2012 Program Review

Photography

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26 February 2012
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Student Learning Outcomes for
Photography

By the end of the program, successful students will be able to:

• Communicate visually, verbally and in written form with a variety of client and/or companies in formats including:
  - Technical materials and terminology
  - Web design skills and presence
  - Professional business forms and procedures
  - Marketing research, strategies and promotion
  - Estimation and negotiation

• Demonstrate the ability to:
  - Operate all camera formats and techniques
  - Execute a wide range of technical and creative lighting solutions
  - Execute a wide range of darkroom techniques and processes
  - Demonstrate a thorough knowledge of computers, software and digital imaging skills
  - Develop and expand a personal creative voice with pre visualization conceptualization skills
  - Develop pre-production shoot and planning methods
  - Execute shoot production in both the studio and on location
2012 Program Review: Photography

- Demonstrate postproduction technical and creative solutions
- Develop a marketing plan, materials, and support process
- Survey history, careers, styles, and trends in professional photography
Part One: Examining the Present

Chapter One

Section A
Program Description and Goals

1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.

   The Photography Program at Santa Monica College is one of the finest commercial photography programs offered at a publicly-funded institution in America, on a level with the best of the private collegiate photography programs. On average, almost 1200 are enrolled in photography courses during each of the fall and spring terms, an enrollment level that has climbed by about 20% since 2006.

   The program has strong ties to the Photojournalism and Art Departments on the main SMC campus, as well as the Graphic Design program at AET.

   The program, through a variety of well-attended extracurricular photographic activities, has created a robust sense of community among its students, faculty and staff.

2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.
The first part of the two-fold mission of the Photography Program at Santa Monica
College is that of providing opportunities to the general student population to develop knowledge
of, and facility in, the basic skills of making photographs, as well as an appreciation of the
history of this art form and insight into the visual strategies employed by photographers to
communicate and to evoke responses. The second, career technical education part of our mission
is that of providing ongoing students a rich and comprehensive preparatory curriculum to ready
them for a variety of careers in commercial and editorial photography and professional support
services by means of high-level instruction employing state-of-the-art techniques in up-to-date
studios, darkrooms and digital labs outfitted with latest generation hardware and software.

The Photography Program at Santa Monica College provides instruction in basic picture
making and interpretation in Photo 1, Photo 2, Photo 5 and Photo 52 (History Of Photography) to
the general college community as UC and/or CSU transferable courses. Beyond these
introductory courses—what might be considered the liberal arts component of the program—the
career technical portion, comprised of the majority courses, offers intensive study and practice in
commercial and editorial studio and location photography, digital image capture and
manipulation, digital asset management, color and black-and-white printing, basic video capture,
editing and visual narrative, photographic business practices, and professional portfolio
development, including the development of promotional web sites for the emerging professional
photographer, culminating in an Associate of Arts degree or an Occupational Certificate.

The program also oversees a robust internship program. In addition, the program also
serves informally as a placement resource for students seeking jobs within the photographic
community while they are enrolled in the program and following completion of their studies.
Faculty members serve on several industry boards and maintain extensive contacts among
studios, digital processing labs, equipment manufacturers and rental houses, retouchers, publishers, and other photography schools, and are frequent conduits for job leads that help students establish careers as independent commercial and editorial photographers or corporate staff photographers, or continue on to advanced fine arts degrees, film-making degrees, teaching positions, fine arts and film-making careers.

While there are no general licensing requirements or procedures in photography, annual CTEA grant proposal submissions have us looking at our demographics, standards and position relative to the imaging industry and student success on a regular basis.

3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.

Through their experiences at SMC, students will

{PERSONAL ATTITUDES & BEHAVIORS}

Acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives;

The photography program’s structure is one of steady practical learning and displayed competency built upon well-integrated course exit and entrance skills as students progress though the program. Self-confidence derives from demonstrable improvement in skills, and the growing sophistication of knowledge and vision and mastery of expressive techniques is critiqued in every class assignment, by means of both individualized, written assessments of assignment work by the instructor and in group critique sessions in which finished photographic work is shown to the class for group comments and sharing of insights and criticisms. The individualism of effort by students is readily apparent in this process, so personal drive and
integrity are constantly on display. Plagiarism problems that abound in other disciplines are so rare as to become topics of legend among the faculty when they do occur; any such problems are typically found only in Photo 1 (general population) courses and involve the downloading of royalty-free stock photography and its presentation as assignment work. In addition to aesthetic and technical proficiency disparities between this sort of imagery and the student’s own work, embedded and unalterable metadata identifying the sources of such imagery are generally accessible by instructors. For the most part, students realize this, and so breaches of integrity are rare. Too, the production of good photographs is very emotionally satisfying to students, so there is little incentive to cheat. Business practices taught in the program espouse values high in integrity in business relationships and proactive in addition to the development of inventive individualistic style, and it is repeatedly taught that this combination is the path to success in the field.

{ANALYTIC & COMMUNICATION SKILLS}

Obtain the knowledge and academic skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems;

The function in society of editorial and commercial photographers is to interpret and convey the existing world (documentation), or an idea of the existing world (interpretation) or desired worlds (imagination, extrapolation), all essential analytic and communication tasks. The photography program equips its students well for these roles, training them in basic and advanced photographic skills, requiring them to use the most important hardware and software tools of the trade, exposing them to the aesthetic, working solutions of generations of renowned
photographers, teaching them how to present themselves and their work to prospective clients and how to negotiate in the workplace.

**{APPLIED SOCIAL KNOWLEDGE & VALUES}**

*Respect the inter-relatedness of the global human environment, engage with diverse peoples, and acknowledge the significance of their daily actions relative to broader issues and events;*

The primary subject matter of photography is humanity and its place in the world. While fundamentally apolitical, the practice of photography necessarily makes photographers highly sensitive to the environment and people around them, since photographers are primarily concerned with documenting the present for the historical record or publicizing the newest trends, products and social developments to their contemporaries.

**{APPLIED KNOWLEDGE & VALUATION OF THE PHYSICAL WORLD}**

*Take responsibility for their own impact on the earth by living a sustainable and ethical life style.*

Again, photographers, more than most people must confront the realities of the world, even if their intent is to transform what is tangible into emotions or into visions of alternate “realities”, for the content of photographs always derives from the actual that is in front of the camera’s lens. They cannot help being aware of at least the physical presence and condition of things.

As an industry, photography is moving away from physical imagery fixed on paper with sometimes harsh chemicals toward a purely electronic capture, distribution and presentation of imagery. The manufacturers of the electronics that now underpin photography have their own environmental issues, but those problems are more centralized and manageable than the
widespread and often anonymous usage and disposition of chemistry by “wet” labs of the recent past.

4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentage of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).

The program has received donations from alumni and other supporters for scholarships, merit awards of equipment and operating costs for special course materials. These are intermittent and not to be counted upon. They have served, however, to make up for shortfalls in operating budgets provided by the College, to the tune of approximately $12,000 annually in recent years. At current rate of depletion, reserve funds from donations can support this level of backfilling for only another two years or so.
Chapter Two

Section B
Populations Served

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Fall 2006 enrollment by gender in the Photography program split 60/40 in favor of women. That changed slightly to a 57.5/42.5 split by 2010, still in favor of women. This gender bias follows, generally, the 2010 aggregate for the College, though the college split was only 55/45.

In terms of ethnicity and race, white students continue to be the majority with 2006-2010 numbers holding steady within a single percentage point (42%) among all reported categories. Black, Asian and Native American populations have remained constant at 8%, 15% and 1% respectively with insignificant variations across the years. The largest change has been among Hispanic students, whose percentages have climbed steadily from 19% to 29% from 2006 to 2010. Overall in 2010 the College had slightly higher ratios of Asians (+5%), Blacks (+2%), Hispanics (+3%), and a significantly lower ratio of White students (-10%) than those enrolled in Photography.

Photography students tend to be older than the rest of the College population. In the 19-24-age range the College has 6-7% higher enrollment than does Photography. In the 25-50+-age range Photography definitely has higher percentages of older students than the College at large.
This can probably be attributed to career-change motives among its students rather than continuing education desires, although a very small group of Photography students falls into the latter motivation group, and their presence is generally visible in the introductory courses.

Residency status among Photography students has remained remarkably constant from 2006 to 2010, fluctuating up or down in any category by no more than 1% per year, with 2010 ending within 1% of 2006 figures in all categories. The Photography program leads the College at large in out-of-state and foreign students by, on average, 2% in both categories.

A large discrepancy between the College overall and the Photography program is apparent when looking at educational status. Photography students are twice as likely to hold a Bachelor’s Degree or higher than are students of the college at large, 23% to 12%. In addition, Photography students are 1% more likely to hold an Associate Degree when coming into the program. Again, this is probably attributable to the attractiveness of Photography as a second career.

Transfer was the goal of 49% of Photography students (2006-2010 average) compared to 68% of the College’s population in 2010. That 49% figure corresponds well with the Photography program’s introductory courses serving as a general elective and as a requirement for certain non-Photography programs. Looking at the 2006-2010 averages, 12% of Photography students listed “Educational Development” as a goal, and cumulatively 27% described their objectives as career-oriented: “Career Objective” (18%), “Occupational Certificate” (3%) and “AA Degree” (6%).

Part-time students outnumber full-time students in Photography by roughly 2:1 across each of the 2006-2010 years. That average tracks closely with the College’s 2010 ratio with the
Photography program’s ratio of PT to FT students averaging 66/34, and the College’s 2010 PT/FT ratio being 64/36.

A comparison of curves representing Course Completion Rate from 2006-2010 shows that Photography trails the College average by about 6 points, but the curves conform to a parallel rise over that period, with the College rates in good years rising slightly more steeply than those of the Photography program, but the program holding steady during a College-wide downturn.

Again, in parallel with the overall College, graduation rates (degrees & certificates) have jumped around in the 2006-2010 period, with the program averaging 20.4 awards per academic year. The trend dove at the start of the 2008 recession, and again at the 2009-2010 stumble, but made a significant recovery in 2010-2011.

2. Compare your student population with the college demographic. Are your students different from the college population.

It is notable that Photography students are far more likely to hold an AA degree, Bachelor’s Degree, or higher degree than the College at large (23% to 12%), a figure that has, we think, a solid relationship to the relatively low program completion rate (why file for an AA degree or Certificate if you already have an equal or higher degree?). The program tends also to be more white than the College at large, much of which may reflect society-wide differences in affluence and the high overhead costs of the photographic profession (the same overhead factors—expensive equipment, software and support services—affect students, despite the fact that the program strives to provide students with the majority of the equipment and facilities needed during their studies in the program).
3. *What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.*

Photography students were less likely than those of the College at large to be captured in Basic Skills Status assessments. While the College’s average enrollment in Basic Skills courses was 21.1% in 2010, the 2006-2010 years saw a gradual increase among Photography students from 9.2% to 16.2%.
Chapter Three

Section C
Program Evaluation

1. Discuss how the program evaluates its effectiveness. Include any changes to the evaluation process since the last six-year program review.

By and large, the criterion by which the program judges its success is the number of students obtaining work in the field after leaving school. Transfer to other educational institutions is not a significant aim of those students who declare a Photography major.

Unfortunately, the majority of students who do find work in the profession do so as freelancers, and tracking their work history is difficult. This is a problem that bedevils the Graphic Design program and similar programs that produce a freelance workforce. Even the State of California and Federal governments have sufficient difficulty tracking freelancers that, in general, they base their labor statistics on staff positions rather than freelancers, and staff positions in photography, by the State’s reckoning, comprise only about 5% of the professional activity in the field.

The Photography program attempts to track alumni and former program participants through Facebook and other online contact methods. We frequently see bylines of former students in publications, hear of gallery exhibitions, run into students at industry events, and so on.

As academics, we strongly encourage students to complete the program, file for degrees or certificates, and maintain contact with the program as full-fledged alumni. However, as noted
elsewhere, there is a large segment of our student population who “cherry-pick” our course offerings, looking for specific information or hoping to acquire or polish specific skills that will help them take their current professional work to higher levels. There is always a question among the faculty about whether to count such transient students when looking at “success” stories. Some faculty members feel that, if the program’s goals are regarded as closely aligned to the College’s transfer/degree completion mission, these students should not be counted; others feel that if our goal is to produce income-earning taxpayers and/or articulate, appreciated visual artists, then any contribution made by the program to students’ commercial or cultural success should be counted as a program achievement. The former attitude, being the more conservative, has generally ruled our process of tracking students after they depart the program.

Attached are several accounts written by former students, gathered in the last year, that give some sense of the variety and subjectivity of success in photography careers as viewed by the photographers themselves.

2. Describe how the program engages all unit members in the self-evaluation dialogue.

In 1998, full-time faculty members began a tradition of meeting for two hours every week in order to discuss day-to-day operations and general program considerations.

The entire faculty and staff meet at the start of each semester for three hours to talk about semester goals, program changes (both actual and considered), and upcoming events and issues. Throughout each semester, groups of FT and adjunct instructors are brought together to align course objectives, assignments and exit skills whenever single courses are taught in parallel sections (e.g., different instructors teach Photo 1 or Photo 5). Also, if changes to one course will
affect a subsequent course, or will require adjustments to preceding courses, all instructors affected in these vertical realignments meet together to work out plans, note effectiveness or problems observed or anticipated. In addition, there is a great deal of informal discussion about problems, ideas for improvement or resource sharing that goes on constantly as part of the normal flow of business in the program. Faculty contributions of ideas, dissensions, reservations are always given consideration, whether or not, in the end, they are acted on or adopted as policy. While the design and institution of courses and procedures always appears to come from the top down, the reality is that many, many aspects of the program are the results of suggestions that have bubbled up from the ranks, have been distilled by the FT faculty, and have then percolated down into the overall program. Communications within the program have always been rapid and efficient, if often informal, and FT faculty members regularly articulate and advocate the positions of adjunct faculty and staff members, even if they do not themselves support or have direct interests in those positions. To do so is a matter of policy and pride among the FT faculty. The continuous evolution of programming in Photography is the best evidence of this.

3. Describe how and when the program assesses outcomes, sets and measures goals and objectives (annual or long range), and determines areas to target for improvement. Describe how the program uses Student Learning Outcomes (SLOs) to inform program planning and decision making.

As stated above, the process is ongoing and not confined to any few set-asides, retreats, or other occasional processes. Discussions about program effectiveness, new directions, problems and opportunities under formal conditions are at least weekly and generally daily. There is seldom a “dull moment” in the program, if for no other reason than that all members of
the program are passionate about photography and photography itself evolves continually. Indeed, in recent years there has not been a day that goes by in which one cannot discover a significant new event, technology, technique, market shift in the world of photography. The breathtaking nature of change is a constant stimulus to planning and decision making.

SLOs are not arbitrary or imposed by the program. They may be articulated by us, but, really, they are the standards of performance quality and ingenuity readily seen in the world’s publications, galleries, and Web pages. Students of photography are not just internalizing knowledge, they are producing photographs and portfolios that either “work” or “fail” insofar as they do or do not compel viewers to pay attention, respond emotionally, modify perception or behavior in reaction to the student photographers’ images.

