

Member Name	Attendance	Professional Affiliation	Contact Information
R. Matthew Bollinger, Organizer, OC Faculty	Present	Oxnard College, Visual Arts Department	mbollinger@vccd.edu
Dev O'Reilly	Present	Institution Ale Company, Freelance Designer	thedevoreilly@gmail.com www.thedevoreilly.com
Roland Brooks	Present	In house and freelance designer.	
David Zamudio	Present	In house and freelance designer.	@zzzzzamudio
Robert Alexander	Present	In house and freelance designer.	https://issuu.com/rda-design-portfolio
Brigette Lopez Hannigan	Present	In house and freelance designer.	805 218 5416
Mia Seelos	Present	In house and freelance designer.	https://www.behance.net/miaseelos
Kindah Brennan	Not Present	In house and freelance designer. Adjunct OC faculty.	https://kindahbrennan.com/
Kellie Searle	Present	Owner, Searle Creative, Port Hueneme CA - Marketing and Design	https://searlecreative.com/
Juan Cervantes	Not Present	C2 Designers, Oxnard CA	juan@c2designers.com
Teo Lopez	Present	In house and freelance designer.	https://teolopez.com/
Kristina Hamilton	Not Present	Oxnard College marketing, in house designer,	khamilton@vccd.edu

AS and COA Degree Approval Summary:

8 committee members present. 3 members not present.

8 of 8 present members voted to approve the degree curriculum for both the AS and COA in Graphic Design (see page 8).

Meeting Minutes, 2.20.25

1. Please introduce yourself. How long have you been a designer? How did you gain the experience that makes you good at what you do? Did you take courses or go to school to become a designer? Do you have a website or social media links you can share?

Kellie Searle - With a BA degree in English / Creative Writing, I started as a copywriter and found my way into graphic design by observing the designers I worked with and reading books about the principles of typography and design. I did not go to school for it and I learned the software on my own. I was a decent ad and layout designer but my staff's skills have far surpassed mine.

Mia Seelos - Hello my name is Mia Seelos and I am an artist and graphic designer. My name is Mia Seelos and I'm an Artist & Graphic Designer. I crafting brand identities and marketing assets that engage, inspire, and drive results. With over three years of experience at JAFRA Cosmetics,

I've designed everything from consultant training material and client email campaigns to product brochures and marketing web content. Off the clock I am a studio artist. Connected with my local art community being inspired daily by my peers and the new skills developed from challenges I face. Creating is a fundamental part of my purpose and I thrive on the joy art brings into people's lives. I went to CSU Channel Islands for my BA in Studio Art and a Certificate in Digital Media.

I am currently working on a website for myself and curating my Instagram to be a place where I can network with people. I send people to my behance where I upload old projects from when I was in school.

Behance: <https://www.behance.net/miaseelos>

Teo Lopez - I have been a Graphic Designer for over 10 years now. I went to school at Cal State Northridge and received my degree in Visual Arts - Emphasis in Graphic Design. Keeping a portfolio has been a challenge but I upload work to my website at teolopez.com and I try my best to update my LinkedIn account with what I am doing when I can. <https://teolopez.com/> <https://www.linkedin.com/in/teodorolopez/>

Robert Alexander - Hi my name is Robert Alexander. I have been a designer for 25 years. My portfolio can be found at the following link: <https://issuu.com/rda-design-portfolio>

David Zamudio - My name is David Zamudio and have been a designer for over 25 years. I studied graphic design and fine art—it was through this course work that I learned the fundamentals of graphic design (color theory, art and design history, typography, computer graphics, illustration, digital imaging), communication, marketing/advertising, and problem solving. I studied at a number of colleges including; Oxnard College, Ventura College, Foothill College, and Art Center College of Design. I have been working primarily as an in-house designer for the past 23 years and also doing freelance work for the last 15 years. My Instagram accounts: @zzzzzamudio | @theoneohone

Roland Brooks - My name is Roland Brooks. I am a freelance graphic designer based out of Long Beach, California. I have been involved in graphic design for more than 25 years. I have had the pleasure of working with a wide variety of clients from landscape architecture and civil engineering firms to musicians who provided me with a wealth of experience in providing graphic communication and support, in their various fields. In addition to that experience, having the ability to communicate and understand a client's need to effectively relay the value of their initiatives, to their various audiences and stakeholders, has been key to providing successful design support. In regard to education, I have taken classes at The Academy of Art College of San Francisco, and I am currently enrolled at Long Beach Community College. I am also professionally certified with Adobe in InDesign and Illustrator.

