 139 3 Personality, education, getting along with others
- 140 3 Personality, attitude, and desire to learn
- 141 3 Technical expertise, has to have talent but can't be a jerk
- 142 3 Ability to conceptualize, need some computer software skills (as many as possible).  
Show varied experience.
- 144 3 Conceptual ability, initiative, ability (personality) to fit in department
- 145 4 Talent
- 146 2 Perseverance, ambition, determination
- 147 3 Creativity
- 148 4 Knowledge of computer technology
- 149 4 Willingness to be a team player, and communicate well
- 150 3 Ability to get along with others
- 151 4 Portfolio plus personality
- 152 4 Work ethics
- 153 4 Combination of talent and ability to work as team member
- 154 4 Creativity, design ideas, able to produce a final product quickly
- 155 4 Highly talented and a team player
- 156 4 Need people who are utility people (who can do many different things)
- 157 1 Ability to organize and manage ones self, creativity
- 158 4 Creativity
- 159 4 Artistic ability
- 160 4 Ability to conceptualize and execute
- 161 4 Attitude, look at the whole person. Are they productive, excited, and can they work  
with people.

**Question 11: What kind of recruiting problems do you encounter?**

- 101 3 Finding people with skills
- 102 4 None - It's a competitive market
- 103 1 Finding minorities
- 104 4 Not self-motivated, not enough self-initiative
- 105 4 Non-rounded people
- 108 2 Use only Center for Creative Studies because it has a real advantage over other schools - we should model our program after them
- 111 3 The well-qualified already have jobs
- 114 1 Salary expectations are high and employees are disappointed to learn that the pay is not very high
- 115 1 Hard to find qualified individuals, colleges are not teaching students well enough
- 116 3 Finding well-qualified people, flexible hours & overtime
- 117 1 Finding experienced people who can meet deadlines
- 121 2 Lack of experience
- 123 2 None at all - use interns
- 128 3 Need to have various skills
- 131 3 Lack of information. Art education creates egos incapable of actual work. Graphics education is so fundamental that it eliminates polishing the talent. It teaches no concept of design, color or composition. Each person should be required to create off the top of their head. That's a gift that cannot be taught.
- 133 2 Don't hire many entry level
- 134 3 People who are over qualified, looking for better wage than company is willing to pay.
- 138 4 Impossible to find retail fashion layout page designers for newspaper print advertising
- 140 3 Applicants responding to ads for experienced Macintosh, claim to have experience but do not
- 141 3 Finding people who have experience in our specific area of expertise
- 144 3 Hard to find people to work shifts (other than days)
- 146 2 Hard to find employees with work experience (while in school), either volunteer or paid work experience
- 151 4 They usually pull in people from contract agencies. As they develop, they are offered fulltime employment
- 154 4 Ill prepared portfolios. No one has electronic design background
- 155 4 Not that many qualified applicants
- 157 1 Skills lacking in graphic layout and design. Many that apply to them have a sign background
- 160 4 Don't have solid background with computer graphic programs

**Question 12: In what ways could entry level personnel be better prepared for employment?**

- 100 3 Better portfolio
- 101 3 Specific schooling which would apply to this company
- 102 4 Portfolios not prepared, keep up with trends, need a full range of experiences before applying for a job
- 103 1 Business & marketing courses
- 104 4 Self-initiative, motivated, better attitude towards their work

- 105 4 Well-rounded people
- 106 2 More Computer Graphic experience
- 107 2 Neat, well organized portfolio/good, solid concepts/working knowledge of the business
- 108 2 More advertising in their portfolios
- 109 3 Supposes more schooling would help
- 110 3 Freelancing on their own to get experience
- 111 3 Hard to say
- 112 2 Internships - more experience on client work instead of just portfolio
- 113 3 Skills - draw better
- 114 1 Classroom field trips to see actual business & have discussion on it afterwards, gives students a better idea of how companies operate
- 115 1 Find out what's really happening in the job world and become an all round artist
- 116 3 Be able to show that they have the skills to typeset & proofread
- 117 1 Desktop experience
- 118 4 Expectations are too high, they need to be a team player and have patience (for advancement)
- 119 3 Practical skills - keylining
- 120 3 Has state of the art technical knowledge and eager to learn and work
- 121 2 Close the gap between schooling & actual on the job experience
- 122 2 Center for Creative Studies is wonderful - practical skills, stat camera, production, computer, reduce & enlarge images
- 123 2 Use graphic skills to deal with real advertising problems
- 124 4 They should get all the training & schooling they can afford
- 125 4 Teach them how to keyline implications of artwork to the printing end. Their designing affects the printing. Important to be a good designer.
- 127 2 Biggest shortcoming - can't draw or paint well enough. Employees have to render & dye marker on a professional level
- 128 3 Prepared for short deadlines, portfolio is not a good example because they have a lot of time to prepare the portfolio
- 131 3 The 1st year or early on should have a series of workshops where students are exposed to different phases of art (4 areas) then let the student choose one and concentrate on that. Students need fundamentals supported by technology that enhances the basic gift or talent. If they want to go into magazine or advertising work they should concentrate on that rather than trying all disciplines.
- 132 4 Develop problem solving skills, team work, writing and interpersonal skills
- 133 2 By showing as many samples in portfolios as possible. Be able to explain a problem, how they arrived at a graphic solution, then show solution. Should know nature of business of the company they are applying to and make samples geared to the work that the company does.
- 134 3 Learn to be a team player
- 135 2 Have a large, in-depth portfolio to show work, experience and ambition
- 136 3 Have training in Macintosh Quark, Freehand
- 137 4 Have experience, helpful when they catch on quickly, feel free to ask question, take notes, use initiative
- 138 4 Take classes in retail fashion design art work
- 139 3 Know basic skills, keylining, desktop publishing
- 140 3 Have up-to-date experience with Macintosh Paste

- 159 Not sure yet.
- 161 Maybe advertising.
- 162 Does not plan to use these skills in the future.
- 163 Graphic Arts - Art therapy and Commercial Art - opening own art gallery.
- 164 Help with his photography.
- 165 After two years, would like to get a job in Graphic Arts.
- 166 For own interests - enjoys art and may decide to go into advertising.
- 167 Career change - maybe freelance work.
- 168 Graphic Arts field.
- 169 Animation studio.
- 170 Advertising.
- 171 Work in a big advertising firm.
- 172 Possible career change.
- 173 Further his knowledge to advance.
- 174 Flight or Art curriculum.
- 175 Career.
- 176 Obtain a degree.
- 177 Get a degree in architecture.
- 178 Future career.
- 179 Degree in illustration.
- 180 Personal development.
- 181 For future career - possibly advertising.
- 182 Maybe future job.
- 183 To become an illustrator.
- 184 Not going to use skills because decided to major in business.
- 185 Photography.
- 186 Future job - not sure in what.