Subjectively, then, the faculty of the Photography Program is always looking at student work in relation to the state of the art (Is a photograph suitably contemporary in its concerns and look? Does it target an appropriate audience? Is it compelling?). The Photography Program’s advisory board, guest portfolio reviewers, and even the annual student photography exhibit are helpful here in identifying what outcomes are desirable and which are not.

Objectively, because this is an overtly vertical program in which every course builds upon prior experience and contributes to furthering skills, technical knowledge and techniques are demonstrable and measurable (Can a student organize her image files for quick retrieval? Does a student understand color relationships and, more important, can the student see and make use of color relationships? Does a student understand and make use of various levels of image contrast to evoke mood effectively? Can a student balance continuous and burst lighting sources to keep an image within a reproducible tonal range?). Exams, portfolio reviews and assignment critiques are the standard means of measuring SLOs within classes. As a program, FT instructors
are deliberately placed at all levels of the curriculum in order to monitor the effectiveness of
prior courses. That is to say, if a full-time instructor teaching a Photo 5 course finds that students
seem weak on particular topics that are fundamental Photo 1 topics, this is reported back to the
rest of the FT faculty and an examination of Photo 1 learning objectives takes place, Photo 1
instructors are brought into discussions about these concerns, and changes are made. If a problem
seems particular to one instructor, that instructor is monitored, advised or moved to a course
where his or her competencies are better aligned.

In general, it is fitting to say that SLOs are distilled statements of what the art and
industry are telling us or are implying to us that our students need to know and practice to be
successful in a dynamic field. SLOs are not static statements, unchanging over time (with some
exceptions—a good exposure for realistic representation of a scene will remain largely the same
regardless of medium or trending sensibilities). So the program is designed to best relevancy and
its SLOs stated accordingly and then taught to, but it would be putting the cart before the horse
to say that SLOs, once established, are a fixed framework for program design.

4. What have your SLO assessments revealed or confirmed since your last report?

SLOs, named as such, were not an emphasis at the time of the 2006 Program Review. At
that time, the concerns of the Photography Program were largely centered on the acquisition of
digital technology and its implementation. There was much concern about VTEA funding and
funding for maintenance. Student Learning Objectives were generally very technically oriented
and geared toward corporate staff photography jobs. At that time it was merely suggested that the
program might more directly address business practices for freelancers.
The industry as a whole has resumed its reliance on freelance photography and has added a highly competitive royalty-free stock photography component that has seriously affected business models and income streams among all photographers. Digital proficiency is an assumed given in the field, and emphasis on the expressive use of digital tools is now the standard for professional excellence and competition.

Assessment of SLOs indicate that both business savvy and creativity are essential to a relevant curriculum today, and courses such as Photo 60 and Photo 30 are responses to this trend, as is the discussion underway about breaking up Photo 6 into genre-targeted courses that would explore specific types of photography in depth. Photo 29 is also a response to the growing importance of value-added HD video in the photographer’s repertoire. Photo 5 entered the curriculum as it became apparent that the quantity of images generated by digital photography greatly exceeded that of film users and that digital image files would benefit from different organizational strategies than those used to store film-based images. Also, the quick image corrections employed by wedding photographers and others in rapid turnaround situations meant that alternatives to single raster-image Photoshop processing were needed, and so the program sought and implemented before most other colleges the parametric image editing process epitomized by Adobe Lightroom and taught in Photo 5.

5. What has available data from TIMS reports and/or the Institutional Research website, revealed or confirmed since the last six-year program review report? Include the following indicators, as appropriate: success, retention, number of AA degrees or certificates awarded, completion rates etc. Note trends, differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).
Course completion rates in Photography have improved steadily from 2006 to 2010, with an overall increase of 2% to 62.4%. During the same period, the College average rose 3.5% to 68.2%. We feel, as noted elsewhere, that the higher proportion of degree-holders enrolled in the program (23% to the College’s 12%) is largely responsible for the lower completion rate recorded for the program. That is, students already a degree that is equal to or greater than the AA or Certificate offered by the program simply do not see any value in applying for the award, especially as it has little or no meaning in the real world of professional photography where one’s portfolio is the only evidence of accomplishment that really matters.

Photo 1 courses are held on the Main Campus, at AET and at Bundy in order to serve the larger SMC student body as an introductory, transferrable elective course. Sections are generously offered during daytime and evening hours, and enrollment/completion rates are monitored every semester and adjusted as seems appropriate for maximum enrollment. Many of the subsequent, career-path courses use studio and/or lab facilities for instruction and individual use, and scheduling here attempts to make the best use of facility and staffing availability. Studios run continuously from 8:00 am to 9:00 pm Monday through Friday and supporting labs are open as frequently as class schedules and staff funding permit. The digital lab operates Monday through Friday on an almost continuous basis from 8:00 am to 9:30 pm, with only a few dark hours in the mornings on Monday, Wednesday and Friday. It is anticipated that increased Photo 5 offerings in upcoming semesters will fill these slots, at which point this facility will max out its availability.

There is no consistent pattern in day/night completion rates within the program.
Photo 52 is the only online course offered, and its on-ground completion rate is about 10% higher than its online rate. Due to bandwidth limitations in moving large digital files interactively on the Web, no other courses have been attempted online.

Despite a higher level of enrollment by women in the program, completion rates by gender are mixed, with 2 out of five years (2006-2010) seeing slightly higher rates of completion among men, but a pattern is not immediately discernible here, although one could suggest that women complete the program at a slightly lower rate of expectation compared to men. Whether this is driven by technology aptitudes, societal pressures, or other factors is not known, but with completion rates hovering around 60% for both sexes, this does not appear to be a critical imbalance.

By race and ethnicity, completion rates are higher among white, Asian and mixed-race students than among black, Hispanic and Native American students by about 10-15%, and ratios have held fairly constant over the 2006-2010 period.

Age related completion rates should clear and steady differences among groups, with 40-49 year-olds showing the highest completion levels, 30-39 and 50 or older roughly tied for second place, and younger students placing farther behind. Maturity and motivation are obvious elements here, and relatively higher dropout rates affect the Photo 1 class—which serves the entire College population as a general arts elective—disproportionately and thus disproportionately representative of younger students who are likely to enroll in this class but not in subsequent career-oriented photography courses.

Overall, retention rates within the program have risen 3% since 2006 despite significant economic pressures on the population during the period beginning in 2008.
6. If applicable, discuss any other information or sources your program used this year to assess effectiveness (such as surveys, CalPASS, job placement, transfer rates, observed trends, tutoring usage, etc.), what the information has revealed or confirmed, and how it factored into program planning and decision making.

The program has surveyed recent grads and alumni to determine career status and to receive opinions on the program’s value. Respondents have been generally favorable in their comments and, while struggling with both normal freelance business startup and the added pressures of the international recession and the rise of earnings-corrosive royalty-free stock photography, respondents seem optimistic. A few sample letters attached to this report are representative of a much wider pattern of responses received in a recent survey.

It is pertinent to mention that SMC Photography students are compared favorably to students graduating from some of the most expensive photography programs in the world. To point out two local, private colleges, Brooks Institute in Santa Barbara and Art Center College of Design in Pasadena, students at each of those schools typically spend more than $100,000 in eight semesters, much of it in financial aid obligations that will persist for many years after completion, and these students will compete for the same jobs as our students. Indeed, the Art Institutes based in Philadelphia, the largest for-profit photography program in the country, are currently under investigation by the Federal government for recruiting practices in light of the tremendous debt obligations their students incur.

Again, available wage and employment statistics issued by the U. S. Department of Labor and EMSI (used by the College) are based on reported staff photography jobs rather than freelance photography careers. These present a dismal picture of photographic earning potentials, a source of frustration among the faculty when trying to request support for our program which, although it does supply some graduates to in-house studio operations like Mattel and Boeing,
prepares its students primarily for more lucrative and sophisticated freelance careers. Indeed, the colorful, vernacular terms used by our advisory board when shown the EMSI-supplied statistics expressed their disdain for the numbers in no uncertain terms (see transcript of most recent advisory board meeting, January 2012).

8. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

While the faculty of the Photography program felt itself to be well-informed and attentive to industry trends through its informal connections prior to the 2006 program review, criticism by the review committee at that time caused the program to formalize its relationships and assemble a board of advisors and meet with them regularly. The advisory board for the Photography program has been meeting annually since that time. Transcripts of the last three meetings of the currently constituted board, whose assessments and recommendations have been at the heart of recent and current planning by the program are attached.

The board consists of:

John Dohrmann, Creative Director, Ogilvy One
Rick Graves, Creative Director, OnCars.com
Hervé Grison, Creative Director, Mattel
Eric Joseph, Sr. V. P. of Merchandising and Product Development, Freestyle Photographic Supplies
Paul Katzka, President/CEO, AutoIntelligence
Lou Lesko, Photographer/Owner, Blinkbid Software, LLC
Jon Moeller, Co-founder/Owner, DigitalFusion
Astor Morgan, Commercial Photographer, Astor Morgan Photography
Anthony Nex, Commercial Photographer, Anthony Nex Photography
Christina Peters, Commercial Photographer, Christina Peters Photography
Ethan Pines, Commercial/Editorial Photographer, Ethan Pines Photography
Paul Pinner, Manager, Photography Department, Boeing Satellite Division
Andrea Stern, Photographers’ Representative, Stern Rep
David Strick, Editorial Photographer, David Strick Photography

In addition to their presence on the board, most participate in the program in a variety of ways. Andrea, Lou, Anthony, Christina, Ethan and David regular speak as guest lecturers in classrooms or in seminars put on by the Photography program for its students. Lou’s company, Blinkbid Software, LLC offers deep discounts to its estimating & invoicing software exclusively to SMC photo students and regularly donates several copies to the annual December Holiday Party raffle put on by the program. Hervé Grison hires several SMC graduates each year to work as photographers and assistants in Mattel’s advertising and product packaging photography studios. Similarly, Paul Pinner at Boeing hires SMC grads. Anthony Nex hosts dedicated seminars for several of the upper level courses in the program. Digital Fusion (Moeller) and Freestyle Photographic (Joseph) hire SMC grads and host a variety of informational events for SMC students.

Board members have made themselves available very generously for consultation and advice to FT and adjunct instructors alike.
In addition, it is worth noting that several of the faculty themselves serve on several industry boards or are members of trade advocacy groups dedicated to improving education and working conditions for photographers (ASMP, APA, WPPI, PDN-EDU), and several FT faculty members attend workshops, seminars, and trade shows around the country on a regular basis and at their own expense in an effort at spotting industry trends, keeping up with technology developments, and networking with peers.


The board, particularly Grison, Katzka and Graves have emphasized the growing importance of videography skills in the repertoire of commercial, editorial and wedding photographers. While, at a national level, opinions among working photographers are mixed with regard to the current ability of photographers to monetize video skills, there is little doubt that it will play a significant role in terms of demand for services as the Web and tablet-based motion graphics play an increasing part in communicating to consumers. Any arguments over the importance of video resemble the arguments that swirled around digital still photography a decade ago.

In response, we have created Photo 29, a studio-based class in digital video lighting, capture, storytelling and editing. Students in the course work with both dedicated video cameras and video-capable HDSLR still cameras and edit their work in industry standard Final Cut Pro. The object of the course is to teach students to think in a visual narrative form in order to create and produce short video pieces that can complement still photography production, e.g., interviews, advertising commercials, behind-the-scenes documentation for broadcast on the Web.

Concerns voiced by the board early on about the observed business naiveté of graduating
photography students in general (not just those from SMC) gave rise to curriculum of Photo 9, which, in part, attempted to address that concern through assignments in which students interviewed photographers working in several commercial and editorial genres about working conditions and client expectations. Photo 9’s placement near the end of the photography curriculum proved problematic from an enrollment standpoint, so its business concerns were taken as the starting point for a much more business-oriented Photo 60 class that has been placed near the beginning of the program, available to any student who has taken Photo 1. The class has proven to be very popular insofar as it offers a nuts-and-bolts examination of general business practices and legal considerations and, particularly, the issues that affect photographers, covering more specific topics like estimating and invoicing, sustainable pricing of assignment work and image licensing, copyright protection of images, cost of doing business, insurance, permits, and similar.

Clarification of SMC Photography’s mission, strengths and activities has also been a concern of the advisory board. The program has built a Facebook presence, upgraded its department web site (now felt by the College’s information and IT specialists to be the richest of all departments) and is currently looking at building a blog or similar presence to attract more students and display the accomplishments of current students and recent graduates more effectively. Development of a new platform for publicizing program activities and accomplishments will take place over the next year.

The advisory board has also endorsed faculty-proposed changes to the program curriculum, including the addition of Photo 5 three years ago and the elimination of Photo 3 in favor of Photo 30 this semester and a planned, but not yet proposed, series of changes to Photo 6, all of which are aimed at improving teaching in a digital environment and strengthening
students’ conceptual abilities alongside their acquisition of technical skills. These changes are discussed elsewhere in this document.

The board has expressed frustration with the data sources used by the College to assess the market value of photographic education, specifically the reliance on W4 reported income of staff photographers provided by IRS to the US Department of Labor reports and those aggregated by EMSI and used by the State of California and the College to judge the earnings potential of photographers. That these sources routinely disregard the freelance market, which accounts for roughly 95% of photography jobs and has, in general, far higher earning potential than do staff photographer positions, clearly infuriates the board members. They continue to prod us to find better ways to track the careers and earnings of our graduates and other students who leave the program without taking degrees or certificates in order to begin photographic careers. We have answered this call and have improved our tracking in the last three years, but it is still a difficult task once students leave school. The board’s suggestion that improving our social networking presence might help here is being heeded. It will, no doubt, take several years to develop, maintain and see results from such efforts. Ironically, it is very likely this same tracking difficulty that leads the reporting agencies to rely on wages paid to staff photographers rather than freelancers.
Chapter Four

Section D
Program Improvement

Part 1: Looking Back

In this section, please summarize your response to last year’s planning efforts.

Photo 30 and the hiring of a full-time instructor are the major results of last year’s planning by the Photography Program. We have steadily shaped our curriculum over recent years to bring digital photography to all levels of the program; in the early 2000’s we introduced digital capture at the most advanced course level, and in the middle of that decade began incrementally to convert the introductory course from film to digital. 2010-11 was the year we had targeted as our “golden spike” year, when digital capture would converge from both ends on the center of the program. At that point, we knew, the program would be poised to begin a cascade of curricular changes, of which Photo 30, the consolidated lighting class, would ignite the process.