Brigette Lopez Hannigan - Hi, my name is Brigette Lopez Hannigan. I've been a graphic designer since 2014. I graduated with a bachelor's degree in graphic design from CSU Channel Islands (CSUCI). I found that my experience at CSUCI was pivotal in gaining the skills I still use today as a graphic designer.

Dev O'Reilly - Hello, my Name is Dev O'Reilly. I've been a professional graphic designer and illustrator for six years now. I gained experience through my job working as the in house designer and artist for Institution Ale Company. Beyond Institution, I've also done various freelance projects for clients over the years including: illustration, logo design, merchandise, packaging, and branding

assets. I took multiple courses at CSUCI to help further my design abilities and learn the ins and outs of design software. I attained a BSA with an emphasis in Design & Illustration. My Instagram handle is @thedevoreilly and my website/portfolio can be found at www.thedevoreilly.com

2. How many total years of experience do you have as a working designer? How has your career changed or evolved over the years, and why?

Kellie Searle - I have probably 10 years as a designer before my team really started to grow, and I brought on people who were better than me. Now I concentrate on helping clients with marketing strategies, not the actual design, and run the business.

Mia Seelos - I have been an artist my whole life with the love for creating. I Graduated in 2020 and I have been working as a designer in the field for the past 4 years. I have spent the past three years working for JAFRA Cosmetics. I am their email designer mainly and I assist with photography propping, website creative needs, Sales focused brochures and helping gather images. I have noticed my career has geared me to think about the whole process of how an assets needs to look, how to take the image needed, how to edit the image, how to place said image and design with it to accomplish the sale or information the company needs to display. I have become independent in all of my processes compared to the beginning as a Junior designer. I needed supervision and a project manager for all of my creative projects.

Teo Lopez - I have 13 years of experience as a graphic designer. My role has evolved so much because essentially as a graphic designer you have to learn how to be a visual storyteller. You have to understand who you are working for (your client or the company/organization) and then have to find the best way to communicate that. I have gone from learning and designing for print to digital with web design, to video and photography and animation. With the introduction of mobile devices and social media in the last decade it has forced us to be a hybrid of many skill sets.

Robert Alexander - I have been a working designer for 15 years. Yes - Various needs have shown up and I have evolved myself and my craft to add more diversity to my offerings.

David Zamudio - I have been a working as a designer for close to 25 years. My career has evolved through increasing improvements of digital tools like the Adobe apps, the Cloud, and most notably the use of Artificial Intelligence (AI). The pace of my workflow has been made easier and more efficient. The output flow has also changed dramatically—the work I create is now over 80% digital, whereas printing is at around 20%—this is the opposite of what it was over 10-15 years ago. The work pace has also changed dramatically—perhaps it has been set by various factors like social media, the Cloud, the democratization of access to digital publishing, and even the ease of sending work for printing. Changes are also very noticeable in that the dialogue of design is pervasive in work culture. It is now where more work colleagues have a wider vocabulary and more experience with design. This has made me become even more proficient with my design theories so that I can serve more as a director in order to manage all the higher level of design input that was once left to the designer. Being a strong problem solver has always been key to being a good graphic designer. Having a very strong design education has always been key to being a good graphic designer. Now both are paramount to being a successful graphic designer. Another notable change has been the need to expand your skill sets in order to stay marketable. Having a strong graphic design foundation that is complimented with close to expert skill levels in illustration, motion graphics/animation, social media content creation, and AI are almost 100% required to stay employed. As a seasoned in-house graphic designer, I have seen the increase of skills expected by employers for their designer to have. Maximizing staff resources being the key driver.

Roland Brooks - When I think about my 25+ years as a graphic designer, I believe that change is at the heart of graphic design and is a primary component in the success of the industry. Along my journey, I've had the opportunity to learn during the transition from the analog processes of designing to the current digital standard and I feel that with the ongoing initiatives of AI, technology has been the driver of the largest amount of change, for me, in the industry.

Brigette Lopez Hannigan - Before becoming a CSUCI student, I studied and practiced many art mediums, such as drawing, painting, screen printing, sculpture, and photography. Practicing those mediums allowed me to develop a great editing eye and sense for design.