**Question 7: What is/was your major field of study?**

- 107 Liberal arts
- 116 Business
- 121 Architecture
- 122 Interior Design
- 123 Audio-visual comm.
- 128 Accounting
- 129 Architecture
- 133 Has a degree in Fine Arts from Indiana University.
- 134 Art
- 135 Graphic Arts
- 136 Liberal Arts
- 137 Photography
- 138 Art
- 143 Audio Visual Technology
- 145 Architecture
- 146 Architecture
- 150 Photography

151	Interior Design
152	Photography
157	Photography
158	Communications major
160	Has business and computer associate degrees
162	Taking Voc. Ed. at Wayne State
164	Photography
166	Has an Associate degree in Liberal Arts.
170	Early childhood degree.
177	Architecture.
184	Business.
185	Photography.

**Question 10: What do you or did you most like about the graphic arts course/program?**

101	I am learning a lot about various aspects of graphic arts.
102	I really like the instructors.
103	Gives a wide range of everything. Touches all the bases.
104	It's a challenge.
105	It allows me to use my imagination.
106	The instructor is very good.
107	Design class extended my imagination
108	Keeps you busy.
109	Like the instructors.
110	Very diversified.
111	Teachers are very good and give you hands on teaching.
112	Teachers very knowledgeable.
113	Photography class was good and challenging.
114	Teachers are very knowledgeable.
115	The individuality of being able to draw on your own.
116	Instructors were good.
117	Gives experience by doing projects.
118	Classes are very advanced.
119	Variety of techniques that are taught.
120	Professor Ritchie.
121	Learn how to do colors.
122	Small classes - one-on-one with professor.
123	Very practical and career applicable.
126	Teaching is excellent and helpful.
127	Liked both instructors.
128	Fund. of Lettering - teacher very qualified.
129	Instructors were good.
130	Mr. McGowan - good teacher.
131	Enjoyed courses.
132	Mr. McGowan was a fun teacher.
133	Mr. Ritchie was an excellent teacher and Mr. McGowan was helpful.
134	High expectations and demanding of the students (which is good).

135 Instructors are very good.  
136 Learning how art is applied to advertising.  
137 Lettering and article  
138 Using different colors and constructing a project/job.  
139 Liked the work in the program.  
140 Liked the teachers and that current information is taught.  
141 Was interesting to me and it applies to my job plans.  
142 I like everything about GCA 121.  
143 Brought out stuff in me I didn't know was there - creative talent, for example.  
144 Mr. Ritchie explained things very well and was patient.  
145 Drawing.  
146 Instructor built on what we were learning, helping us to grow.  
148 Mr. McGowan is a very knowledgeable instructor who communicates well.  
149 Classes are pertinent to my interests. Instructors offer individual help.  
150 GCA 110 - I like learning about colors.  
151 GCA 110 - Enjoy learning about color and how it's used.  
152 Likes everything.  
153 Fairly good.  
154 Enjoyed courses - teachers were great.  
155 Overall satisfied - Orchard Ridge is a nice campus.  
156 Interesting.  
157 Liked teacher - Mr. McGowan was helpful.  
158 Good teaching.  
160 Mr. McGowan is a good teacher, and the facilities were pretty good.  
163 Mr. McGowan was the best teacher, a real asset and gives extra help.  
164 Learn about colors and visualization.  
165 Has enjoyed classes so far.  
166 Teaching is good.  
167 Instructors try to give reality of working world - The skills needed and financial rewards of the business.  
168 Appreciated Mr. McGowan's knowledgeable.  
169 All good courses.  
171 Learned more than expected. Interesting classes.  
172 Enjoyed classes.  
173 Liked the one-on-one personal attention from instructors which is different from large colleges.  
175 Took Adv. Design and Graphic Design - enjoyed drawing.  
176 Mr. Ritchie as a teacher.  
177 Learned the fundamentals and had good instructors.  
179 Price of courses.  
180 Very pleased with Mr. McGowan and Mr. Ritchie. Enjoyed Drawing - Lettering courses.  
181 Classes allow enough time to finish projects.  
182 The teacher.  
183 Mr. McGowan is a great instructor.  
185 The small photography aspect - it's a camera and platemaking course.  
186 Taking one course and it teaches a lot and quickly.

- 142 3 Varied experience - volunteerships, internships
- 143 4 Do volunteer work for a civic or social non-profit organization, then show work done for them. Portfolio - show school projects that are well done. Present them nicely in the portfolio.
- 144 3 Have good basic skills
- 145 4 Need professional looking portfolio directed toward the field/area of art in which the student is seeking employment
- 146 2 Get work experience while in school. Include this work in portfolio. Portfolio should show experience/work directed toward a specific project - not just "pretty pictures".
- 147 3 Critical to have good understanding of computer graphic skills
- 148 4 Know computers and its applications to graphics
- 149 4 Do freelance work, take skills in management training, fine-tune interpersonal skills plus technical skills. When applying to Kmart, know/realize the high level of professionalism that is required. Be aware of the fast pace of development, deadlines. Learn all that one can about projects, make smart decisions, concept, idea, development, follow through execution (know all stages of development)
- 150 3 Have a good background in use of computer graphics. Get any type of work experience (freelance, part-time) Have samples in portfolio of this work
- 151 4 Be fully computer trained
- 152 4 Have a balance between technical and processing skills
- 153 4 Teachers should have an idea of business world. Find most teachers do not understand work world and what is currently going on there.
- 154 4 Have variety of samples, multi-media portfolio including video.
- 155 4 Need to address computer skills, to understand, operate and interface with computers. Need to understand engineering assembly sequence and have engineering technology knowledge.
- 156 4 Have a positive outlook
- 157 1 Be more creative, have a good layout training, experience, and be able to organize
- 158 4 Serve internships and externships. Have hands on experience. Good portfolio showing own work rather than that done by a team. Show work from initial rough draft stage through to final draft in the portfolio.
- 159 4 If they have education, ability, and desire, what the colleges presently teach is adequate.
- 160 4 Stronger computer background, familiar with software packages, more business background, know strategies involved in creating an ad campaign. Have marketing, and advertising background to create/develop pieces toward a consumer standpoint. They don't need pretty, expensive, time-consuming "pretty pieces".
- 161 4 Portfolios don't reflect real-life work. Student should show/have working knowledge of printing, how to order paper, how to work on Macintosh. Have knowledge of inks, sense of printing business, and business world in general. Good communication skills.