Our implementation of Photo 5 three years ago left a lot to be desired. Begun with much enthusiasm by the faculty and greeted equally enthusiastically by students, the course, based on Adobe Lightroom software, got off to a rocky start. Initially designed to make use of student laptop computers in what was, essentially, to be a chalk-and-talk class, instructors well versed in the software quickly ran up against two under-appreciated obstacles. The first was that every student’s laptop was configured differently from every other student’s and, with the software running on both Windows and Mac platforms, mundane operating system differences and user
inexperienced in terms of basic computer operations led to frequent confusion among students, and faculty ended up wasting enormous time solving operating system issues rather than teaching the intended course material. Second, unlike most subjects where a teacher can choose a narrow opening gambit at the start of the semester and widen the focus of the course at a controlled rate, the nature of parametric image editing programs like Lightroom is such that every aspect of the program opens itself to scrutiny and use the moment the program is booted. Students were immediately approaching the course topics from every which way without any consideration for overall relevancy beyond whatever program feature had caught their attention.

We threw some of our best teachers at the course and hired “experts” who had taught the program in prominent workshop settings and had written extensively about the software. It was a humbling teaching experience for all of us. In 2010-11 we moved all Photo 5 sections into our digital lab so that everyone would be on the same platform (in this case Macintosh), purchased and installed software that would reset all workstations to default settings every night for consistency, and reworked lesson plans and course emphases to get better control and flow in Photo 5. Things seem to be steadying down now with these modifications. It was a painful but valuable experience, and in our introduction of Photo 30 and our considerations about changing Photo 6 in the near future, we are being much more cautious and are trying to war-game our ideas more comprehensively. We expect that these changes will not be error-free, but we hope to be quicker to identify problems and have more experience in hand to solve them as they occur.

In response to advisory board suggestions about promoting the Photography Program, its activities and achievements, we began a departmental Facebook presence toward the end of last year. Several groups of students have split off their own Facebook groups that have largely taken over day-to-day communications about goings on in the program. We are likely to rework our
department Facebook page to reach beyond the program and invite participation by a larger swath of the industry.

We also modified our SMC Web site, adding considerably to our informational content and displays of student work. The site is felt by SMC’s IT specialists to be the best in the College. In addition, several instructors have greatly expanded their own course Web sites, and the total amount of information available for student use in these channels has risen considerably.

These changes made in the past year have received well by students and seem to have added to the sense of community that we have always promoted within the program. The December 2012 holiday party was the largest ever at 250 dinner guests, and this is, perhaps, a good measure of the program’s cohesiveness and collegiality.

1. Note the status of the previous year’s objectives. Add comments if you feel further explanation are needed.

With the exception of securing increases in funding for equipment repair and maintenance, last year’s objectives were largely accomplished. Writing Photo 30, clearing it through Curriculum Committee, and introducing it to students was the major undertaking of the last year.

2. List accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

Ten students participated in a semester-long project underwritten by The Getty Museum. In this project they examined local environmental issues with global ramifications, created books of their work, and took part in exhibition-related events at The Getty during its Engaged
Observers: Documentary Photography Since the Sixties.

3. **Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review**

The 2006 review was generally praised for its completeness. The primary area for improvement was noted as the formation of an advisory board for the program. This has been accomplished, and a number of its recommendations have been implemented, and the board has been widely supportive of the program’s curriculum and proposed changes.

4. **Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors that triggered the changes, and indicate the expected or anticipated outcomes**

Through its use of federal funding to acquire camera, lighting and computer equipment, the program has made it possible for students, at little or no cost beyond that of tuition, books and consumables (film, paper, props) to work with state of the art hardware that, if purchased by the student would run in excess of $50,000 apiece. Most for-profit photography programs require their students to shoulder the bulk of this cost, either via direct purchase or through very high tuition fees (+/- $8,000 per semester). Using donated funds, the program has provided loaner 35mm film cameras to Photo 2 and Photo 50 students who cannot afford both DSLR and film cameras. The program actively seeks donations of specialized equipment from manufacturers and vendors, and has in this way acquired for student use a great deal of professional equipment especially useful at the advanced levels of the program (Canon cameras, lenses and speedlights; SunBounce scrims and reflectors; Elinchrom and Speedotron strobe lighting systems, to name several). Indeed, as we retired the Photo 3 course at the end of Fall 2011, we returned 4x5 view
cameras that we had persuaded Samy’s Camera to lend, without charge, to the program for a number of years; for their tax purposes Samy’s sent us an invoice (marked “Do Not Pay”) for $882,000, the value to their rental department had those cameras been in commercial service during that time.

As noted elsewhere, all sections of Photo 5 have been moved into the Photography digital lab, Business 131, in order to place all students on the same, controlled operating system to minimize the problems encountered when the course, as originally envisioned, ran aground on issues strictly related to operating system variables among students using their own Windows or Apple laptops to complete assignments and follow in-class exercises.

The Photography program has provided its own data projectors on roll-around carts to its Photo 1 instructors in order to provide both consistent interface/color management for displaying photo-quality instructional material and student work in class critiques, and to guarantee availability of such projectors for every class meeting, rather than compete with the rest of the College for these resources through the Media Center. The program has also purchased with CTEA funds and installed its own ceiling-mounted data projector in Business 131 because the color and contrast quality of those projectors provided by the College, while fine for PowerPoint presentations, are not at all suitable for displaying the exacting characteristics of photographs that we teach our students to discern and emulate.

5. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).

For the past six years, Jack & Dianne Eyler have supported the program by offering a $5000 merit award for equipment to a student, selected by the faculty, who is completing the
program and about to start his or her own career in photography. For the past three years, this amount has been matched by an anonymous alumni family, and at the December holiday party we now make equipment awards to four more students, chosen on merit by the faculty, to help them get started with their careers.

6. Describe departmental efforts to improve the teaching environment.

Photo 5 sections have been moved to Business 131, the “digipix” computer lab, so as to standardize operating systems and reset all computers to default operational parameters every night. This has greatly reduced confusion among students that occurred when all were attempting to follow along with their instructors on their own personally configured Windows or Apple laptops.

The program has established a Facebook presence to facilitate communication with students.

7. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.

Not applicable.

8. Describe any grants, VTEA, or other funding received since the last review [in the past year] and how it was used to improve the program.

VTEA (now CTEA) grants have played an enormous role in the growth of the Photography Program. All equipment added to the program (except that donated or lent by
vendors) has been secured with these funds. Cameras and lenses, lighting gear, computers, printers, digital capture backs have all been federally funded. The photography program as it is today would not exist without this resource.

9. If applicable note external factors that impacted the program (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.), and any changes the program made as a result.

Not applicable.

10. Describe faculty engagement in activities, training, or professional development to remain current with industry trends.

A different FT instructor each summer attends a week-long Mamiya America and Adobe Systems sponsored workshop on photographic software developments in Santa Fe. Several adjunct faculty participate in the Palm Springs Photo Festival each spring, attending seminars by prominent international photographers and partaking in portfolio review sessions. One of the FT faculty, Bob Ware, attended PhotoExpo Plus for a week in New York City in fall 2011, participating in seminars on business practices, social media marketing strategies, and educational initiatives in photography. In addition, he previewed new equipment, software and services on display in the exhibitor hall for possible use in the program. In spring 2011 Bob attended ASMP’s 3-day “Strictly Business 3” conference and the “SB2” conference in 2009 in preparation for the Photo 60 course.

Many SMC faculty, both FT and adjunct regularly attend meetings, presentations and seminars offered locally by APA, ASMP, WPPI and other trade organizations. Lee White is on
the APA board of directors for the Los Angeles Chapter, and Bob Ware sits on the Los Angeles board of ASMP.

Ford Lowcock is on the advisory board for Freestyle Photographic Supplies.
Part 2: Moving forward

11. In this section, please indicate what your plans are for the coming year(s).

Planning is currently underway to replace the 8-unit Photo 6 course with a series of at least three courses, each aimed at exploring in depth one or more related genres of commercial photography, for instance, fashion and high-end illustrative portraiture; editorial and lifestyle advertising photography of people; wedding and retail portraiture photography; conceptual studio still-life and product photography; food and beverage photography for editorial and advertising use. With students completing Photo 30 at a higher level of exit skills in terms of their facility with various lighting techniques and technologies, we expect that these targeted genre courses will result in more polished and articulate assignment work. We will also have more flexibility in scheduling these classes than we have with the Photo 6 course that, of necessity, must be a daytime class, and so we hope to attract evening students who otherwise tend to abandon the program at the Photo 6 hurdle. We may also be able to run one or more of these post-Photo 6 courses in the winter or summer (the latter would be an ideal time for location-based assignments that benefit from long hours of daylight).

To address in another way the long-term problem of low program completion rates, we are discussing amongst ourselves the possibility of offering one or more departmental “progress certificates” that students could earn around the 23-unit mark. A little background: as can be seen from the student status analysis, photography students are twice as likely to have a degree when they enter the program than are students in the college at large. Most of these students are interested in career change, they have families to support and are apt to cherry-pick the program
for the information and skills that will allow them to monetize their experience quickly. Many successful photography careers exist among former students who never completed the degree or certificate requirements in their entirety. Indeed, even Bob Ware, the author of this report, who studied photography at SMC in the late 1970’s after leaving a PhD program in English at UCLA, did not complete the SMC program, but sought freelance work as soon as he felt adequately prepared by a fairly limited number of courses. Having spent 22 consecutive years in school at that point, he wanted out into the working world far more than he wanted another degree. This attitude is not at all uncommon among photography students, nor, in all likelihood, among other career-technical students whose chosen careers do not require state licensing. Unfortunately, from the standpoint of all the indicators that the College, State of California and Federal government use to assess program success, earning a living without a certificate or degree is not considered to be a valid indicator of student success or program effectiveness. If we can offer progress certificates, we may, at least, be able to satisfy some institutional metrics and identify student success in ways that are disregarded currently.

It is also true that photography students are highly aware of the reality that, after leaving school, they will never be asked to produce a resume or show their college transcript in pursuit of a freelance assignment. Potential clients will only ask to see their portfolio. As a result, all too many photography students actually do complete the program but never file for the degree or certificate. Our own evening studio manager, this year’s grand prize winner at Photo LA, completed the program about eight years ago, and only filed for the AA degree this year when she decided to apply for an MFA program at Yale.

We have vowed to do a better job of promoting the desirability of filing for the certificate/degree among our completing students, even if we end up asking them to do it for the
benefit of the program rather than any tangible gain they receive for themselves.

12. Discuss and summarize conclusions drawn from data, assessments (SLO, SUO, UO), or other indicators identified in Section C and indicate any responses or programmatic changes planned for the coming year(s).

The Photography Program and its offerings are highly relevant to the concerns, techniques and aesthetics of photography today. The program is forward-looking and progressive at all levels of its curriculum and in all of its course offerings. Courses address mainstream issues and utilize state of the art equipment and techniques across the board. There are no “soft” or marginal course offerings vis-a-vis the contemporary and foreseeable marketplace for commercial and editorial photography. Traditional media (film/wet chemistry) courses have been pared back to a minimal number of sections in consideration of the rise of digital image capture and processing, but have been retained as there continues to exist a healthy niche market for these traditions in wedding and fine art arenas.

If anything, the diversity of course offerings could be expanded, if teaching hours can be added to the program. Courses specifically geared to wedding and retail portraiture, editorial and corporate photography, fashion, food, architecture, and still life/product photography would be welcome. Changes to Photo 6 under discussion within the program will permit some of these more focused and in-depth subjects to be taught, and building and implementing this curriculum change will be the next agenda for the program in 2012-13 and 2013-14.

As template-based web hosting for online portfolios gains in popularity due to navigation consistency, robustness of e-commerce functionality, and client-side amenities like interactive light-boxes, the role of Photo 44 is likely to change from simply helping students build a customized online presence to expanding into marketing methods and strategies that take
13. List the objectives or target goals your program or service area has identified for the coming year. Indicate the number of objectives identified. Use the comments section to indicate the reason for the objective (assessment results, changes in data, changes in external factors, etc.). Indicate how each objective or goal links to the division goals.

All reasons for and implications of the following are detailed elsewhere in this report.

**Objective 1:** Increase the number of Photo 5 sections to four or five to meet demand.
Schedule: 2012-13 year.

**Objective 2:** Increase the number of Photo 30 sections to three to meet demand.
Schedule: 2012-13 year.

**Objective 3:** Rework the Photo 4 curriculum to take advantage of Photo 30 lighting instruction and delve more deeply into the aesthetics and techniques of portraiture. Schedule: 2012-13 or 2013-14 year.

**Objective 4:** Create a series of modular, genre-specific courses to replace Photo 6.
Schedule: 2012-13 or 2013-14 year.

**Objective 5:** Re-examine Photo 44 to see if Web site creation emphasis should give way to Web-based marketing emphasis. Schedule: 2012-13 or 2013-14 year.

**Objective 6:** Convert some Drescher Hall space to equipment cage and studio support computer lab. Schedule: 2012-13 or 2013-14 year.
Chapter Five

Section E

Curriculum Review

1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:

• The process by which department members participate in the review and revision of curriculum.

As discussed elsewhere, FT faculty discussions of program issues, including specifics of curriculum content and delivery are held weekly. When appropriate, either to refresh the work of adjunct faculty, seek their input, or advise of curriculum changes within their courses or in courses related to or impacting theirs, FT and adjunct instructors meet to discuss such issues.

• How program goals and SLOS are integrated into course design and curriculum planning.

By its nature as a performance-based art form, photography courses necessarily build sequentially upon each other in terms of both knowledge and executive skills. Through a series of pre-requisites, the program guides students along a path in which concepts are broadly introduced and basic skills are developed in well-labeled introductory courses and then more conceptually focused and more critically executed and critiqued in intermediate and advanced courses. Exit and entrance skills are aligned within the pre-requisite sequenced courses.

• The relationship of program courses to other college programs (cross-listing, overlapping content,
Photo 13 and 14 are cross-listed with Journalism 21 and 22, providing a valuable news and editorial photography and publication production experience for students of both programs. Photo 52 likewise provides both Photography and Art students with critical background in the concerns, styles and major figures of photography from its 1839 inception to date, including the cross-fertilization of ideas between photography and plastic arts of painting, sculpture, collage, and so on through that period.

• *The rationale for any changes to pre-requisites, co-requisites and advisories.*

Photo 5 has replaced Photo 2 as the general pre-requisite for subsequent study in Photography, and it can now be substituted for Photo 50 as the pre-requisite for Photo 39. These changes reflect the program’s shift away from film-based photography toward digital image capture. Photo 5 SLOs include the digital image processing/development equivalent of both Photo 2 and Photo 50, the image density, contrast and color awareness emphasis of those courses, and adds a digital asset management component that had no equivalent in either Photo 2 or Photo 50.

Photo 30 has replaced Photo 3. The new course consolidates the lighting techniques previously taught in Photo 3 with those of Photo 4 and is expected to give students at once a comprehensive and integrated set of lighting skills that will relieve more advanced courses of the obligation of teaching basic lighting techniques and, depending on the sequence in which students may once have taken Photo 4 and Photo 6, filling in gaps in some students’ knowledge and skill sets. Both Photo 4 and Photo 6 will soon be changed to take advantage of the Photo 30 curriculum, and we expect that students in both of those courses will produce work that is more attentive to concepts and communication rather than largely fixated on purely technical matters.