Dev O'Reilly - I have six years total as a working designer, I was fortunate to have a professional job in design while I was attending university. Over the years my career has evolved through the progression of my abilities and maturity of taste, as well as a deep ambition to continually challenge my self. Observing and taking notes from designers that I admire has also been very impactful in how my work has changed.

3. Tell me about your greatest design strength. Conversely, describe an aspect of design that requires you to work harder.

Kellie Searle - My greatest strength is thinking about what the piece needs to do. Too many designers just start laying stuff out without considering the goal of the piece. How should the information flow? How does it fit in to the overall strategy? The function of the piece has to inform the design.

Mia Seelos - I have noticed that one of my great skills is that I am able to collaborate with other minds within the company to complete a design that suits everyone's needs. Being able to listen, ask questions to help us as a team to reach the final goal of the said project. Sometimes when you work with non-designers they have different ways of describing how something should look or feel and as a designer my job is to make them feel heard and give options for what the best designed outcome should be. I would also say knowing how to tell coworkers/clients why your design works and suits all parties. Being confident in my skills and collaborating with other minds to make a beautiful designed piece.

Teo Lopez - Listening and asking the right questions are my greatest design strengths likely lie in visual storytelling and multi-disciplinary creativity. For whom I work for I am the in house designer, videographer and photographer. This gives me the ability to keep a visual consistency of our brand across our different departments and schools. The aspect of design that requires me to work harder is ensuring that our brand has a unified feel across all mediums and having to shift between different mediums to accomplish that. But that is also the reason that I love what I do.

Robert Alexander - Good question! The ability to take broad direction and create a starting point for a client to approve a design (ad, etc). Conversely, describe an aspect of design that requires you to work harder? Too broad direction and lack of communication (which leads to frustration and the ability to gather more clarity).

David Zamudio - Listening and asking the right questions are my greatest design strengths— (“Design Thinking”—a design method of the Stanford.school.) One of the greatest lessons I learned early in an Advertising class (Ventura College) was to listen intently and to deeply understand the problem so that the questions we ask can give us the understanding we needed in order to produce

prototypes of possible solutions which would then lead us to the best concept or solution to the design problem/challenge (logos, ads, posters, print layout, etc). Staying current with the latest tools and practices for design is perhaps not so different than it is for any other discipline, however, the evolution of design tools and practices has been tremendous in the last few years. My work as a designer is now more than just designing, it also requires the management and understanding of the latest tools, like AI, and determining when and where to include as part of my workflow.

Roland Brooks - I would say my greatest design strength is communication. Being able to communicate effectively has helped me gain critical insight on my client's need to communicate the value of their initiatives to their respective audience(s). At the same time, effective communication can be one of my biggest challenges. Navigating any information obstacles that can get in the way of a clear understanding of a client's needs. For example, successfully creating an advertisement or marketing package for a client can be extremely successful if clear communication of their marketing assets such as logos, color palettes, and mission statements is established and understood whereas the smallest miscommunication of those items can lead to costly losses in time, money, and worst of all, negative audience perception.

Dev O'Reilly - My greatest strength is my ability to bridge the gap between illustration and design. Being able to present strong, exciting illustration matched with cohesive design has allowed me to give the brands I've worked with a unique identity. The ability to draw well as a designer and artist has been invaluable for me. Something that continually requires me to work harder is maintaining a fresh perspective to prevent repetitive design. It's easy to form habits with design compositions, typography, and color choices you know work well.

Brigette Lopez Hannigan - My greatest strength is that I know how to draw pretty well, which allows me to make sketches and use those in my design work. I also enjoy art and art history, enriching my designs. I'm also a little bit of a perfectionist; when I see things that don't look right or are ordinary, it really bothers me. My first job was designing a menu for a restaurant where I used to work. I knew they needed a new menu layout, and I didn't like what they had, so I created one for fun. I showed it to them and they really liked it and they paid me for it which was nice. From there on out, I have just gotten jobs based on referrals. I enjoy the creative process and watching ideas come to life.

4. After reviewing the curriculum for the A.S. degree and certificate, what are your thoughts? Do the courses provide an adequate foundation for continued growth in the field? Is anything missing? Is everything there?

Kellie Searle - I think the coursework described looks solid. But I'm going to turn this around and give my input as the owner of a successful local ad agency.