**Question 14: Are there other skills you would like your entry level graphic artists to have?**

- 100 3 Drawing and design
- 103 1 Team player
- 114 1 On the job training
- 115 1 Animation
- 116 3 Typesetting

- 117 1 Manual Keylining
- 121 2 Sales-client experience/account executive
- 122 2 Able to create on their own - not relying on computer
- 127 2 Art skills and Marketing ability (sales)
- 133 2 Stress organizational skills and effective problem solving techniques
- 136 3 Photography skills
- 138 4 Retail layout and page design
- 139 3 Keylining
- 140 3 Good keylining, both conventional and computer design sense
- 142 3 Knowledge of color reproduction, newspaper process, good creative, conceptual thinking
- 143 4 Computer knowledge plus old techniques using board work, keylining
- 144 3 Macintosh experience/knowledge helpful
- 145 4 Need thorough knowledge of the medium and able to handle markers, pen and ink
- 146 2 Good attitude
- 147 3 Dependability, flexibility, able to deal with several jobs at one time, able to work under stress
- 149 4 Knowledge of type faces, specifications, fonts proportion, scale, calculations, mathematics.
- 152 4 Acquaint - students with technical illustration - technical artists with specification release illustrations, showing parts, numbers and usage. Need to translate parts and 3-D images (computer generated) into an illustrated document
- 153 4 Quick sketching abilities
- 154 4 Computer literate in desktop paint box systems
- 158 4 Conceptual skills, composition strength, general/overall understanding of business and what marketing is. Graphic design skills with emphasis on design, business, and marketing.
- 160 4 Look to new employees to bring in to their department, knowledge of new computer equipment, technology, changes in software equipment, ways to save money using the new equipment, technology. Have a print and print production background, know how to deal with printers.
- 161 4 Writing skills, all communication skills, and knowledge of printing industry

**Question 15: Does your company require entry level employees to have prior Experience using computer graphics applications?**

- 100 3 Macintosh - very sophisticated system
- 102 4 Freehand & Quark Xpress
- 104 4 Preferred Pagemaker, Photoshop & IBM Windows
- 106 2 Macintosh - Illustrator & Pagemaker
- 108 2 Selling point - would help get them hired
- 109 3 A plus if they know how
- 110 3 Macintosh - Quark Xpress
- 111 3 Macintosh
- 112 2 Macintosh
- 115 1 Helpful but not mandatory
- 116 3 Not required but think highly of computer experience
- 117 1 Pagemaker



- 118 4 Macintosh preferred
- 120 3 Macintosh
- 122 2 Desired but not required
- 125 4 Variety
- 131 3 Will be getting Macintosh system next year
- 135 2 Beneficial
- 136 3 Beneficial
- 137 4 IBM and Macintosh with numerous software packages
- 139 3 Pagemaker, and Freehand software
- 140 3 Macintosh Paste
- 141 3 It depends. If well qualified in other areas, might overlook lack of experience
- 142 3 Computers can be taught but it is a plus
- 143 4 Macintosh Pagemaker, Freehand, Quark Xpress
- 146 2 If willing to learn or if otherwise well qualified
- 147 3 Macintosh packages - Quark, Photoshop, Pagemaker, Doby illus., Persuasion
- 149 4 However, now that computers have been installed, the company will change requirement in the future
- 150 3 Pagemaker, McDraw, Quark
- 151 4 Pagemaker, Freehand, Illustrator
- 154 4 Macintosh, Pagemaker, all Aldus, simple design software. New software - Quadra system, 3-D live animation
- 155 4 Macintosh desktop publishing, Doby illus., Freehand, Pagemaker, Quark express, Powerprint, Persuasion
- 156 4 MacDraw, Persuasion, Quark, Freehand
- 157 1 Beneficial
- 158 4 Beneficial. Macintosh will be installed in January.
- 159 4 Depends on position
- 160 4 Macintosh (number of software packages) Quark, Doby, Pagemaker, Cricket
- 161 4 Macintosh and all software that they offer

**Question 16: As part of the review we are interested in understanding potential career paths for entry level graphic artists. Could you explain what advancement opportunities are available, with examples of typical job titles.**

- 100 3 Graphic Artists & Keyliners - advancement potential
- 101 3 Advancement to a Supervisor level
- 102 4 Advancement to Deputy Design position
- 103 1 Artist 1 - through Designer to Creative Production Designer
- 104 4 Keep same job title (Graphic Artist) but more duties & responsibilities
- 106 2 Apprenticeship 4 years to become a Journeyman
- 107 2 Jr. Art Director to AD to Sr. AD to Group Supervisor to Creative Director to Executive Creative Director (who oversees entire department)
- 108 2 Start in the Mat Room, progress to Keyliner to Jr. level AD to Sr. AD
- 109 3 Layout trainee to Sr. Artist to Cover Artist. There are about 3 levels of advancement in each field with salary increases at each level
- 110 3 No advancement in Graphic Design, can become supervisors
- 111 3 Cross-training variety of jobs, might be advancement potential