• *How the department ensures course syllabi are aligned with the course outline of*
Syllabi are collected from instructors and reviewed at the start of the school year or semester (if instructor assignments have changed or course outlines have been updated). If deemed necessary, instructors from different sections of the same course are brought together to discuss and align syllabi and assignments.

2. Discuss the role of the advisory board and other industry bodies or input in updating curriculum to meet industry standards and the needs of students.

Advisory board members are photographers working in several different commercial and editorial genres, photographers’ representatives or agents, buyers of commercial photography (ad agencies) and employers of staff photographers. As such, their perspectives on photographic issues of style, content, delivery, technology, business practices and marketing address both the production and consumption aspects of the profession. As all are active in their fields, discussions are topical and relevant to the Photography Program’s mission and effectiveness. The advisory board is not concerned with the details of particular courses but rather with the overall objectives of the program and whether these align to current and foreseeable trends in the industry. Their stamp of approval for current offerings and plans, and their advice on likely trends are highly valued by the program and are reflected in the constant evolution of the program as evidenced by recent and proposed curriculum changes detailed in this report.
Chapter Six

Section F
Community Engagement

1. List the engagement of program members in institutional efforts such as committees and presentations, and departmental activities.

The photography program has a rich palette of activities, described elsewhere, in which its members participate.

Participation in institutional efforts, committees, and the like is limited. Time commitments to the academic and management aspects of the program itself, to teaching and grading and to the extracurricular activities of the program make the typical FT work week about 75 hours long. There is seldom a weekend without at least one day’s commitment by the FT faculty. As a result, little time is left for institutional activities.

Studio and lab courses are not given full 1.0 load factors by the College, and so, in an attempt at achieving the standard 15-hour load, FT instructors in Photography are typically in class sessions for 20% more time than most of their academic counterparts, and, as mentioned elsewhere in this report, maximizing the availability of supervised studio and lab facilities for student use is one of the program’s highest day-to-day priorities, so faculty hours are tightly scheduled to permit direct oversight of facilities over as much of the school week as possible. Between the two situations the opportunities available for participation in committee and governing activities are limited. CTEA grant activities, being the lifeblood of the Program’s expansion and modernization needs, are the notable exception here. An unfortunate situation, but
probably not uncommon among the smaller departments in the College where there are limited personnel to attend to high-level functions and just as many day-to-day tasks to be performed as in the larger departments.

2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.

Ford Lowcock serves on the advisory board for Freestyle Photographic Supplies (the country’s leading supplier of, and advocate for, silver-based photography), and Bob Ware on the board of ASMP-LA (American Society of Media Photographers). Marissa Lopez has close ties to WPPI (Wedding & Portrait Photographers International). Josh Sanseri, as a former Canon professional representative, maintains significant relationships with photographers and photo businesses he used to service in that role. The program as a whole has a group membership in APA-LA (American Photographic Artists) and faculty members regularly attend APA events (as well as ASMP events), and the Photography Program acts as host several times a year to APA presentations.

The Photography Program’s advisory board is entirely comprised of working photographers, photographers’ reps, advertising agency chiefs, photographic software publishers and similar talent.

A different FT instructor each summer attends a week-long Mamiya America and Adobe Systems sponsored workshop on photographic software developments in Santa Fe.

In addition, all faculty members have friends and other contacts within the working professional or support communities or other photography schools upon whom they can call for information, favors, guest speakers and the like.

There is no sense of isolation from the industry, nor is the program thought by the various
photographic communities to be isolated.

3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.

The relationship among faculty members in the Photography Program has been remarkably cordial and collegial for more than a decade. The shared passion for photography is, of course, at the root, but the policy of the program has long been one of encouraging the individuality of instructors’ teaching methods, so long as common exit skills are transferred, and this fundamental respect is reciprocated. All FT faculty maintain open-door policies with regard to adjunct faculty and problems are addressed quickly and respectfully as they arise.

There has been some long-standing personality-based friction between the senior studio manager and faculty, students and other staff members; the College administration and classified union are aware of this problem centered around the individual but have failed to find any mutually satisfactory resolution, and so the situation continues in the same low simmer that has existed for years.

Having said that, however, the everyday reality is that we also have a great deal of fun in the program. The work that students do, especially in the studios and labs, is exacting and clever and emotionally satisfying, so morale is generally high, and faculty participation in student projects often results in considerable constructive contact among faculty members, even when they do not teach the same course.

Twice-yearly camping trips to Big Sur or Death Valley or the eastern Sierra or Joshua Tree areas are popular and well-attended by both students and faculty. Typically, about 80 people make each 4-day expedition. Faculty members hold technical demonstrations in situ, or
lead photo-treks to scenic locales at daybreak or sunset, and starlight photography takes place after dark. The shared pleasures and miseries of camping make for pretty strong bonds.

Photo gallery openings are always big social events, four to six times a year, and the annual program holiday party in December brings together two-hundred or more students, alumni and faculty (this year, at the Santa Monica Bay Women’s Club, we had 250 attendees for dinner and raffle drawings for photographic equipment and software that faculty members gathered from manufacturers and retailers as donations to the festivities). The party is always a high point of good feeling among faculty, staff and students.

In terms of curriculum planning, while program and course design is, of course, the responsibility of the full-time faculty, there is a great deal of discussion involving adjunct faculty during the design phase whenever changes will affect adjunct teaching. Some adjunct faculty members, of course, are more interested in innovations than others, and these engage in frequent, informal discussions with FT faculty. And it is routine for the FT faculty to call together instructors teaching various sections of the same course to discuss SLOs and share assignments and strategies. Commonly, instructors who teach follow-on courses also participate to make sure that exit and entrance skills dovetail. There is also a great deal of information exchange among faculty and among faculty and staff to coordinate facility use schedules, equipment availability, student assistance and other day-to-day matters.

All faculty members attend a department meeting at the start of each semester, at which time general policies are discussed, semester events are planned, anticipated problems are discussed and input from all is welcomed.

In alternate years faculty and alumni exhibit work in fall shows in the Photography Gallery and faculty and staff individually exhibit work in outside venues, so there is a good level
of awareness of each others’ extracurricular activities. The jurying, layout, hanging and opening of each photography show involves almost all faculty and staff members, as do other major events like the PDN-30 or business seminars.

The Photography Department conducts its own “counseling session” twice yearly on a well-publicized Saturday evening to lay out the entire curriculum of the program and guide students through it. The Department was the first on campus to publish a curriculum flow chart, which is updated every semester and made available to students, showing all prerequisites and suggesting progress paths to the AA Degree and Certificate in Photography. At the public counseling session, approximate costs and time commitments for each course are presented. New courses are introduced to students and faculty at this time (adjunct faculty are encouraged to participate in the counseling session to be able to advise students). The process of updating the flow chart and preparing for these sessions is a further occasion for evaluating the overall program.
Chapter Seven

Section G
Future Trends, Program Planning, Conclusions and Recommendations

1: Present any conclusions and recommendations resulting from the self-evaluation process.

The Program, according to its advisory board, should promote itself more aggressively in online social media, partly as a means of attracting serious students from out of state, but also to make itself and its students more visible to manufacturers, software companies, and vendors who could provide financial assistance to the program as well as opportunities to our students.

Expansion of HDSLR videography in the curriculum is advisable in anticipation of a rise in venues for tablet-based motion graphics.

Additional sections of Photo 5 and Photo 30 should be added as quickly as possible to accommodate apparent demand.

Advanced curriculum can and should be made more attractive to students to forestall their tendency to leave the program before completing the degree or certificate. Proposed changes to Photo 6 may be a way to accomplish this.

Progress certificates, based on defined course sequences, may be an option that will allow the College and State to acknowledge and credit the accomplishments of students who take Photography courses for specific career improvement goals, but who will not, for a variety of reasons discussed in this report, complete the entire AA or Certificate curriculum.
Current Trends, Planning

2. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].

An increasing problem for the Photography Program is the cost of supplies, maintenance, and repairs. The program has done well over the last decade in securing CTEA (formerly VTEA) funding for equipment purchases to support its instruction, and this certainly a major reason that we have been able to stay at the forefront of photography instruction and in the list of the very top programs in the world. We have also benefited from the largess of various manufacturers and retailers in terms of donated or loaned equipment (for instance, Samy’s camera just closed out a 10-year $880,000 no-cost loan of 4x5 view cameras to the program). However, all of this equipment needs to be repaired or replaced, and these costs are not covered by grant sources; indeed, they are prohibited. The operational budget for the program from the College is less than $15,000 per year for the purchase of chemistry, photo-sensitive materials, and equipment repairs. As equipment has become technologically more sophisticated, maintenance costs have risen sharply. An inattentive gesture by a student that results in touching the exposed surface of a digital sensor is typically a $1200-$1500 repair incident that takes a camera or capture back out of commission for several weeks during the semester. With more than twenty-five strobe lighting kits in hard use from 8:00 am to 9:00 pm five days a week, normal wear on electronics and glass components has become a large expense. Digital printers are complex and delicate machines with limited lifespans, and are generally as expensive to repair as to replace (assuming that parts are available, which is doubtful due to rapid product cycles in the digital industry) but CTEA
rules do not permit the use of funds for periodic replacement. Photo 1 students who go on to take
darkroom (film) classes typically have spent their savings on digital SLR cameras and often
cannot afford film cameras for those courses; the Photography Program has purchased out of
donated funds more than twenty 35mm film cameras that are lent to students at no cost on as-
needed basis per assignment, and a third of those cameras require major repairs annually.
Materials fees collected at enrollment for studio/lab courses are not returned directly to the
program nor proportionately compared to science laboratory courses. Reductions in traditional
film materials usage are offset by rising prices as decreasing supply sources cause prices to rise.
The program has become highly dependent on donations to keep equipment in operational
condition, and these donations are precarious. At existing College support levels it is doubtful
that the program will be able to maintain hard-won equipment in working condition beyond two
or three more years of current austerity.

3. List capital resources (facilities, technology, equipment) that are needed to support the
Program, as it currently exists. [This information will be reviewed and considered in
institutional planning processes but does not supplant the need to request resources through
established channels and processes].

• 10 photography studio bays (Drescher 110A, B, C)
• Black-and-White darkroom (Drescher 127)
• Color darkroom (Drescher 126)
• Digital classroom/service bureau (Business 131)
• Equipment storage area (Drescher 117)
• Department Offices (Business 120 suite)
• 2 dedicated classrooms (Business 133 & Drescher 115)
4. List human resources (staffing, professional development, staff training) needed to support the Program, as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

For the existing size of the Photography Program and its need to stay current with rapid changes in the field, the FT faculty should never be allowed to drop below 4 instructors. There is simply too much work to be done by these principals in terms of curriculum updates, facilities and personnel management, and departmental activities.

As the number of classes that use the digital lab grows, it would be wise to employ an additional computer tech for that lab, at least on a part-time basis, to provide support for morning use of the lab.

Use of the color lab in Drescher Hall is decreasing as the program moves away from film, and it may be possible to remove some of the enlarger stations from this area and convert some space into a small digital workstation lab to more closely support nearby digital photography in the shooting studios.

The camera, lighting and grip equipment available for student use in the shooting studios is stored rather willy-nilly in multiple locations in and near the studios, and check-out and return of equipment for routine use is inefficient and slow. The Photography Program has presented several plans for consolidating gear into a checkout “cage” but none has been adopted as plans for Drescher Hall renovations have flagged over the years. At present, there is an opportunity to build, not a complete cage, but one that would improve equipment handling beyond its current
state, by removing two under-utilized darkrooms in the B-studio hallway (Drescher 110 area) and converting the space to cage use. This would require only modest construction—largely demolition and not of any load-bearing structures—and could be completed quickly and inexpensively. It would be a considerable boon to students and staff in the use of the studios and in terms of consolidating equipment so that it can be inspected frequently for signs of wear and preventive maintenance.

5. List all current positions assigned to the program

R. L. Jones, Department Chair / FT Instructor
Ford Lowcock / FT instructor
Josh Sanseri / FT instructor
Bob Ware / FT instructor
Blue Fier / Adjunct Instructor
Ed Freeman / Adjunct Instructor
Christina Gregory / Adjunct Instructor
Irene Hovey / Adjunct Instructor
Brian Leng / Adjunct Instructor
Marissa Lopez / Adjunct Instructor
Ed Mangus / Adjunct Instructor
Sean McDonald / Adjunct Instructor
Craig Mohr / Adjunct Instructor
Melanie Morgan Shatto / Adjunct Instructor
2012 Program Review: Photography

Tim Moriarty / Adjunct Instructor
Steve Moulton / Adjunct Instructor
Dutch Myers / Adjunct Instructor
Ann Shamel / Adjunct Instructor
Rachael Slowinski / Adjunct Instructor
Art Suwansang / Adjunct Instructor
John Thawley / Adjunct Instructor
Ming Tsing / Adjunct Instructor
Lee White / Adjunct Instructor
Josh WITHERS / Adjunct Instructor
Ellie Zenhari / Adjunct Instructor

Paul Harris / Studio Manager, Sr. Lab Technician
Agnius Griskevicius / Digital Lab Manager
Marguerite Courtney / Evening Studio Manager
Carlota Bennett / Department Secretary
Future Trends, Planning, Recommendations

6. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

While the Photography program is in good shape in terms of equipment that it has received from CTEA grants, maintenance and repair budgets are inadequate to keep current equipment running. If the current operations budget of less than $15,000 is not increased significantly, or—worse—is reduced, the program will quickly become hobbled by broken, non-functioning equipment.

Apple computers that equip our digital labs and studios have had, historically, a three-year life cycle. Current Intel-equipped iMac systems have been in use for 1.5 years, so planning should begin soon for replacement. Major software packages (specifically Adobe CS6 and Lightroom 4) will debut this semester, and should be purchased and installed for use beginning summer 2012. Also, inkjet printers currently in use in the digital lab and serving Photo 5, Photo 4, Photo 30, Photo 39, Photo 40, Photo 42, Photo 43, Photo 6 and Photo 7 are aging and will need replacement within two years.

If the color lab is to be kept functional and support digital classes as well as remaining film classes, consideration should be given to a LightJet style digital printer that uses wet chemistry to produce prints.

The program is likely to want to add HDSLRS video offerings beyond Photo 29 at some point in the near future. Cold, continuous light sources to support Photo 29 and any follow-on course will be helpful. These would include LED sources and KinoFlo-type fluorescent sources. These can also be used for still photography, but not all still photography light sources can be
More and better data projectors are needed throughout the program to support the increased use of digital image capture at all levels of the program. The Photography ought to be allowed to select its own projectors based on image quality, as the common data projectors used by the College for PowerPoint presentations do not produce photo-accurate color, or brightness and contrast levels that allow students to see instructional imagery. Support for maintenance of these projectors should be provided.

Intranet and Internet bandwidth needs to be increased for the handling large image files (it is not uncommon for Photography students to move half-gigabyte files across the network).

In five years the Program hopes to be producing students whose technical skills exceed those of today’s students, who have a wider array of skills and a deeper understanding of the communicative power of imagery, whose awareness of photographic aesthetics is more extensive and who produce imagery—both still and moving—that is richer in concept and is more widely distributed while they are in school.