I hire designers who are OUTSTANDING at the Adobe tools. Not proficient or familiar, but excellent. First, you can't reach the full potential of your creativity if you don't know the full scope of options that you have to work with. For example, if you aren't aware of, and don't know how to use a custom brush in Illustrator, you aren't going to consider going with that effect. You have one fewer creative option.

This is even more important than software: Designers need to THINK around a problem. There are a LOT of things to think about. These are event dates, this needs emphasis. Wait, this image is taking up too much space, how do I make it smaller and keep it interesting? Is this the best font for this project? Does it fit the brand? What does this image "say" and what emotion might it evoke with the audience? And about two dozen more considerations. If you don't teach the students this critical

thinking piece, software skills will hardly matter.

Creativity cannot be taught; it has to be in the person as a talent. Then it can grow. But if you don't have that spark, you will never be more than a production designer. The kind of creativity needed means that you are putting in a little bit of yourself to make something original. It means that what you create is interesting and unique, that you know when and how to take risks.

Mia Seelos - I am so happy to see this being made and I am surprised this wasn't something they could achieve before! Of course graphic design is necessary in this day in age. I am glad there is emphasis on how to develop creative problem skills. I believe that is the core of creating and the fun of it! Graphic design just opens up a whole new world of opportunities for any artist to brand themselves, creatively and critically view the world and become inspired with all the knowledge they will learn in this course.

I think everything was there. I also loved how you are teaching them how to put together a portfolio for each project - this is a life skill I wish I had more instruction on. I would love to see a course or section on teaching students what questions to ask themselves on how to build their own brand. yes they will know how to make the logo and branding with the technical skills but I think the hard questions are who are you as an artist. Why do you create? What drives you to create? What inspires you? What is your brand and how do you want people to see you as an artist? I wish I had something like this too to prompt this introspective discovery of myself as an independent artist and then being able to market my skill.

Teo Lopez - I believe that this touches on all the important aspects.

Robert Alexander - Super Comprehensive and Love the Structure and how it blends into the every day need. Seems like it! Hopefully the student will be able to apply the knowledge and experience and land a role that feels most aligned with them and feel great about the program. Maybe add something about the psychology of a design mind space or even how to work with the psychology of the real-word application process and even how clients may respond / react. Hope that makes sense!

David Zamudio - The curriculum is comprehensive and offers the opportunity to gain a strong design foundation and plenty of opportunities to build a strong portfolio—for continued education or for attracting employment. I would consider a course that teaches the fundamentals of Design Thinking. I have found that to be one of the most essential practices that is fundamental to all design practices and can empower a student early in their education/career. "Design thinking can help you to create a game-changing solution. Design thinking is a way of thinking, acting, and interacting that opens a new world of problem-solving possibilities and helps you create new and innovative products, services, and processes. How? By helping you stay focused on the people you're serving, by encouraging you to seek out and consider diverse perspectives, and by allowing you to hush your inner critic." — Stanford Online (<https://online.stanford.edu/courses/xcdt110-introduction-design-thinking>) Jame Graca's Advertising course I took back in 1997 (Ventura College) gave me one of the most influential, empowering and lasting lessons. It was not framed as "Design Thinking" but it comprised of all the core principals of the method. IT may be what sets OC apart and gives its students what I believe to be the greatest tools for success—both with their education and careers. This could be the capstone of both the AS in Graphic Design (AS-GD) and Certificate (COA-GD).

Roland Brooks - Overall, I feel like the curriculum is sound. I really like the inclusion of critical and

creative thinking courses that will be truly beneficial to a student's ability to establish an effective approach to problem solving within the world of graphic design. The only additional courses I didn't see were college level math and language studies. I have always leaned on my exposure to the basic understandings in those courses that have provided me with the tools to assist in improving communication and problem solving for my clients.

Dev O'Reilly - After reviewing the curriculum, the course requirements and electives seem very comprehensive and would build a strong foundation for students. In my time in the professional field, I have seen many companies looking for designers who are proficient in web design, so I'd consider making the web design a course requirement to give students a even more marketable skill set.

Brigette Lopez Hannigan - Looking over the offered degrees reminds me a lot of the classes I took at Channel Islands. It looks very thorough and addresses many different angles of design that will help future designers develop.

5. In reflection of your own career, are there any courses that you wish you had taken that might have helped you a lot to grow more rapidly as a design professional? Are any of those courses present in the Oxnard College curriculum?