- 112 2 Graphic Designer to AD to Sr. AD
- 113 3 Keyliner
- 114 1 Start as an apprentice to Keyliner, Illustrator, Re-toucher, Cartoonist
- 115 1 Titles are irrelevant at this company however there is advancement potential
- 116 3 Small chance for advancement
- 117 1 Project manager would be highest level
- 118 4 Can rise to a Supervisor level but advancement as a Graphic Artist is not possible
- 119 3 AD - only if he leaves, Keyliner or Page-Setter - no real advancement potential
- 120 3 AD & Computer Graphics - advancement within these different levels
- 121 2 Production Manager & Sales - advancement potential within these fields
- 122 2 Jr. AD, Sr. AD, V.P. or Associate Creative director
- 123 2 AD to Supervisors
- 125 4 Artist to Graphic Artist to a Coordinator position
- 127 2 Jr. AD, AD, Group AD, Executive AD, Assistant Creative Director, Creative director, upper management
- 128 3 Sales Reps, Typesetters, Artists
- 130 2 Jr. and Sr. Designer
- 131 3 Each studio or art work place has a different structure. Impossible to say.
- 132 4 No path of advancement in company. The next step up is an Engineer (who does some graphic arts work) but that requires more education.
- 133 2 Start as a Junior Art Director or Art Director. With experience and appropriate performance, advance to Art Director, Assistant Director, then Senior Director and Creative Director
- 134 3 From entry level to Application Operator (desktop publishing position). Advancement means taking on more responsibility. A Copy Preparation Artist advances to Graphic Artist.
- 135 2 No job titles in graphic art business. No advancement in a business sense or academic sense. One becomes better and grows as a person and talent will be in demand and recognized and ask for more money.
- 136 3 Complexity and involvement of jobs increases. More independent work and creativity are required. Work becomes less technical and more organizational as one advances.
- 137 4 Possibilities to advance are from Computer Operator to Art Director
- 138 4 Their Art Director started as a Keyliner and was promoted up to the Director of the department
- 139 3 Can become Art Directors, freelance Graphic Artists, marketing or advertising specialists
- 140 3 This company is getting away from titles. Advancement comes in pay, satisfaction in job well done, and having freedom to accomplish these goals
- 141 3 Could move to Engineering staff (engineering and graphic duties overlap), marketing, sales, supervisory position
- 142 3 Advertising Designer, Promotion Designer. (advancement on grade levels and money rather than title) Art Director, Creative Director
- 143 4 Assistant, manager, director
- 144 3 Proofreader, Keyliner, Terminal Operator, Markup, customer service
- 145 4 Keyliner - Mechanical Artist, depending on what area of concentration - technical to camera work - typesetting, artist to layout graphic design, art director, creative director

- 146 2 Work in groups, instead of titles advancement means taking on additional responsibilities within the group. This can be done by showing interest, volunteering to take on extra projects, participating in contests
- 147 3 Designer I - would have to have/gain knowledge of video graphics, animation, use fancy computer software, do glitzy graphs for TV. Have to interact with highest levels of management within the company and with other major corporations. Act as an ambassador, public relations person for company as one moves up.
- 148 4 Keyliner, Illustrator, Technical Illustrator (with leadership abilities and if slots open up, could move up indefinitely
- 149 4 Go into a concept team on up to Art Director
- 150 3 Higher seniority, higher pay rather than titles. highest title is Art Director
- 151 4 From entry level to Graphic Specialist, Designer, Senior Designer
- 152 4 Engineering Illustration, Graphic Specialist, Senior Graphic Specialist, checking Coordinator, Team Leader/Coordinator
- 153 4 From Illustrator to Advertising Director
- 154 4 Staff designers, Print Production Manager, Design Manager
- 155 4 Most come in as a Board Artist. As one becomes more proficient in computer application design capability - advance to a Computer Operator doing page layout, desktop publishing
- 156 4 Supervisor and director
- 157 1 Second level: Graphics Coordinator
- 158 4 From Art Specialist or Design Specialist (specialist is a substitute title for apprentice) to Designer, Senior Designer, Director of Creative
- 159 4 The same position has several grade levels that pay more but the job title does not change. Can move up to a supervisor
- 160 4 Can move to Senior Designer. At that point, they would oversee freelancers, a staff, and coordinate staff assignments. As one advances, role becomes administrator who is involved in marketing and strategy.
- 161 4 They work in teams. Artist can move from designer in team of 2 or 3 artists, then move to Senior Designer or Supervisor who oversees a group of 2-3 artists.

**Question 17: Does your company provide any formal in-house or external graphic arts training for employees (not including orientation programs)?**

**17b. Can you describe the nature of the training?**

- 101 3 Through a Union/provide schooling
- 102 4 Seminars & workshops
- 103 1 Workshops for watercolor, photography, presentation classes, and design seminars nationwide
- 104 4 On the job training
- 106 2 Offer a tuition reimbursement plan for employees
- 108 2 On the job training
- 111 3 Workshops
- 112 2 Classes - electronic publishing
- 114 1 On the job training
- 115 1 Seminars, workshops
- 116 3 On the job training, seminars

- 117 1 Formal training on software
- 118 4 Instructor comes in to train
- 120 3 On the job training
- 121 2 Seminars having to do with their jobs
- 122 2 Seminars
- 123 2 Seminars, workshops
- 124 4 Textbook - study the book and ask questions if needed
- 125 4 On the job training but they really expect employees to have prior knowledge before starting the job
- 128 3 On the job training
- 130 2 On the job training
- 131 3 Will be sending people off-site to learn Macintosh when the computer arrives
- 134 3 Tuition reimbursement
- 135 2 Hands on training - lettering, retouching are taught as needed
- 136 3 If employee needs grooming. New computer products seminars
- 137 4 Computer software training
- 138 4 Company participates in payment of tuition
- 139 3 Teaching how to use software, and their personal skills to adapt them to computer usage
- 140 3 Sending employees to seminars, and bringing in individual tutors
- 141 3 Tuition reimbursement 100%, and send to seminars
- 142 3 Tutorials, videos from Newspaper Advertising Assoc. for skill updating. Send employees to computer graphics training at Computer Technical Specialists
- 143 4 Seminars
- 144 3 Tuition reimbursement, send employees to Washtenaw Community College
- 146 2 Computer training
- 149 4 Based on software - training period is two week intensive training
- 150 3 Send employees for training to various classes
- 151 4 Used CTSC of Livonia for their training. Installed inter-active graphics (slide to live video process) recently and went to CTSC for training
- 152 4 Training in electronic work stations and information management systems
- 153 4 Company pays 50% of tuition
- 156 4 Computer vendor training
- 157 1 Computer software training
- 158 4 Individual reimbursement program upon request if classes pertain to work responsibility.
- 161 4 Converted to Macintosh system two years ago. At that time the vendor and a training company came into the department. Since then, they have had no need.

**Question 18: If a regional center for computer graphics training existed in the Southeastern Michigan area, would your company utilize it for training of current employees?**

- 103 1 Depends on what it offered or if it offered something unique or different
- 107 2 People usually learn computer on their own
- 111 3 Computer training does not apply
- 112 2 Depends on what is offered
- 115 1 If extensive day long seminars were offered, and 10 standard graphic packages including animation, desktop publishing. Note that Multi-Media computer interactive will become mandatory. It is the future.