In ten years? Well, if we had been able to see the future of photography ten years ago, we’d all be rich. MIT has a camera now that can record a trillion frames per second, fast enough to show the propagation of light. In a few years still photographers and, more significantly, videographers and cinematographers will not have to focus at all while shooting, but will be able to select their plane of focus—that is, emphasis—after the fact at the editing station. The majority of photographs seen in the world now are published on the Web, not in print, although prices paid for online imagery are significantly lower than those paid for print advertising and publication. Legal challenges to copyright law are changing the concept of ownership of intellectual property and redistributing the monetization of imagery in radical ways. Changes that
will occur over the next ten years are unimaginable. The program needs to be aware of its
environment and quick to seize upon the meaningful changes and flexible enough to learn them
and teach them to its students in ways that will allow them to build their aesthetic and their
career around them.

7. List capital resources (facilities, technology, equipment) that will be needed to support
proposed changes. [This information will be reviewed and considered in institutional planning
processes but does not supplant the need to request resources through established channels
and processes].

New Macintosh computers will be needed throughout the program in two years’ time
(approximately 50 workstations). Software upgrades to Adobe Creative Suite, Apple Final Cut,
and related image processing software will be needed as early as Spring 2012, and at
approximately 18-month intervals after that.

Cold light sources (KinoFlo & LED-style) are likely to be needed for HDSLR video
production.

Conversion of redundant darkrooms in Drescher 110 area into equipment storage cage
and checkout room is highly desirable.

Conversion of a portion of the color darkroom into computer service bureau and support
area for in-studio digital capture is a possibility.

Additional staffing for computer lab in Business 131 will be needed if Photo 5 sections
begin to occupy M-W-F morning periods (funding may be diverted from current darkroom
technician allotment), and, if color lab conversion occurs, for this computer area as well.

8. List human resources (staffing, professional development, staff training) needed to support
the program, as it currently exists. [This information will be reviewed and considered in
institutional planning processes but does not supplant the need to request resources through established channels and processes.

At present the program’s staffing needs are adequately met.

9. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.

As mentioned elsewhere, the greatest funding issue facing the program is that of equipment maintenance. Current levels of support by the College (<$15,000 per year) are insufficient to meet current repair and maintenance needs. These are being met by drawing down a donation-funded account, whose reserves will, at current rates of expenditure, be exhausted in approximately two years.

10. Please use this field to share any information the program feels is not covered under any other questions.
Appendix 1

Course Outlines of Record
Course Outline For
PHOTOGRAPHY 1

Course Title: Introduction to Photography Units: 3
IGETC Area:
Date Submitted: November 1986
CSU GE Area:
Updated: Fall 2007
Transfer: UC, CSU

I. Catalog Description:

Prerequisite: None

This non-laboratory course is an introduction to photography including camera techniques and artistic considerations. Using 35mm format and emphasizing natural light, students shoot slide films or digitally capture images for specific assignments emphasizing exposure, depth-of-field, composition and image quality. A 35mm single lens reflex (SLR) film camera or digital single lens reflex (DSLR) camera with manual exposure and manual focus capabilities is required.

II. Required Text and References:


III. Course Objectives:

Upon completion of this course the student will be able to:

• Operate the Single Lens Reflex or Digital Single Lens Reflex camera
• Effectively utilize manual camera controls - five basic features of any camera
• Exposure adjustments - aperture, shutter, focusing
• Aperture - exposure control (F stop, etc.)
• Shutter - types, exposure control, aesthetic control (speed, motion, etc.)
• Focusing - methods, ground glass, split image, superimposed, AF sensitivity points
• Describe and differentiate performance characteristics of different photographic films - film speed, grain, resolution, acutance, contrast, color sensitivity
• Select and use different lenses with consideration for practical and aesthetic functionality, focal length (short, normal or long) and spatial representations of each.
• Match films to light source and set basic digital white balance
• Expose correctly using light meters and Basic Daylight Exposure rules
• Utilize color correction filters, neutral density and polarizing filters properly and effectively
• Work with basic on-camera flash units and techniques (primary and fill-flash illumination)
• View different camera techniques
• Recognize and describe fundamental concepts of artificial lighting techniques
• Employ the various aspects of composition
  ○ Placement of scene elements
IV. Methods of Presentation:

Lecture, discussion, demos, critiques.

V. Course Content:

<table>
<thead>
<tr>
<th>Percentage of Term</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>5%</td>
<td>Camera Types</td>
</tr>
<tr>
<td>45%</td>
<td>Camera controls</td>
</tr>
<tr>
<td></td>
<td>1. Basic camera features</td>
</tr>
<tr>
<td></td>
<td>2. Exposure</td>
</tr>
<tr>
<td></td>
<td>3. Aperture</td>
</tr>
<tr>
<td></td>
<td>4. Shutter</td>
</tr>
<tr>
<td></td>
<td>5. Focusing controls</td>
</tr>
<tr>
<td></td>
<td>6. Photographic films</td>
</tr>
<tr>
<td></td>
<td>7. Lenses</td>
</tr>
<tr>
<td></td>
<td>8. Exposure</td>
</tr>
<tr>
<td></td>
<td>9. Filters</td>
</tr>
<tr>
<td>30%</td>
<td>Composition</td>
</tr>
<tr>
<td></td>
<td>1. Color</td>
</tr>
<tr>
<td></td>
<td>2. Line</td>
</tr>
<tr>
<td></td>
<td>3. Texture</td>
</tr>
<tr>
<td></td>
<td>4. Shape</td>
</tr>
<tr>
<td></td>
<td>5. Quality and direction of light</td>
</tr>
<tr>
<td>20%</td>
<td>Presentation (20%)</td>
</tr>
<tr>
<td></td>
<td>1. Assembling a film or digital slide presentation</td>
</tr>
<tr>
<td></td>
<td>2. Visual storytelling or development of a theme</td>
</tr>
</tbody>
</table>

VI. Methods of Evaluation: (Actual percentages will vary from instructor to instructor but approximate values are shown.)

Grades will be based on assignments, tests, group presentations, and participation.

Classroom Participation 20%
Assignments and Presentations 70%
Exams 10%
Course Outline for
Photography 3 (this course discontinued Spring 2012)

Course Title: Commercial Photography Techniques    Units:  6
IGETC Area:
Date Submitted:
CSU GE Area:
Updated: Spring 2000
Transfer:

Catalog Description:

Prerequisite: Photography 2
Advisory: Concurrent enrollment with Photography 4

This is an intermediate photography course that introduces the student to studio lighting techniques, 4 x 5 view camera manipulations, exposure/development techniques and basic product photography. This class covers exclusively black and white photography. Students process and print all of their own work in photo 3. Required for photography majors.

Required Text and References:

Course Objectives:

Upon completion of the course, students will be able to:

Methods of Presentation:

Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
</table>

VI. Methods of Evaluation:
(Actual point distribution will vary from instructor to instructor but approximate values are shown.)
Course Outline for
Photography 4

Course Title: Portrait Photography Units: 2
IGETC Area:
Date Submitted:
CSU GE Area:
Updated: Spring 2000
Transfer:

Catalog Description:

Prerequisite: Photography 2

This professional course covers theory and practical applications of portrait photography. Assignments and lecture material emphasize lighting ratios, shadow placement, pose, camera angle, and characterization. Studio work with traditional tungsten light sources is stressed as well as use of natural light situation. Required for photography majors.

Required Text and References:

Course Objectives:

Upon completion of the course, students will be able to:
A. Demonstrate basic knowledge and basic procedures related to professional photography.
B. Provide manipulative experience for professional photography that requires a high degree of coordinated manipulative activity.
C. Demonstrate practical and meaningful experiences paralleling actual professional work.
D. Express understanding of common problems of professional photographers and the solution of these problems.

Methods of Presentation:

Lecture and weekly shooting assignments and critique

Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Basic portraiture—studio or formal. Lens focal length—lens subject distance, elevation. Basic ¾ short and ¾ broad lighting.</td>
</tr>
<tr>
<td>2</td>
<td>Paramount lighting: light placement, type of light, image size on the print, placement of the image on the print.</td>
</tr>
<tr>
<td>3</td>
<td>The fill light: placement, type, key points to watch for, three to one lighting ratio, using ¾ lighting.</td>
</tr>
<tr>
<td>4</td>
<td>Re-shoot of the fill light placement using ¾ short lighting.</td>
</tr>
</tbody>
</table>
5 The fill light ratios: how to calculate, uses 3:1, 5:1, and 9:1.
6 The background light: desired effect, placement, type.
7 The hair light: desired effect, placement, type, exposure complications.
8 Highlight distance: its importance, difficulty in seeing, control.
9 Highlight distance: its extreme importance, control.
10 High key portraiture: subject and lighting combination.
11 Low key portraiture: subject and lighting combination.
12 Available light portraiture: The journalistic approach, meter readings, supplementary light, fill with available material.
13 Executive portrait: the man "at the top," lighting, posing, methods of working.
14 Portrait of an occupation: editorial: "fireman who happens to be Joe" rather than Joe who happens to be a fireman.

VI. Methods of Evaluation: In-class critiques, assignments, exam.

(Actual point distribution will vary from instructor to instructor but approximate values are shown.)

Finished photographs are evaluated for contrast, density, grain, sharpness, spotting, form, lighting, instructions, late, mergers, presentation.
Course Outline For
Photo 5

Course Title: Digital Asset Management, Modification, & Output Units: 3

Total Instructional Hours: 54
IGETC Area:
CSU GE Area:
Date Submitted:
Updated: August 14, 2011
Transfer:

Catalog Description:
Prerequisite: Photo 1 (non-concurrent)

An introduction to digital camera exposure methods in various lighting conditions, image processing, basic color theory, color management, and various digital output techniques for both color and black & white imagery. Students are required to use outside commercial lab services and must furnish an approved digital camera with removable lenses (DSLR) that is capable of capturing in the Camera Raw format. Knowledge of basic computer functions is essential.

Required Text and References:

Course Objectives:

Upon completion of the course students will be able to:

• Demonstrate skills in using image management software for cataloging, archiving, key wording, image processing and printing to color and black & white media and various screen types.
• Demonstrate skills in metering and properly exposing a digital file for optimal output.
• Demonstrate knowledge in computer and camera requirements for high level image production.
• Demonstrate basic skill, knowledge and importance of calibration of digital cameras, printers and computer monitors.
• Demonstrate ability to see and accurately correct for density, contrast, color, saturation and for neutral black & white in a color and black & white print.
• Demonstrate the ability to choose an appropriate substrate or output for any given image.

Methods of Presentation:
Course material will be presented in lecture, by Power Point, by in class demonstrations with the digital camera and printer. Students will also be required to produce images and prints to demonstrate an
understanding of professional workflow and commercial output procedures. Online resources will be utilized to supplement textbook, lectures, and photographic projects. In class critiques will enhance class discussions of each project’s goal in digital photography, printing, output technology, and current client delivery trends.

Course Content:

<table>
<thead>
<tr>
<th>Percentage of Term</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>15%</td>
<td>Use of image asset management software for image asset management and cataloging.</td>
</tr>
<tr>
<td>10%</td>
<td>ACR Calibration testing for DSLR cameras.</td>
</tr>
<tr>
<td>7.5%</td>
<td>Use of image asset management software for RAW image processing.</td>
</tr>
<tr>
<td>7.5%</td>
<td>Use of image asset management software for controlling print output.</td>
</tr>
<tr>
<td>15%</td>
<td>Understanding the structure of the digital image.</td>
</tr>
<tr>
<td>15%</td>
<td>Photographing, processing and printing for various subject matter and lighting conditions.</td>
</tr>
<tr>
<td>7.5%</td>
<td>Printing for true color values.</td>
</tr>
<tr>
<td>10%</td>
<td>Understanding commercial application for variety of outputs and image delivery</td>
</tr>
<tr>
<td>7.5%</td>
<td>Printing for neutral black &amp; white images. Toning in a black &amp; white image. Attendance</td>
</tr>
<tr>
<td>5%</td>
<td></td>
</tr>
</tbody>
</table>

VI. Methods of Evaluation: (Actual percentages will vary from instructor to instructor but approximate values are shown.)

Students will produce several photographic projects that requires them to use image asset management software and to properly process the RAW image file. This processed image will then be output to a professional printer or other viewing device. All projects will be critiqued in class and will be graded by the instructor for accuracy of each project’s requirements.

A = 90 – 100%
B = 80 – 89%
C = 70 – 79%
D = 60 – 69%
F = Below 60%

VII. Sample Assignments: (please describe at least 2 sample assignments)

Project 2: Print Samples
The goal of this assignment is to encourage students to compare and contrast the many different print technologies they have access to by utilizing local professional printers, on-line print labs, one-hour type vendors, and a home photo-quality printer. Students develop and output one file and print the image using six different printers. Once they receive their prints, they study the results and write a critical analysis of each output.

Project 3: Custom calibration
Each digital camera comes from the factory with loose tolerance for exposure accuracy. This project is designed for students to test their own camera equipment using a disciplined calibration technique in order to discover the true accuracy of their meter and sensor. They photograph an industry standard color reference chart under controlled conditions. Using image management software, they analyze the information contained in each photograph that reveals
the exposure bias of their personal equipment. This new information allows them to adjust their exposure and processing techniques resulting in top quality images with increased shadow detail and better tonal gradations.
Course Outline for
Photography 6

Course Title: Advanced Commercial Photography Units: 8
IGETC Area: 
CSU GE Area: 

Date Submitted: July 1998
Updated: 
Transfer: 

Catalog Description:

Prerequisite: Photography 3 and Photography 4
Advisory: Concurrent enrollment with Photography 50 or 51

This comprehensive class spans a broad range of commercial, industrial, and design applications. Assignments and lecture material include architectural, fashion, catalog, advertising, food, and pictorial illustration photography. Technical challenges include working with studio strobe lights, background controls, gels, and light control accessories such as soft boxes, umbrellas, grids, various reflectors, diffusion panels, minus lighting, etc. Required for photography majors.

Suggested Course Entrance Skills:

- The student will have a professional understanding of the theory and principles of lighting for form, 3 dimensionality, texture, and contrast combined with problem solving procedures in lighting uncooperative materials.
- The student will understand the use of a 4x5 camera, studio hot lights and black and white custom exposure and development techniques.
- The student will be familiar with the theory and practical applications of portrait photography.
- The student will be able to deal with lighting patterns, lighting rations, head placement, poses, expressions, the use of shadows, camera angles and films.

Required Text and References:

Course Objectives:

- The student will develop the knowledge and understanding of the business, economic and legal aspects of photography.
- The student will understand the photographic techniques required to handle commercial assignment and jobs in portraiture, fashion, advertising, photojournalism, architectural and industrial photography in a professional manner.
- Emphasis is placed upon creative thinking and idea preparation.
- The student will build a working professional portfolio.