Kellie Searle - All of them would have helped me grow as a designer.

Mia Seelos - As above I wish I had the opportunity to get critiques of how we show our projects in a portfolio. The technique of course is the fundamentals but I also feel knowing how to talk about your design, being able to take critique, being able to point out string points in the design is just as important a skill.

Teo Lopez - I did notice that there is an elective course mentioned, ART R189 Design Business Practices**. I would like to know more about this. I think what is important for graphic design students to learn is how to market themselves, how to be their own business, helping them understand what it means to be their own business. A lot of graphic designers will graduate and find a job at a company to be part of their in-house communications team, a marketing company or design studio. At one point they will need to venture on their own, and that is the moment most of us realize that we know everything about design down to the smallest details such as kerning, tracking and leading but we know nothing about starting a business. Sometimes, we don't all land a job right away. I would like our students, your students to be ready to take on any path that life deals them.

Robert Alexander - Good question! I wish there was more application in the real world knowing that was what I was going to be having to dive into.

David Zamudio - Aside from the Design Thinking courses, Business and Economics courses are definitely at the top of my list. With so many graphic designers becoming self-employed, either full or part time, it is one topic that so many designers struggle with. From pricing their work to writing proposals, negotiating contracts, paying taxes, client relations, communication, and self-promotion—all of this is crucial for early and sustained success. It looks like there is a course, "ART R189 Design Business Practices", that is offered as part of the curriculum.

Roland Brooks - Computer coding has always been something I've been missing in my skill set and with the ever-evolving technological aspects of graphic design, I feel like an understanding of the fundamentals of coding could add to a designer's efficiency and overall value to the projects they are involved in.

Dev O'Reilly - In reflection of my own career, there are certainly courses in this program that would have made me a more well rounded and marketable designer. Specifically, Web Design, UI UX design, and motion graphics.

Brigette Lopez Hannigan - If I could give any advice, it would be to take the hardest professors, take advantage of critiques, and do good work. Find a group of students and/or teachers who are very honest with you. As a designer, it is very important to be able to listen to your client, but also listen to your own design intuition. That intuition may sometimes be antithetical to what the client wants, which can be tricky. Listen first, develop a good relationship, and advise later when you get that feeling in your gut that tells you something needs to be said. If there were a class based on how to talk to clients and write emails, that would be very beneficial for the real world. You can only prepare so much for the real world before just being in the real world. I still learn something on every project.

6. Please approve or disapprove the discussed plan for this degree that will be offered at Oxnard College. Additionally, please explain your answer in any amount of detail you feel is suitable.

Kellie Searle - I think the program as described is solid in a technical sense, but I would require a general **MARKETING** class. The majority of careers in graphic design are in the marketing communications field. I approve.

Mia Seelos - APPROVE!!! It warms my heart that this will be in our community. The world needs more artists. We need to encourage creative minds - we help form a more beautiful, interactive and interesting world. Local artists should have accessible tools available for them to succeed and this course is everything you would need to become, continue being an accomplished inspiring artist. Keep creating!! <3

Teo Lopez - Other than the item I mentioned for question five, I approve the listed items for what a graphic designer should learn. This reflects the curriculum I had when attending Cal State Northridge.

Robert Alexander - Definitely Approve! There isn't much to explain because it's a very solid program (in my opinion). Not sure why it requires explaining. Also - super cool that it's an AS versus AA. Super fantastic!

David Zamudio - I strongly APPROVE the plan for this degree. The curriculum is in alignment with art colleges like CCA, CalArts, and Art Center College of Design. The curriculum and the complimenting approach that will guide students for successful transfer to a 4-year institution is definitely structured to meet the program's goals. It's been a long time coming for this offering. I grew up across the street from OC (literally) and had to drive to Ventura College because OC had no Graphic Design programs. It will be exciting to see this curriculum come to fruition at OC—Social equity and opportunity for Oxnard residents!

Roland Brooks - Judging from the titles of the courses, I would approve this curriculum based on the robustness of the listings. The inclusion of classes that establish core understandings of what is required to be successful in the field such as Graphic Design I, II, III combined with industry specific offerings like UX/UI Design, Motion Graphics, and Social Media Design.

Dev O'Reilly - Overall I feel this curriculum plan is very strong, and will help forge students into

competent and confident designers. I approve.

Brigette Lopez Hannigan - I approve.