- 122 2 If it's specific to advertising and design. They use Presidential Training in Bloomfield Hills. Eastern Mich. Univ. and Washtenaw College are too broad based.
- 136 3 More common group in Grand Rapids get together and get computer companies to give seminars. Mac Users Group meet once a month.
- 138 4 If employee took initiative to find/use the center, company would help pay.
- 145 4 Will get training from vendor

**Question 19: Would your company consider offering internships (either paid or non-paid) for students in the Graphic Arts program at OCC?**

**Paid?**

- 102 4 There is a minority program during the summer & would be interested in hiring interns from OCC (usually in October)
- 104 4 Currently have co-op students
- 106 2 Use 1 C.C.S. student for 1 year program
- 108 2 Only use C.C.S.
- 112 2 Use 2 internships a year through Western Michigan Univ. (internships last 6 months to a year)
- 120 3 Use Center for Creative Studies
- 125 4 Haven't been successful in past internship programs - not enough students interested
- 127 2 They use Wayne State University junior and seniors majoring in art design
- 135 2 Business is bad but Comark does have paid interns
- 139 3 Presently have paid interns from Eastern Michigan University
- 142 3 Student would have to be very advanced
- 146 2 Have one from CCS
- 149 4 Would be interested, could look at possibility
- 151 4 Tight budget constraints

**Unpaid?**

- 108 2 First come, first serve basis
- 114 1 Better for his company as it's small
- 115 1 Students will be consuming a lot of resources
- 135 2 Servitude no longer exists
- 138 4 Their department is small. May be possible on a part-time basis - find it's hard to keep interns busy.
- 143 4 Works with Western Michigan University
- 144 3 OCC programs may not be geared to their needs
- 151 4 Not enough computers to offer internships
- 154 4 Would love to hear from OCC people for 1 year internship
- 155 4 For class credit
- 160 4 For class credit

**Question 20: If you could design a two year graphic arts training program, what would be the characteristics of that training program?**

- 102 4 Drawing classes, color theory, figure drawing, painting, illustration concepts class, advertising design, editorial design, newspaper design, computer design
- 104 4 Teach basics then fine tune them. Understand on the job deadlines, more art classes, less general classes
- 106 2 Desktop publishing
- 107 2 Design background - concentrate on concepts, layouts, ideas, all phases of media, and implement working knowledge of T.V. producing
- 109 3 Teach a broad range of printing including pre-press, finishing and binding, cost-estimating and an introduction to supervision class.
- 111 3 Attitude, dependability & stability, computer desktop publishing
- 114 1 Have more than one specialty - understand all facets.
- 115 1 Emphasis on design, art history and communication skills
- 116 3 Ability to use graphic arts software packages
- 122 2 Variety of projects using many skills. Collateral material/corporate identity, Design and solving problems
- 125 4 Expand it to 4 years of training. Do not want people with 2 year degrees.
- 127 2 Basic courses in advertising, design advertising, advertising media (T.V. and print advertising), drawing and painting
- 128 3 Good design sense
- 131 3 Teach them kinds of skills to make them money rather than generating powerful egos. Need work producers. Art has starters and finishers. A 2 year school should concentrate on finishers. Places like Center for Creative Studies produce starters. The portfolios presented to CCS from high school graduates are better than most college graduate portfolios. These are the starters. There is a need for second line or finishers who are taught to take a sketch from a starter and finish that for printing and production.
- 133 2 Teach and train in principles of direct marketing. Teach skills and development relevant to graphic art communication based on market data. Provide training in general layout, design, and post-production work.
- 135 2 Basic drawing including figure drawing, basic computer course such as pagemaker, layout and design classes
- 136 3 Computer training, design, graphic and applied art classes, 2-3 dimensional drawing
- 138 4 Technical drawing, life drawing, familiarity with type-font sizes, basic design. Need people who can put ideas on paper, know optimum use of page space, design layout
- 139 3 Computer skills, keylining (important), and 4 color education
- 140 3 There should be less emphasis on illustration. Should emphasize design sense, keylining, what goes into producing a printed product, and computer graphics
- 142 3 Teach normal rendering, use perspective drawing skills. Strong emphasis on design and advertising marketing design. (students tend to want to develop something "pretty" rather than what produces results. Teach a marketing to consumer mind-set) Hand lettering, production process of newspaper using low-grade paper.
- 143 4 Computer, typography, basic graphics, extras in printing and how it is related to layout. How to deal with type houses.
- 144 3 Offer classes geared to book manufacturing
- 145 4 Strong drawing background, fundamentals of color design, composition, understand printing methods and limitations of reproduction, decide on what area of art in which to specialize and build on those basics
- 146 2 Background in lettering, Introduction to art direction, graphic design, and illustration

- 147 3 Graphic artists need sense of visual balance, design factors, be able to look at a group of objects and arrange them in a pleasing, effectual manner. Color: full knowledge of printing, know 1-2-4 color, who will print it, how it will be printed. Typography: How effective fonts are. Computer: Knowledge of applications, move with constantly evolving software packages. Basic design, drawing, anatomy. Realize that graphic design is different from fine arts.
- 148 4 Strong emphasis on computer graphic arts/illustration
- 149 4 Concept/ideas development, understanding end use of what they are designing and its applications, color graphics, multi-use applications, drawing, lighting versus photography
- 151 4 It would all evolve around computer generated processes
- 152 4 Concentrate on perspective, computer, dealing with CAD data, problem solving, self-motivation, GCA renderings, design, and marketing
- 153 4 Strong emphasis on drawing, design, and computer graphics. Have more field trips to businesses and art studios where graphic artists are employed
- 154 4 Include Desktop technology, and have the student master the print arena (include broadcast design)
- 155 4 It would include perspective drawing, illustration, keyline, layout, computer graphics, photography and its applications.
- 157 1 Give students experience on real projects not just theory. Encourage short-term (done tomorrow) projects/assignments. That's the way business projects need to be done
- 158 4 Computer graphics, basics of: life drawing, color theory, design, painting. Graphic artists need to understand fine arts - conceptual thinking comes from fine arts rather than design. Need layout skills. Need more programs geared to corporate art rather than advertising agency or studio work. Feels corporations will be going more to in-house art work because of the high costs agencies charge.
- 159 4 Normal college curriculum okay
- 160 4 Work on creative side showing different applications and techniques. Heavy emphasis on print and production. Heavy on business courses (accounting and finance background is necessary for an artist to advance to a supervisory position)
- 161 4 Like to see a preparatory program geared to getting the student acquainted with printing design, desktop publishing (geared toward business needs). Less emphasis on designing pieces, and more emphasis/focus on creative, clean, readable work geared to getting people into the business field. Advises extra curricular work with printers, and typesetter shops.