Methods of Presentation:
Lecture, in-studio demonstrations.
Course Content:

Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)
Course Outline For
Photography 7

Course Title: Portfolio Development  Units:  3
IGETC Area:
CSU GE Area:

Date Submitted:
Updated: Spring 2000
Transfer:

Total Instructional Hours: 198 Arranged: 9

Catalog Description:

Prerequisite: Photography 2

This class provides the advanced commercial student with the opportunity to develop work to a professional level under the supervision of a faculty adviser on a one-to-one basis. Study facilities as well as color and black and white laboratory privileges are available to the student in support of this portfolio work. Assignments are designed by the student with instructor approval. Admission by interview only.

Required Text and References:

Course Objectives:

Photo 7 is the most advanced course offered giving the student an opportunity to develop a professional portfolio beyond the level of Photography 6. This course is a bridge to professional photography or as a vehicle to compile high level work which is required to gain entry to grant programs, four-year art schools, master's degree programs, etc.

Methods of Presentation:

No regular class sessions are involved. Students meet on a one-to-one basis with the instructor as needed during the course of the semester. Some demonstrations and guest lecturers will be involved in the class.

Course Content:

• Ten finished portfolio quality photographs, subject matter and shooting conditions to be chosen by the student based on his chosen field of professional practice. These ten shots will be the main criteria for the student's grade based upon the following criteria:
  • Each shot must be completely different in subject matter.
  • Each shot must include full production values including carefully chosen props, location, cosmetology, professional quality models, or whatever is relevant to the subject matter.
  • The student must rework each of these ten projects until an extremely high level of success is accomplished.
  • A version of at least one shot per week must be submitted to the instructor for review. The
instructor will discuss possibilities for improvement with the student or grade the assignment if he considers the work complete.

- At the end of the term, all ten of the shots must be resubmitted in professional portfolio form. Presentation quality will be considered in the final grade.

VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

No written examination will be required. All grading criteria are based upon time schedules, quality of work, and enthusiasm on the student's part to develop professionalism.
Course Outline for Photography 9

Course Title: Advanced Photography of People
Units: 3

IGETC Area:
CSU GE Area:
Transfer: CSU

Catalog Description:

Prerequisites: Photo 4 and Photo 6

Advanced course in commercial photography of people, with emphasis on advertising and editorial approaches and applications in major contemporary genres, including corporate/business portraiture, general consumer magazine portraiture, fashion and beauty photography, wedding photography, and studio portraiture.

Required Text and References (Author, Title, Edition, Publisher, Date):

Required Texts:
None

Suggested Texts:

Recommended References:
Contemporary consumer magazines (e.g., *Fortune, Forbes, Vanity Fair, Harper’s Bazaar, Vogue, Rolling Stone*), corporate annual reports, photographic industry source books (e.g., *The Workbook, The Black Book*), general publication books featuring the photographs of relevant contemporary and historical photographers.

Course Objectives:

• Upon completion of this course the student will be able to:
• Interpret photographs by published photographers working in the various genres discussed, critique their approaches and estimate their effectiveness.
• Plan and execute commercial quality photographs in a variety of genres of contemporary photography of people including:
• Corporate annual reports and public relations collateral
• Editorial magazine portraiture
• Advertising and editorial fashion-and-beauty photography
• Wedding photography
• Interpretive, character-driven portraiture
• Anticipate and plan for both studio and location shooting.
• Problem-solve for hostile environmental conditions, including mixed light sources, extremes of contrast on location, outdoor fill with and without flash.
• Recognize and assess psychological implications within the photograph of various factors, including choice of equipment and media, lighting techniques, incorporation of environment in the shot, camera position, posing, and talent selection.

Methods of Presentation:

• Lecture/Discussion
• Audio-Visual (PowerPoint, Slides, CD-ROM, Video, Internet
• Guest speakers
• In-class critiques of student-produced assignment photographs, presented in publication-ready form (prints, projected transparencies or projectable edited digital files, as appropriate)
• In-class review of assigned student research

Course Content:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to the course. Overview of the genres to be covered. Beginning the artist’s journal.</td>
</tr>
<tr>
<td>2</td>
<td>Common issues and problems: lighting on location, scouting, equipment, transportation, amenities, assistants, etc. Working with mixed light sources, contrast control in the shoot. Anticipating the unknown. Begin the clip book.</td>
</tr>
<tr>
<td>3</td>
<td>The formal business portrait: discussion of general intent and purpose, and analysis of published examples. Shooting assignment in the genre.</td>
</tr>
<tr>
<td>4</td>
<td>The business of photographing people. Who are the clients? How do assignments originate? Discussion of shooting conditions and environmental variables, special problems. Expenses, fees and usage considerations. Freelance vs. staff photographer.</td>
</tr>
<tr>
<td>5</td>
<td>The consumer magazine editorial portrait: similarities to and differences from the corporate client business model. Examples. Discussion of psychological and narrative intent. Shooting assignment in the genre.</td>
</tr>
<tr>
<td>6</td>
<td>The narrative editorial portrait. Intent, purpose and responsibility to editorial content. The role of styling in the shot. Shooting assignment in the genre.</td>
</tr>
<tr>
<td>7</td>
<td>Advertising use of the narrative portrait. Differences in the business model from editorial use, clients, fees, usage rights. Relationship of picture to product, appealing to the consumer. Shooting assignment in the genre.</td>
</tr>
<tr>
<td>Week</td>
<td>Topic</td>
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<td>------</td>
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</tr>
<tr>
<td>9</td>
<td>Overview of fashion and beauty photography. Historical look at the industry: growth, styles, and major players.</td>
</tr>
<tr>
<td>10</td>
<td>The beauty shot. Discussion of general intent and purpose, and analysis of published examples. Lighting concerns. Makeup and hair styling. Shooting assignment in the genre.</td>
</tr>
<tr>
<td>11</td>
<td>Catalogue fashion. Intent and purpose. Examples. Who are the clients? Business model, expenses and fees, talent agencies, working with models, pacing the shoot.</td>
</tr>
<tr>
<td>14</td>
<td>The personal portrait. The commercial studio portrait: presenting the public face. The introspective portrait: revealing the private face. Examination of examples. Discussion of concerns and approaches.</td>
</tr>
<tr>
<td>15</td>
<td>Alternative portraiture. Examples (e.g., Arbus, Mann, Mark) and discussion. The photographer as vested observer; differences from photojournalistic ethic. People as art objects in photography.</td>
</tr>
<tr>
<td>16</td>
<td>Synthesis of course material. Notable commonalities and differences among genres and working methods. Assemblage of final project in preferred genre.</td>
</tr>
</tbody>
</table>

Methods of Evaluation:
(Actual point distribution will vary from instructor to instructor but approximate values are shown.)

- Participation: 10%
- Clip book & journal: 15%
- Assignments (weighted by difficulty): 75%

A = 90%
B = 80%
C = 70%
D = 60%
Course Outline For
Photography 11

Course Title: Color Transparency Photography Units: 2
IGETC Area:
CSU GE Area:
Date Submitted:
Updated: Spring 2000
Transfer:

Catalog Description:

Prerequisite: Photography I

This intermediate course in color transparency photography emphasizes more sophisticated exposure techniques, special photographic effects, creative use of films and understanding of different emulsion types, and specific commercial applications of small format photography. Students will work with audiovisual presentations, portfolio presentation of 35 mm slides and a wide variety of photographic challenges including filters, electronic flash techniques, and use of available light.

Required Text and References:

Course Objectives:

 Upon completion of the course students will be able to:

A. Correctly expose color transparencies using tungsten, strobe, and daylight.
B. Explain the principles of filtration and apply them when exposing film.
C. Demonstrate knowledge of the principles of composition and lighting contrast by analyzing and producing portrait transparencies adhering to these principles.
D. Apply travel techniques to every day and on-the-road photographic situations: preparation and selection of equipment; pre-focusing to photograph unobtrusively or capture reluctant subjects; use adverse climatic conditions to creative advantage; avoiding damage to film while handling during x-ray.
E. Use technically sound special effects: multiple exposures; "sandwiched" transparencies; solarization.
F. Build an array of special effect devices: soft focus lens; cross-screen filter; vignette masks.
G. Produce a portfolio of color transparencies demonstrating mastery of course objectives.

Methods of Presentation:

Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pre-assessment survey, course overview.</td>
</tr>
<tr>
<td>2</td>
<td>Characteristics of color transparency film, varied lighting.</td>
</tr>
</tbody>
</table>
Week(s)   Topic(s)
3  Exposure and color balance using artificial and daylight, color wheel.
4  Lighting and composition; vivid color.
5  Window lighting; field trip.
6  Soft focus; landscapes.
7  Travel photography.
8  Portrait lighting.
9  Exposure and color balance using electronic flash product photography.
10 Posing, filter factors.
11 Infrared film; field trip.
12 Special effects.
13 Instructor's multimedia presentation.
14 Principles of effective slide presentation.
15 Review
16 Final Exam; students' final slide presentations, final portfolio due.

VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)
Course Outline For
Photography 13/Journalism 21

Course Title: News Photography Units: 3
Date Submitted: November 2000 CSU GE Area:
Updated: Transfer: CSU

IGETC Area:

Catalog Description:
Prerequisite: Photo 1

This survey course in basic news photography is designed for journalism or photography majors and students interested in being published in magazines and newspapers. Students learn basic camera and storytelling techniques, photocomposition and picture layout principles.

Photography 13 is the same course as Journalism 21. Students may earn credit for one, but not for both.

Required Text and References:

Course Objectives:

Upon completion of the course students will be able to:
A. Describe film and equipment used by photojournalists.
B. Apply concepts of photographic storytelling in news and feature assignments.
C. Analyze lighting conditions and action factors in determining camera settings.
D. Create various kinds of photojournalistic work including environmental portraits, action shots, and "wild art."
E. Plan and design a photo essay.
F. Evaluate student and professional photographs for news and feature assignments.
G. Describe digital photography techniques that have revolutionized the field of photojournalism.
H. Employ marketing strategies and ethical considerations in selling photographs.

Methods of Presentation:

• Lectures, lecture discussion
• Slide shows and classroom techniques
• Individual portfolio critiques
• Guest speakers

Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Film and equipment used in photojournalism.</td>
</tr>
<tr>
<td>2</td>
<td>Exposure for Photojournalism. How to make photographs representing aperture-priority and shutter-priority exposures.</td>
</tr>
</tbody>
</table>
Week(s) | Topic(s)
---|---
3 | Composition in photojournalism. Using composition principles in photojournalism.
4 | Lighting for photojournalism. How to make photographs using available light in low-light environments.
5 | News photography techniques. Techniques for making a storytelling photograph and providing caption information.
6 | Feature photography techniques. Includes strategies for making an environmental portrait, weather photos and "wild art" (shots that can be used any time).
7 | Action photography. How to shoot a photograph demonstrating the concept of the "decisive moment."
8 | Documentary photography. Its role in contemporary photojournalism.
9 | The photo essay. Developing an idea for a photo essay that will be the final project for the course.
10 | Photo editing. How to prepare photos and lay out dummies for the photo essay.
11 | Digital imaging. How computer technology is used by photojournalists.
12 | Digital imaging at work. Visit the Corsair or professional news darkroom.
13 | Selling your photographs. Marketing and ethical considerations are discussed.
14 | The photojournalism job market. Guest speaker.
15 | Workshops to prepare the final project, a photo essay.
16 | Critiques of final projects.

VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

Percentages will be calculated on a point system. Suggested is the following:

| Photo Assignments, 100 points each | 800 |
| Clipping Book | 200 |
| Final Project | 200 |
| | 1200 |

A = 90 to 100%
B = 80 to 89%
C = 70 to 79%
D = 60 to 69%
F = Below 60%
Course Outline For
Photography 14/Journalism 22

Course Title: Photography for Publication Units: 3
IGETC Area:
CSU GE Area:

Date Submitted: November 2000
Updated: CSU
Transfer: CSU
Total Instructional Hours: 102 Arranged: 3

Catalog Description:

Prerequisite: Journalism 21 or Photo 13

This advanced course provides an in-depth study of photojournalism with an emphasis on creation of photo story ideas, photo essays, and feature photos for publication. Photo editing and layout for newspapers, magazines, and online publishing will be covered. Students will comprise the staff of the campus newspaper, The Corsair, and online publications. This course may be repeated once for credit.

Photography 14 is the same course as Journalism 22. Students may earn credit for one, but not for both.

Required Text and References:


Course Objectives:

Upon completion of the course students will be able to:

A. Define the criteria editors use in assigning and selecting photos for publication.
B. Apply these criteria in performing photo assignments provided by student publication editors.
C. Distinguish which photographic methods are most appropriate for a variety of assignments for publication.
D. Develop enterprise photos for weekly and special edition use.
E. Demonstrate knowledge of photojournalistic principles in helping to select photographs for publication.
F. Appraise which software capabilities are appropriate to prepare photos for publication.

Methods of Presentation:

• Lectures, lecture discussion
• Slide shows and classroom critiques
• Individual portfolio critiques
• Guest speakers

Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
</table>

Page 79 of 219
Week(s) | Topic(s)
---|---
1 | Course introduction; history of photojournalism; magazine vs. newspaper.
2 | Introduction to digital darkroom; scanning negatives vs. digital photography.
3 | Working with editor and journalistic ethics. "Pushing" and "pulling" film.
4 | Using imaging software.
5 | Composition for photojournalism.
6 | Lighting for photojournalism; flash/fill flash.
7 | Creating a picture story and photo essay.
8 | Sports photography.
9 | Assembling and critiquing midterm portfolios.
10 | Feature photography.
11 | Online photography.
12 | Online photography.
13 | Illustration photography.
14 | Job opportunities/guest speaker.
15 | Evaluate and critique final portfolio and photo story projects.

VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

Percentages will be calculated on a point system. Suggested is the following:

<table>
<thead>
<tr>
<th>Weekly photo assignments, 100 points each</th>
<th>1400</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio</td>
<td>500</td>
</tr>
<tr>
<td>Photo Story</td>
<td>500</td>
</tr>
<tr>
<td>TOTAL</td>
<td>2400</td>
</tr>
</tbody>
</table>

A = 90 to 100%
B = 80 to 89%
C = 70 to 79%
D = 60 to 69%
F = Below 60%
Course Outline For
Photography 24

Course Title: Photo-Graphics
Units: 2

IGETC Area:
CSU GE Area:
Date Submitted: Updated: Spring 2000
Transfer: CSU

Catalog Description:
Prerequisite: Photography 2

This lab-only class explores the production of graphic images from photographic originals with the use of the litho materials. Students will produce line reductions, high contrast images, texture effects and many more alternatives with enlarger manipulations and an emphasis on creative experimentation.

Required Text and References:
Croy, O. C. Design by Photography, Focal Press.
Eastman Kodak. Creative Darkroom Techniques, Kodak Press.

Course Objectives:
Upon completion of the course students will be able to:
Demonstrate knowledge and manipulative experience related to the production of: Line images; posterization; litho prints; multiple prints; texture effects; paper negatives; distortions; bas relief's; solarization; masking; color effects with 3M color key.