**Question 21: Are there any ways in which OCC could help your company accomplish its training needs?**

- 102 4 Send students to Detroit Free Press to Joe Grimm for internships
- 109 3 Interested in more information. Currently using Washtenaw Community College -6-10 employees are using their tuition reimbursement program.
- 112 2 They are a large ad agency and work needs to be done yesterday. They don't coddle or teach their employees, they are expected to be prepared and competent when they start.
- 114 1 If an instructor could recommend a great student to them for employment
- 115 1 Find stars for his company - only serious students need apply
- 122 2 Design & advertising - would be happy to (consider) internships. Need to keep technical tools updated. Mechanical is disappearing - computer does not create, students do.

- 123 2 Computer graphics training
- 124 4 Open an OCC in Washtenaw County
- 125 4 If they offered a sensational computer graphics class
- 131 3 If/when company gets computers, there may be a need
- 134 3 Supply information to them on programs offered at OCC
- 135 2 Tell the Industry that OCC has a graphic arts program - in the industry 30 years and never knew that OCC has a program. To tell industry, advertise about classes by Detroit Art Directors Club, Graphic Arts Assoc., Adcrafter Magazine, Art Studio Magazine. Employ people to teach classes from business as opposed to educators so training is current.
- 138 4 Offer layout classes
- 139 3 Tend to hire, experienced and trained on computer, graphic artists
- 140 3 In their area (Grand Rapids), they have Ferris State, Western, and Kendall but none of these are giving students enough computer graphic arts experience. They have good printing management programs and arts training but all are lacking in computer training. Many offer only one semester - not enough.
- 141 3 Feels education/educators are important
- 142 3 Provide a class which stimulates the creative enthusiasm thought process. Practitioners tend to get stale and need a class to stimulate them
- 146 2 OCC would have to contact James Parker, Executive Creative Director 433-6317
- 147 3 Graphic design for the corporate world is a big, new, field. An excellent field for OCC to get into.
- 152 4 Deal with contract houses vendors. They do a good job of training
- 153 4 Offer classes in Macintosh computers
- 154 4 Offer advanced Desktop publishing
- 155 4 GM Photographic may be looking for training
- 156 4 It would take identifying a need, agreeing to a fair price and quality of program offered.
- 158 4 If a competitive price - OCC has a good reputation. Usually use vendors training. Need for short-term seminars (good when backed by college name)

**Question 22: Would you be willing to help OCC in the design and development of the graphic arts program? (this could include activities such as focus groups, advisory committees.)**

- 102 4 Very interested in helping OCC in the development of a program
- 106 2 Instructor at C.C.S. - not much time available
- 108 2 Depending on how often meetings are held, etc.
- 109 3 Quality Control Manager may be interested as he has a masters degree & has taught at the college level
- 112 2 Might be interested but not sure because of distance
- 122 2 Mentioned Washington D.C. computer training - not sure of name but contact American Graphics Association
- 134 3 Don Shall in electronic pre-press dept. might be willing to help.
- 135 2 Design Michigan hopes to help schools/people set up art training. He belongs to that organization.
- 138 4 On an advisory level.
- 139 3 Would be happy to assist in design of program



- 140 3 Depending on when or where because company is expanding so he's busy but he would consider helping
- 141 3 Would like to say yes but does not have time
- 142 3 Would be happy to help after Christmas - Cynthia Anderson, Art dir. 223-4623
- 145 4 Would have to know specifics
- 147 3 Would be honored to if time allowing
- 148 4 Especially on illustration program
- 149 4 If company would allow - Howard
- 150 3 Speak to Robert Adams, Production for Crain communication 446-6000
- 151 4 Would be happy to donate people from his staff who are computer literate to advise OCC. Contact Don Cook 237-9173
- 152 4 Depends on demands on time. Would be interested depending on time commitment needed.
- 155 4 Would be willing to help with question or if OCC wanted to come in, he would be happy to show what they are doing and what their department looks like.
- 158 4 Depending on time, would be happy to be of assistance. He said to feel free to call him.
- 160 4 They would consider being part of an internship program. They could serve as a sounding-board for students, review their portfolios, advise them on what is needed in a portfolio for interviews. They could do some early prospecting for possible employment
- 161 4 Would be willing to give portfolio reviews to students willing to drive out there, but would not take a day or weekend to come in to a meeting or school.

**APPENDIX F**  
**Student Survey Narrative Responses**

**Appendix F**  
**Student Survey Narrative Responses**

**Question 1: What was your primary reason for taking graphic arts courses at OCC?**

- 103 Interest since high school
- 107 I like art and drawing so took a class as an elective.
- 117 Interested in field and wanted to get a basic idea of what it is about.
- 121 Needed for Architecture program.

**Question 3: What is your current employment situation?**

- 103 Electronic Retoucher
- 104 Fast food
- 106 Cabinet maker
- 107 Environmental Services
- 108 Little Caesar, and DJ
- 113 Owner of Plant Health Care
- 114 Bartender
- 115 Assistant Manager at Kmart.
- 116 Service Rep.
- 117 Unemployed.
- 118 Graphic Designer.
- 119 Meat market.
- 122 Sales Associate at JC Penney.
- 123 Home-based assembly work.
- 125 Design Studio.
- 127 Self-employed.
- 128 Dental Assistant.
- 130 Pizza delivery.
- 131 Supervisor at a Medical Implant company.
- 132 Balloon & florist shop and a calligrapher.
- 133 Freelance artist in advertising or design (greeting card design).
- 134 Freelance artist.
- 136 Country Club.
- 137 Pizza Hut.
- 139 Clerk in a bookstore.
- 140 Cashier/clerk.
- 141 Factory worker.
- 142 Retail sales associate.
- 143 Conveyer attendant scheduler.
- 144 Toy store cashier.
- 145 Stock clerk.
- 146 Pharmacy cashier.
- 147 Telemarketer.

- 148 Printer.
- 149 Cook.
- 150 Painter (building/house).
- 152 Waitress.
- 153 Pizza delivery.
- 154 GM - art design.
- 155 McDonalds.
- 156 Waitress.
- 157 Card & Gift shop - sales.
- 158 Waitress at Pizza Hut.
- 159 Record store - sales.
- 160 Self-employed - owns a flower shop.
- 161 Resident manager for an apartment complex.
- 163 Cashier.
- 164 Color Pressman.
- 165 Homemaker.
- 166 Jacobsons - sales.
- 167 Podiatric Assistant and office manager.
- 168 Advertising company - not sure of title.
- 169 Sales - store.
- 170 Daycare center.
- 171 Perry Drugs.
- 172 Social worker.
- 173 Graphic Arts Engineer.
- 174 Sales.
- 175 Screen printing/advertising.
- 176 Office manager for a race car company.
- 177 Distribution services.
- 180 Homemaker.
- 181 Grocery store worker.
- 183 Assistant manager at Michigan National Bank.
- 184 Delivery for Dominos.
- 185 Mailman.
- 186 Sales - jewelry store.

**Question 5: How do you plan to use the knowledge and skills gained in your graphic arts courses at OCC, in the future?**

- 101 Gain a job in the graphic art field. Not certain about the specific type of job I want.
- 102 Planning to get a job in this field.
- 103 Currently using them
- 104 Find a job in the graphic arts as either teaching or illustrating.
- 105 I am not sure yet.
- 106 Plan to use them to open my own company.
- 107 No definite plans.
- 108 Not sure yet.
- 109 Move on to more advance courses and eventually get a job in the field.

- 110 Art Therapy.  
111 Use as a future job in advertising.  
112 Get a job with one of the three core companies working in their presentations department.  
113 Enjoy artwork and want to do it. Mostly just for personal use. I'm 63 years old so am not specifically looking for a new career.  
114 Get a job in product design.  
115 Move into the advertising department in the corporation.  
116 Decided it was not for me.  
117 Hope to pursue a career in graphic arts in advertising.  
118 Further advancement.  
119 Get a job in the field of art.  
120 Want a job in an advertising company.  
121 In my architecture career.  
122 Interior Design.  
123 To transfer to a 4-year university.  
124 Advertising Agency work.  
125 Going back to teach Graphic Arts.  
127 Maybe work for an Advertising Agency.  
128 Interested in Graphic Arts.  
129 Architecture.  
130 Maybe advertising.  
131 Do more freelancing.  
134 Course is required for Masters degree in Medical Illustration.  
135 A career in advertising.  
136 Commercial Art  
138 Get a job in the field.  
139 Career.  
140 Illustrator.  
141 Become an advertising agency employee.  
142 To get a job.  
143 New career after early retirement.  
144 To get a job in an advertising agency.  
145 For transfer to CMU.  
146 Use in architecture program now being taken at OCC.  
147 To further my career.  
148 To start own business.  
149 Enter advertising field as an agency artist.  
150 Helps me understand tonal values of photography better.  
151 In an interior designer field.  
152 Photography - be able to do Ads.  
153 Not at all - going into music.  
154 Art agency (Art Director).  
155 Photography.  
156 Advertising.  
157 Photography.  
158 Maybe advertising.

**Question 11: What do you or did you most dislike about the graphic arts course/program?**

- 101 I can't think of anything negative.
- 102 They don't offer computer courses in the program. In order to get a job in the field you need to know how to use computers.
- 103 The scheduling. Some courses are only offered at night.
- 106 There is not enough equipment available and we have to buy everything. Didn't know I'd have to spend an additional \$200.00 for Perspective Drawing class.
- 107 Some stuff is repetitive.
- 108 Nothing at this time. First year here.
- 110 Accessibility to handicapped is bad.
- 111 Have computers to train.
- 112 No computers in program.
- 113 Instructors didn't clearly explain everything.
- 114 No computers.
- 115 The scheduling and having to buy your own supplies.
- 116 Didn't like the drawing class and didn't understand it.
- 117 Wasn't expecting to spend \$200.00 on supplies for ETA 110 class.
- 118 Computers are very important.
- 119 Scheduling. Classes are needed at different times.
- 120 Need computers (Macintosh), and offering courses each semester.
- 121 Teacher talks too much.
- 122 Professor went off on his own subjects. He needed to stay on direction of the class.
- 123 Materials cost. Ended up buying equipment used for one assignment only.
- 124 Scheduling.
- 125 More instructors are needed.
- 126 No dislikes.
- 128 Class is being held in a French/Spanish room.
- 130 Art supplies are expensive.
- 131 Bad parking and a long walk.
- 132 Administration problem with an instructor.
- 133 Need to put more money into the Graphic Arts program (chairs falling apart).
- 134 The room is unsatisfactory because of the acoustics.
- 135 Many classes were only offered in the evening or just fall & winter. Would like more daytime classes.
- 136 Desks were small and uncomfortable.
- 137 Having to correct mistakes too much.
- 139 Lack of Macs.
- 143 Materials were too expensive.
- 146 Art tables at Orchard Ridge were very beat up.
- 147 Need more instruction on equipment use outside of class.
- 148 Availability of classes, and it's only available at Orchard Ridge.
- 150 The cost of the materials I have to buy - \$250.00.
- 151 It takes a lot of time outside of class to complete the work.
- 152 Hard work!
- 153 Everything was O.K. - one teacher was good and the other not so good.
- 154 More classes offered - illustrating, and computer graphics.

- 155 No dislikes.
- 156 Long drive.
- 157 No computers.
- 158 Scheduling - more classes offered at more times.
- 159 Teacher for Graphic Design Perspective Drawing doesn't return calls and lost her assignment.
- 160 Try raised level seating or with the teacher in the middle of the class because they could not see teachers examples.
- 161 The teachers were irresponsible in following up with students and there was no substitute when teacher was not there (ill).
- 162 Didn't learn about graphic arts (beginners course). Had to buy all the supplies.
- 163 It's hard but no complaints.
- 165 Courses offered more often, equipment and technology lacking - Royal Oak has better facilities at least in photography.
- 166 Table equipment needs to be updated and more art tables available (Lucy tables and other types).
- 167 Tables and equipment could be updated.
- 168 Two teachers available and one is bad.
- 169 Art tables and chairs are not adequate.
- 173 Lack of computers and need to offer more summer and fall classes.
- 174 Too expensive for supplies - spent over \$200.00 on supplies.
- 175 Disliked painting.
- 181 No computer classes.
- 184 Art and painting supplies were too expensive.
- 185 Involves math which she does not do well at.

**Question 12: What could OCC do to make the Graphic Arts program better?**

- 101 Offer courses at another campus.
- 102 Offer computer classes.
- 103 Get computers as they are very important, and improve scheduling.
- 104 Good the way it is.
- 105 Get computers in the program.
- 106 Offer better scheduling and make equipment available. They don't even provide drafting board.
- 107 Would like just an illustration class where all you do is draw with pencil.
- 108 Can't think of anything.
- 109 I think it is great the way it is.
- 111 Get computers.
- 112 Get computers.
- 113 Shift classes around by semesters, and a better relationship between the arts and the graphic arts program.
- 114 Get new Macintosh computers.
- 115 Refine scheduling and provide some supplies.
- 117 Don't know as this is my first class.
- 118 Add computer classes.
- 119 Combine all graphic arts at one campus.