Methods of Presentation:
Lab work with presentations (hands-on demonstrations and student assignments).

Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>High contrast printing method—create a photographic design; this third or fourth generation master will be printed on 8 x 10 stock of the student's choice and mounted for presentation.</td>
</tr>
<tr>
<td>2</td>
<td>Select negative to be printed by the elimination by exaggeration process. The resultant print will be made on 8 x 10 or 11 x 14 stock and mounted for presentation.</td>
</tr>
<tr>
<td>3</td>
<td>Select negative and produce a finished print by one of the following processes: half-tone line process, full line process, or broad line process to be mounted for presentation.</td>
</tr>
<tr>
<td>4</td>
<td>Student will produce a photo-graphic design using the abstract tone range method to be mounted for presentation.</td>
</tr>
<tr>
<td>5</td>
<td>Student will produce photographic design using the super imposition method to be mounted for presentation.</td>
</tr>
</tbody>
</table>
Week(s) | Topic(s)
---|---
6 | Student will produce a photo-graphic design using the combination of different negative types method.
7 | Student will produce a photo-graphic design using the negative/positive combination using process number 1, 2, or 3 for presentation.
8 | The student will produce a photo-graphic design using any of the following screen methods: home made texture screen, a grain screen, combination of different screens, or crossed screens in combination with a suitable negative and or positive to produce a print for presentation.
9 | Student will produce a photo-graphic design using the direct duplication method from two selected negatives to be printed for presentation.
10 | Student will produce: a Bas-relief, psuedo-relief, soft relief both positive and negative for presentation.
11 | The student will produce a photo-graphic design using the methods: solarized duplication, solarized duplication by method 2, solarized duplication 3 to be printed for presentation.
12 | Student will produce a photo-graphic design using combination printing by successive exposures. Three designs to be presented for separation onto 3M material and mounted for presentation.
13 | Student will produce a photo-graphic design using design pattern 1, design pattern 2, design pattern 3, kaleidoscope multiplication. The final print will be mounted for presentation.
14 | The student will produce a photo-graphic design using the tone-line negative method to be printed both in negative and positive and mounted for presentation.
15 | Student will produce a photo-graphic using the line sabattoer effect and mount the print for presentation.

VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

Projects will be critiqued in class sessions and the student will be required to submit his entire portfolio at the end of the semester for evaluation by the instructor.
Course Outline For
Photography 25 (this course has been replaced by Photo 29)

Course Title: Filmmaking Techniques Units: 3
IGETC Area: 
CSU GE Area: 
Date Submitted: 
Updated: Spring 2000 
Transfer: CSU 

Catalog Description:

Prerequisite: None 

This course provides a comprehensive overview of filmmaking from conception to completion. Material includes story concept and scripting, directing, producing, art direction, and technical concepts such as lighting, sound, camera operation, editing, and post-production. The course is designed to be a broad introduction to all aspects of professional filmmaking without specific emphasis on one area of expertise. It is recommended to all students who wish to explore cinema as a career option.

Required Text and References:

The text for this class is provided by the instructor in workbook form (containing a complete bibliography).

Course Objectives:

• Students will learn filmmaking as a cooperative effort by a team of skilled professional specialists. Each aspect of the process will be seen for its own merit as well as being a part of a cohesive end result.
• Students will be exposed to professional craftsmen through guest lectures and field trips.
• They will develop a vocabulary of cinematic terms and visual language through a series of practical assignments.

Methods of Presentation:

The class will consist largely of lecture, discussion, and film viewing. Students work will be openly discussed in the classroom and compared to professional work of a similar type. There will be a minimum of three guest lecturers per semester, including producers, editors, actors, and cameramen. At least one field trip per semester will be taken to a movie set, post-production facility, or industry screening.

Course Content:
A. Story concepts:
   Thinking visually; storytelling with pictures.
   Using falsehoods to tell the truth; the basics of cinematic fiction.
   Using the truth to misguide the public; forms of propaganda.
   How to build a story; establish interest; complete the message; the architecture of climax.

B. Research and development of a script:
   Fiction
   Choosing a time, a place, and characters.
   Deciding what is going to happen and how.
   Using books and resource materials to learn more about the basic reality you create: historical
   precedents; gender, age, and other character influence; geographical and cultural frames of
   reference; putting it all together in visual terms
   Sketching a rough draft: Treatment, outline, first draft.
   Reworking an idea until you are thoroughly sick of it: Believing in your own idea; giving in to the
   ideas of others; respecting the public, knowing your audience.
   Documentary non-fiction
   Decide a viewpoint.
   Shoot to support your premise.
   Create a story using elements of reality.
   Editing—learning to let go of hard-earned material.
   Targeting an audience and being convincing.

C. Art direction—creating an environment for your story.
   Location choices
   Historical and geographical authenticity.
   Room for the planned action.
   Technical viability: Equipment access (camera movement, electricity, trunk access, practicality);
   staff accommodation (access to makeup, costumes, food, water, comfort, lodging, safety); weather,
   light quality, time-of-year, time-of-day; legal considerations, permits, politics.
   Building and dressing a set
   Concept—creating an environment for the story in the mind's eye.
   Tailor-making the set to suit the action and the actors.
   Attention to detail, making it real by being careful.
   Making the set subservient to the action and the technical considerations. Art direction in support
   of, not in control of, the script.
   Costuming and make-up
   Consistency with the time, the place, and the people.
   Comfort for the characters; comfort for the actors.
   The art of creating the photogenic; looking not with the human eye but with the camera's eye.
   Using subliminal influences: textures, weight, movement, color, and reflectance.
   Historical accuracy as viewed by Hollywood.
   Props
   Building character through interaction with props.
   Attention to detail: clocks that move and other disturbing considerations.
   Wear and tear—having two of everything.

D. Lighting and cinematography.
   Mood; lighting for a subtle message.
   Modeling.
   Color influence.
   Lighting as an art form.
Movement.
Covering subject movement.
Covering camera movement.
Hiding the light sources.
Creating a sense of reality.
Basic rules of lighting.
Key, fill, background.
Portraiture, flattery.
Exposure; color balance; matching sequences.
Lighting to support art direction and vice-versa.

E. Continuity and viewpoint; camera language.
Choice of angle.
Choice of focal length.
Framing; long shot, medium shot, close-up.
Choice of movement; dolly, pan, zoom, follow shot.
Elements of composition.
Balance, form, weight.
Leading the eye, emphasis.
Action within the frame.
Message.
Continuity and flow.
Keeping the action consistent, "crossing the line."
Keeping environment consistent (props, hairdressing, etc.)
Planning for an edited result.
Keeping message and viewpoint consistent.

F. The sound track.
Dialogue.
Dialogue in support of the action.
Communication; keeping it simple.
Naturalness, ease of speaking the lines.
Accent, local expressions, vernacular.
Music.
Integral element, never an afterthought.
Avoiding the obvious and the overbearing.
Creating a rhythm as well as a mood.
Categories: Theme, music over action, music within the action.
Sound effects.
Sync versus overlaid.
Relative weight and volume to other sound elements.
Location accuracy, historical accuracy.
White noise, environmental sounds, off-camera sounds.
Recording equipment.
Library sounds.
The mechanics of putting sound on film.
Recording, choosing, and editing sound.
Transferring sound to magnetic film.
Logging and organizing sound.
The problems of "sync."
The mixing theater.
G. The editing process.
   Putting together a story sequence by sequence.
   Choosing the moment for a cut, creating rhythm.
   Economy; throwing it away.
   Seeing a whole in a series of parts.
   Building the sound track.
   Lab additions: dissolves, fades, etc.

H. The functions of a director.
   Creative influence from start to finish.
   Liaison between all areas of film production.
   Directing script revisions.
   Directing pre-production (lighting plans, art direction, scheduling, and casting).
   Directing production (technicians, actors, support personnel).
   Directing post-production (editing, sound track, titling, final mix).
   "The name of the title," taking responsibility for what appears on the screen.

I. The functions of a producer.
   Creating a "package."
   Marketability, demographics, precedents.
   Backing, budgeting, planning.
   Pre-arranging distribution schemes.
   The ultimate responsibility for production.
   Staying on budget, meeting the schedule.
   Hiring and firing; imposing discipline.
   Legalities, unions, safety considerations.
   Maintaining control.
   Post production.
   Pulling it into a final result.
   Titles, credits, disclaimers, "payoffs."
   Distribution, "points," profit and loss.
   The last guy to go home.

J. The film business as a business.
   Heavy expenditure/heavy risk.
   "Above the line" versus "below the line."
   Money that shows: Film, processing, salaries, sets, costumes, equipment rentals, etc.
   Hidden costs: lodging, catering, insurance, lawyers, accountants, clerical, transportation, etc.
   Risk factors: finish on schedule, distribute effectively, time the release, advertise to reach the market, public response.
   The meaning of success.
   Wealth in a lump.
   The chance to do it again.
   Public recognition.
   Being involved in an art form that is more concerned with money than with art.
   Glamour and the price of the fast lane.
   Moviemaking outside of "Hollywood."
   Television
   Stock cinematography.
   Educational markets.
   Animation.
   Advertising.
   Specialty films: corporate, science, police work etc.
VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

Class attendance, punctuality, participation
Assignments
Final Performance (slide show to music, scripted)
Written Final Exam
Course Outline For Photography 29

Course Title: Video Production for Still Photographers        Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: February 21, 2009
Updated:
Transfer:        CSU

Catalog Description:
Prerequisite: Photo 3
Advisory: Photo 4

This class is designed to provide the intermediate photography student with the skill set to produce video content in tandem with still photography. This course covers preparing a narrative using a storyboard, HD video camera techniques, lighting for video, recording sound, and video editing. Students will shoot assignments in both still and video formats outputting to broadcast, internet, DVD and print.

This course uses Final Cut Pro and Photoshop.

Required Text and References:


Course Objectives:
Upon completion of the course students will be able to:
   A. Acquire and create digital still photography using strobe and continuous light sources.
   B. Acquire and create digital video for editing in non-linear digital video editing applications.
   C. Demonstrate the differences between lighting for still and for video.
   D. Demonstrate skill in recording in studio and on location.
   E. Demonstrate skill in preparing images for print and for web placement.
   F. Estimate costs for a still and video shoot.

Methods of Presentation:
Lecture, discussion, demonstration, screenings and hands-on projects

Course Content:

<table>
<thead>
<tr>
<th>Percentage of Term</th>
<th>Topic</th>
</tr>
</thead>
</table>

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2012 Program Review: Photography

<table>
<thead>
<tr>
<th>Percentage of Term</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>15%</td>
<td>Still photography</td>
</tr>
<tr>
<td>10%</td>
<td>Story boarding/planning the shoot</td>
</tr>
<tr>
<td>5%</td>
<td>Estimating shoot costs</td>
</tr>
<tr>
<td>15%</td>
<td>Video camera techniques</td>
</tr>
<tr>
<td>10%</td>
<td>Sound recording techniques</td>
</tr>
<tr>
<td>15%</td>
<td>Video lighting</td>
</tr>
<tr>
<td>15%</td>
<td>Still image lighting</td>
</tr>
<tr>
<td>15%</td>
<td>Editing techniques</td>
</tr>
</tbody>
</table>

VI. Methods of Evaluation: (Actual percentages will vary from instructor to instructor but approximate values are shown.)

<table>
<thead>
<tr>
<th>Participation</th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exams</td>
<td>10%</td>
</tr>
<tr>
<td>Assignments</td>
<td>50%</td>
</tr>
<tr>
<td>Final Project</td>
<td>30%</td>
</tr>
</tbody>
</table>

A = 90 – 100%
B = 80 – 89%
C = 70 – 79%
D = 60 – 69%
F = Below 60%

VII. Sample Assignments:

Project 1
Product shot with person in studio. Still photography portion would include a main shot of a person interacting with the product and an insert shot that is the product by itself. Video portion would have the person interacting with the product including dialogue in a number of clips and at least one shot of the product by itself that includes movement of product, camera or lighting effect.

Main goals are creating a narrative, recording good sound quality, and framing appropriately for editing. In addition the subject and camera motion should be appropriate to the material and lighting should enhance the subject and product while allowing for motion of subject and/or camera.

Evaluation would be based on still photography main illustration, still photography insert product shot, video dialogue being clear and understandable, overall sound quality in video, continuity in the shooting and editing, video camera technique, narrative of the video, still photography and video relating to each other, video lighting, and storyboard.

An example would be still photographs for a printed advertisement and a companion video piece for the advertiser’s website.

Project 2
Environmental portrait. Still portion would be an outside environmental portrait of a subject. The video portion would include outside video interview or profile of the subject relating to the environmental portrait.

Main goals are controlling available lighting possibly with additional artificial lighting, dealing with a
problematic sound situation, and directing a non-professional subject.

Evaluation would be based on dynamics of still environmental portrait, effectiveness of sound control, clarity of dialogue, control of available light, and direction of subject.

An example would be an environmental portrait of a corporate executive for a business magazine that needs a still photograph for a feature article in the printed issue and a video interview/profile for the magazine’s website.
# Course Outline of Record

## Santa Monica College

## Course Outline For

### Photo 30

<table>
<thead>
<tr>
<th>Course Title:</th>
<th>Techniques of Lighting: Introduction</th>
<th>Units:</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Instructional Hours: (usually 18 per unit)</td>
<td>144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hours per week (full semester equivalent) in Lecture:</td>
<td>2</td>
<td>In-Class Lab:</td>
<td>6</td>
</tr>
</tbody>
</table>

- **Date Submitted:** September 2011
- **Date Updated:** September 3, 2011
- **Transfer:** CSU

## Prerequisites:

Photo 5, Fundamental Photo Digital Printing, Con-current enrollment is allowed

## Skills Advisory:

none

### Catalog Description:

In this class students will acquire a solid foundation in lighting tools and the practical application of lighting. Students will learn the proper selection and effective use of a light source whether photographing a portrait, a still life or any type of location.
II. Examples of Appropriate Text or Other Required Reading: (include all publication dates; for transferable courses at least one text should have been published within the last five years)


III. Course Objectives: 
Upon completion of the course students will be able to:

1. Demonstrate the necessary skills to work accurately, efficiently and safely in a studio or location environment in the production of a commercial photographic image.

2. Demonstrate skills in metering and properly exposing a digital image with the use of artificial and natural lighting.

3. Demonstrate knowledge in camera and computer requirements for image production within a studio environment by shooting tethered to a computer and to media only.

4. Demonstrate basic skills and knowledge in controlling natural lighting situations, using small flash as main and fill lights, as well as strobe and large tungsten lighting equipment in the studio environment.

5. Create form, 3-dimensionality, texture, controlled reflections, background separation and mood through proper creation of lighting patterns and ratios regardless of type of light source being utilized.