- 120 Need computers, bigger staff, and wider variety of classes.
- 121 Only took one course so cannot answer question.
- 123 Adding computer programs.
- 124 Computers are needed.
- 125 Computers and more instructors are needed to give more perspective and variety.
- 126 More classes are needed to be offered at different times (scheduling).
- 127 Computer graphics needed.
- 128 Offer more night classes
- 130 Advertise the program better
- 132 More instructors, and better availability of class time (color course only in spring - very unfair).
- 133 Keep updated and current in technology. Compete with other schools. Macintosh computers.
- 134 Better computer systems.
- 135 Offer more computer courses.
- 136 Computers at Orchard Ridge.
- 137 More tutors available.
- 139 Macintosh should be implemented into the program.
- 140 Offer advance courses and Macintosh computer classes.
- 141 Better schedule with classes offered more frequently.
- 142 Add computers. Employers require computer knowledge.
- 143 Computers are the wave of the future.
- 144 Add computers and desktop publishing courses.
- 145 Get some computers.
- 146 Add computer/CAD programs, and resurface tables at Orchard Ridge.
- 148 Expanded/diversified scheduling; better hours, and more campuses offering courses.
- 149 Offer airbrushing and computer graphics. Offer more frequent scheduling of courses.
- 150 List estimated cost of materials in course catalogue.
- 151 Put better drafting boards at Orchard Ridge campus.
- 153 Offer more specialized and more of a variety of art courses.
- 154 Need computers.
- 155 Need computers for Computer Design, Graphic Design offer more classes.
- 156 Art classes at Auburn Hills.
- 158 Need more equipment and supplies - school should supply more equipment.
- 159 Get more art teachers on staff, and more office hours.
- 161 Equipment - should supply classrooms with drafting boards (tables).
- 162 Very disappointed in the course he took. Wanted to learn more about Graphic Arts and advertising.
- 163 Not qualified to answer.
- 165 Need Macintosh computers.
- 166 Offer a greater variety of classes (Graphic Arts).
- 167 Need computer access - updating of computers.
- 168 Computers!
- 169 Update the equipment.
- 170 More classes available at more times.
- 171 More classes available at more campuses.
- 172 Computers for the Graphic Arts.



- 173 Make art supplies less expensive and have everything students need available in the store at a discounted price.
- 174 Offer Highland Lakes art courses - only beginning courses offered and he lives too far away from Orchard Ridge.
- 175 More creative work on designs, logos, products.
- 176 Computers/computer graphics classes.
- 177 Offer computer graphics classes.
- 179 Need computers.
- 180 Need computers!
- 181 Computer classes to stay up to date with latest technology.
- 183 Offer computer graphics classes and more evening classes.
- 184 Lessen the equipment expense somehow.
- 185 Advertise the program better - maybe with separate brochures on the Graphic Art program.
- 186 More computer training.

**Question 13: Is there any other comment you would like to make about the graphic arts program at OCC?**

- 102 I think it's wonderful except the absence of computer courses.
- 103 Instructors seem to be very knowledgeable
- 104 It's challenging and keeps me very busy.
- 106 Very thorough. Mr. Ritchie is a very good instructor.
- 111 Happy with the program.
- 112 Instructors do a good job.
- 113 Hope it continues to improve. Mr. Ritchie is a good professor.
- 115 Really enjoy the program.
- 121 Fun class. Something I enjoyed doing.
- 133 Increase variety of courses offered to maybe Greeting Card design and cartooning.
- 136 Need CAD's at Orchard Ridge.
- 138 Am liking it and having fun with it.
- 148 Hope to get back soon. Very much enjoyed curriculum.
- 167 The instructors care and they are compassionate, willing to help at all times, which is very important.

**APPENDIX G**  
**Enrollment and Awards, State of Michigan**

Appendix G  
 Enrollment and Awards for the following CIP Codes:  
 Graphic and Printing Communication (480201)  
 Commercial Art (480203)  
 Graphic Design (500402)  
 Illustration Design (500403)

*Source: Michigan Department of Education, Michigan Community and Junior Colleges  
 Enrollment Data Profile 1989-90*

<b>Enrollment, July 1989 through June 1990</b>				
<b>CIP CODE</b>	<b>480201</b>	<b>480203</b>	<b>500402</b>	<b>500403</b>
Total Men	58	450	26	71
Percent Men	39.73	40.25	33.77	47.97
Total Women	88	668	51	77
Percent Women	60.27	59.75	66.23	52.03
Total Enrollment	146	1118	77	148
<b>Minority Enrollment</b>				
American Indian	3	10	0	0
Black	6	32	1	6
Asian	0	20	1	1
Hispanic	3	14	1	3
Total Minority	12	76	3	10
Percent Minority	8.22	6.73	3.90	6.76
<b>Awards, July 1989 through July 1990</b>				
<b>CIP CODE</b>	<b>480201</b>	<b>480203</b>	<b>500402</b>	<b>500403</b>
Total Men	7	40	1	5
Percent Men	43.75	37.74	33.33	27.78
Total Women	9	66	2	13
Percent Women	56.25	62.26	66.67	72.22
<b>Minority Awards</b>				
American Indian	0	0	0	1
Black	0	2	0	0
Asian	0	2	0	0
Hispanic	0	4	0	0
Total Minority	0	8	0	1
Percent Minority	0.00	7.55	0.00	5.56
Total Awards	16	114	3	20

**APPENDIX H**  
**Potential CIP Codes**

**Appendix H**  
**GRAPHIC ARTS**  
**Potential CIP CODES**

**48.0201 Graphic and Printing Communications, General.** An instructional program that generally prepares individuals in the approaches and techniques used in various graphic and printing communication specialties.

**48.0203 Commercial Art.** An instructional program that generally prepares individuals to design and execute layouts and make illustrations for advertising displays and instructional manuals. Includes instruction in the preparation of copy; lettering, poster, package and product design; fashion illustration; silk screening; air brushing; and inks and color dynamics.

**50.0402 Graphic Design.** An instructional program that describes the theories, aesthetic qualities, and creative processes for more effectively communicating ideas, information, and feelings in printed form with attention being given to both aesthetic and functional criteria.

**50.0403 Illustration Design.** An instructional program that describes the techniques for conveying information through visual imagery and pictorial representation.