IV. Methods of Presentation:
Course material will be presented in lecture, by PowerPoint, by in-class and studio demonstrations with the digital camera and lighting equipment needed for each shooting assignment. The students will also be required to produce images to demonstrate understanding of the various concepts through larger photographic projects and small in-class produced projects. Students will also utilize online resources to supplement textbooks, lectures and photographic projects. In-class critiques, along with class discussions, will aid the attainment of each project’s goal. Actual examples will be discussed in class by deconstructing the camera techniques and lighting utilized in a printed advertisement as means to illustrate each assignment’s goal and relevance to this class and project.
### V. Course Content:

<table>
<thead>
<tr>
<th>% of course</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>5%</td>
<td>Introduction to class, obligations, expectations for the class and overview of information to be covered. Introduction to the studio, grip equipment, organization and storage, and facilities usage policies.</td>
</tr>
<tr>
<td>5%</td>
<td>Intro to Light: Direction, Controlling Color, Contrast, Intensity, Distance, Quality, Transmission, Diffusion, Refraction. Tungsten lights (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td>2.5%</td>
<td>Metering: incident, reflective, controlling dynamic range, main light, fill light, background light and accent light. (lecture &amp; in-studio demonstration) Create a grip equipment check-off list for location</td>
</tr>
<tr>
<td>7.5%</td>
<td>Lighting for shape and form. (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Lighting for texture. (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Lighting for metal. (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td></td>
<td>Strobe lighting: sync, duration, remote trigger, softbox, umbrellas, scrims, grids, tents. (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Differences and similarities between tungsten (continuous) light and studio strobe (burst) light. (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Lighting people – Rembrandt, Paramount, High key, Low key, Mid key (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td></td>
<td>Speed lights (on-camera flash), using single unit, multiple units, in studio and on location. (lecture &amp; in-studio demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Location: exterior architectural photography. (lecture &amp; demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Location: product/still life in a natural setting (lecture &amp; demonstration)</td>
</tr>
<tr>
<td>7.5%</td>
<td>Lighting for glass in studio. (lecture &amp; in-studio demonstration)</td>
</tr>
</tbody>
</table>

20%  Final Project: Portraiture: lighting for high and low key (white clothing on white background & black clothing on black background) (lecture & in-studio demonstration)

VI. Methods of Evaluation: (Specific percentages will vary with instructor; approximate values are shown.)

<table>
<thead>
<tr>
<th>% of grade</th>
<th>Evaluation Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>68%</td>
<td>9 photographic production projects (7.5% each)</td>
</tr>
<tr>
<td>20%</td>
<td>1 larger final photographic production project</td>
</tr>
<tr>
<td>5%</td>
<td>Participation</td>
</tr>
<tr>
<td>7%</td>
<td>Written Final Exam</td>
</tr>
</tbody>
</table>

VII. Sample Assignments: (please describe at least 2 sample assignments)

1. Assignment: Light Modifiers

   **Objective**

   For this assignment you will be photographing for the first time in the studio using the various light modifiers we have available to us. Your goal is to compare each source’s quality of light, how it describes facial features, emphasizes form, dimensionality and texture, and creates mood in portraiture.

   **Requirements**

   - Photograph a minimum of 50 (minimum of 250 total) frames using each of the following:
     - Umbrella
     - Soft Box
     - Beauty Dish
Foam Core Bounce
7” grid
• Shoot digitally

• You may photograph a classmate, friend, or acquaintance for this assignment
• Use only ONE light at a time
• NO POST PRODUCTION (cropping, exposure adjustments, etc.)

What you’ll be turning in

ONE PRINT from each light modifier, approx. 8X10 in size (5 total)
All of your digital files in JPEG format, properly named and organized into subfolders according to light modifier, and copied onto a jump drive.

Name your folders and files as follows:

FOLDER: A02_yourlastname_initial
IMAGES: A02_yourlastname_initial_modifiers_001
Lighting diagram for each setup
Data Information Sheet for each shoot

2. Assignment: Prop House

If you produce a project that shows every aspect of the technical side, performed perfectly, you have completed the minimum requirements for these projects. Minimum requirements, beautifully done, with no problem areas, earn you a C. To earn a higher grade you must also excel at the conceptual, the visual and the story-telling aspects of your images.

You are to rent a prop, and build a photograph around it. The number of items to be used in your
image cannot exceed 5, including the rented prop. The background or surface you shoot on does not count toward the 5 items. The intent of this photograph is not necessarily to sell anything, but it could. You may approach this image in one of two ways:

- Walk around a prop house until you see something that strikes your imagination, and build an idea around it, or,
- Create the concept first, and then find the perfect item at the prop house.
- Either way, you will need to find up to 4 additional objects to complete the photograph.

Arrange the objects in a dynamic composition with a strong visual focus. The lighting should create an environment that complements your subjects.

- Everything must be in focus.
- Turn in a photocopy of the receipt from the prop rental.

Try one or more of these prop houses listed below, or consult the LA 411 directory, or look in the yellow pages, or use the internet.

<table>
<thead>
<tr>
<th>Prop Services West</th>
<th>Hand Prop Room</th>
<th>Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>4625 Crenshaw Blvd, LA</td>
<td>5700 Venice Blvd, LA</td>
<td>3650 Holdrege Ave, LA, 90016</td>
</tr>
<tr>
<td>LA 323.290.2600 / 323.461.3371</td>
<td>323.931.1534</td>
<td>310.839.6363</td>
</tr>
<tr>
<td><a href="http://www.pswprophouse.com">www.pswprophouse.com</a></td>
<td></td>
<td><a href="http://www.obj-jects.com">www.obj-jects.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Omega/Cinema Props 1, 2, 3, 4</th>
<th>Lennie Marvin Enterprises, Inc</th>
<th>Dapper Cadaver</th>
</tr>
</thead>
<tbody>
<tr>
<td>5857 Santa Monica Blvd, LA</td>
<td>3110 Winona Ave</td>
<td>7572 San Fernando Rd.</td>
</tr>
<tr>
<td>323.466.8201</td>
<td>Burbank, CA 91504</td>
<td>Sun Valley, CA 91352</td>
</tr>
<tr>
<td>each location has different items</td>
<td>818.841.2896</td>
<td>818.771.0818</td>
</tr>
<tr>
<td></td>
<td><a href="http://www.propheaven.com">www.propheaven.com</a></td>
<td><a href="http://www.dappercadaver.com">www.dappercadaver.com</a></td>
</tr>
</tbody>
</table>
Items to be Submitted:

- 2 unaltered or un-retouched files: 1 RAW & 1 JPG.
- Files properly named
- Lighting diagram
- Metering and exposure log
- Everything properly labeled in an envelope.
- All materials presented in a CLEAN 10x13 manila or white envelope with Name, Date, Project and Class clearly printed on the front, upper left-hand corner.
**Course Approval and Data Sheet for: Photo 30**

<table>
<thead>
<tr>
<th>Is this a New Course, Updated/Revised Course, or Reinstated Course?</th>
<th>New</th>
</tr>
</thead>
</table>

| If this is a NEW course, anticipated semester and year of first offering: | Spring 2012 |

If this is a **new** course, please provide a rationale for the addition of this course to the curriculum:

This new lighting class is intended to replace and update our current Photo 3 class. This new lighting class is intended to be broader in scope, applicable to more genres of photography, and will be the prerequisite to additional future curriculum changes. In this class, we are taking the basic lighting principles from Photo 3 and 4, and one piece from Photo 6, and combining them into this single class.

The information that will be presented in this new class is currently being taught partially and separately in Photo 3, 3A/B, 4 and 6. We are re-teaching the basic studio terms and operational policies, equipment handling issues, meter usage and overlapping basic lighting theory in each of these classes. The department wishes to eliminate the redundancy, which saves time in each of the lighting classes. This class will also work to standardize these issues.

It is the opinion of the Photography Department faculty that if all students entering into a specific portrait or product lighting class already have these basic lighting skills, then in our planned revisions of Photo 3 and 4 we will be able to spend more time teaching the stylistic aspects of portraiture and product photography.

This new class will better present each of the light sources in a very direct, side-by-side manner that is not currently capitalized upon in our current lighting classes. At the end of this class students could possibly be hired as photographers’ assistants, because they have become familiar with the various types of lighting
equipment, meters, the studio environment, and photographic location production.

<table>
<thead>
<tr>
<th>List all A.A. majors in which this course is/will be required:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Photography</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List all Department Certificates in which this course is/will be required:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Photography</td>
</tr>
</tbody>
</table>

Should this course be transferable to the CSU?  YES

Should this course be transferable to the UC?  NO

Repeatability (requires that the student’s experience will be qualitatively different with each repetition).

• How many times should this course be repeatable?  0

Course Load Factor suggested by department: .75

Rationale for the above load factor suggestion:

Appropriate Minimum Qualifications for faculty teaching this course: (Refer to: Minimum Qualifications for Faculty and Administrators in California Community Colleges adopted by The Board of Governors)

Photographic Technology/ Commercial Photography: Master degree not required
## Associate Degree Course Criteria and Standards, as per Title V, Section 55002

### Photo 30

#### Section I – Course Criteria

Items 1 through 14 below. If any criterion is not met, course credit is non-applicable toward the associate degree.

<table>
<thead>
<tr>
<th>Item</th>
<th>Criterion</th>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>This course is a collegiate course meeting the needs of students eligible for admission. It will be offered as described in the course outline of record (attached).</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>2</td>
<td>This course is to be taught by an instructor with a masters or higher degree, or the equivalent, in an approved discipline.</td>
<td>❌</td>
<td>✔️</td>
</tr>
<tr>
<td>3</td>
<td>The course outline of record specifies the unit value, scope, student objectives and content in terms of a specific body of knowledge.</td>
<td>❌</td>
<td>✔️</td>
</tr>
<tr>
<td>4</td>
<td>The course outline of record specifies requested reading and writing assignments, and other assignments to be done outside of class (homework).</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>5</td>
<td>The course outline of record specifies instructional methodology and methods of evaluation for determining whether the stated student objectives have been met.</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>6</td>
<td>This course will be taught in accordance with a set of instructional objectives common to all students enrolled in the course (all sections).</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>7</td>
<td>This course will provide for the measurement of student performance in terms of the stated course objectives. A formal grade based upon uniform standards of student evaluation will be issued for the permanent record of each student.</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>8</td>
<td>This formal grade will be based on student ability to demonstrate proficiency in the subject matter by means of either (1) written essays, (2) problem solving exercises, or (3) student skill demonstrations.</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>9</td>
<td>The number of units of credit assigned to the course is based upon the number of lecture, laboratory, and/or activity hours as specified in the course outline.</td>
<td>✔️</td>
<td>❌</td>
</tr>
<tr>
<td>10</td>
<td>A minimum of three hours of work per week (including class time) is required for each unit of credit.</td>
<td>✔️</td>
<td>❌</td>
</tr>
</tbody>
</table>
prorated for short term, lab and activity courses.

11. Subject matter is treated with a scope and intensity which requires students to study independently outside of class time.

12. Learning skills and a vocabulary deemed appropriate for a college course are required. Educational materials used are judged to be college level.

13. Repeated enrollments are not allowed, except as permitted by provisions of Division 2, Title V, Sections 55761-55763 and 58161.

14. Student ability to (1) think critically and (2) understand and apply concepts at a college level is required in order to participate in the course.

## Section II – Recommendations for Prerequisites

<table>
<thead>
<tr>
<th>15. Are entrance skills and consequent prerequisites for the course required?</th>
<th>YES</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, state the recommended prerequisites:</td>
<td>Photo 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>16. Is eligibility for enrollment in a certain level of English and/or mathematics necessary for success in this course?</th>
<th>YES</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, state the English and/or math level necessary for success:</td>
<td>Basic</td>
</tr>
<tr>
<td>English level recommended:</td>
<td>Basic</td>
</tr>
<tr>
<td>Math level recommended:</td>
<td>Basic</td>
</tr>
</tbody>
</table>
**FORM 5: APPROVALS PAGE**

**NOTE:** We now ONLY accept electronic approvals.
- Department Chairs can simply input the Department vote and date of that vote, type their name indicating approval, and enter the date of that approval.
- The entire document must also be sent electronically to Carol Womack (WOMACK_CAROL@SMC.EDU) for Librarian approval (again, electronically).

<table>
<thead>
<tr>
<th>Department/Area Vote(s):</th>
<th>Yes</th>
<th>No</th>
<th>Not voting</th>
<th>Date of vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enter Department or Area - Photo</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>September 5, 2011</td>
</tr>
</tbody>
</table>

Additional Department or Area (if applicable)

Please list any other Departments, Areas, or Chairpersons consulted regarding this course:

<table>
<thead>
<tr>
<th>Department Chair(s) Approval:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Department Chair Approval:</td>
<td>Robert Larry Jones</td>
<td>Date: September 3, 2011</td>
</tr>
<tr>
<td>Additional Department Chair Approval: (if applicable)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SMC Librarian:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>List of suggested materials has been given to librarian?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Library has adequate materials to support course?</td>
<td>Yes</td>
<td>×</td>
</tr>
<tr>
<td>Librarian Approval:</td>
<td>Carol Womack</td>
<td>Date: 9/13/2011</td>
</tr>
<tr>
<td>Articulation Officer:</td>
<td>Date:</td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Instructional Dean:</td>
<td>Date:</td>
<td></td>
</tr>
<tr>
<td>Curriculum Committee:</td>
<td>Date:</td>
<td></td>
</tr>
<tr>
<td>Academic Senate:</td>
<td>Date:</td>
<td></td>
</tr>
<tr>
<td>Board of Trustees:</td>
<td>Date:</td>
<td></td>
</tr>
</tbody>
</table>
### Prerequisite, Corequisite, & Advisory Checklist and Worksheet (as per Matriculation Regulations)

<table>
<thead>
<tr>
<th>Photo 30</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prerequisite:</strong> Photo 5; Fundamental Photo Digital Printing, or concurrent enrollment is allowed.</td>
</tr>
</tbody>
</table>

Other prerequisites, corequisites, and advisories also required for this course:

(Please note that a separate sheet is required for each prerequisite, corequisite, or advisory)

(If applicable, enter Discipline and Course # here); (Enter Course Title here)

(If applicable, enter Discipline and Course # here); (Enter Course Title here)

### SECTION 1 - CONTENT REVIEW: Check items 1-9 below. If any criterion is not met, the prerequisite will be disallowed.

<table>
<thead>
<tr>
<th>Criterion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty with appropriate expertise have been involved in the determination of the prerequisite, corequisite or advisory.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 2. | The department in which the course is (will be) taught has considered course objectives in accordance with accreditation standards. |

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. Selection of this prerequisite, corequisite or advisory is based on tests, the type and number of examinations, and grading criteria.

4. Selection of this prerequisite, corequisite or advisory is based on a detailed course syllabus and outline of record, related instructional materials and course format.

5. The body of knowledge and/or skills which are necessary for success before and/or concurrent with enrollment have been specified in writing.

6. The course materials presented in this prerequisite or corequisite have been reviewed and determined to teach knowledge or skills needed for success in the course requiring this prerequisite.

7. The body of knowledge and/or skills necessary for success in the course have been matched with the knowledge and skills developed by the prerequisite, corequisite or advisory.

8. The body of knowledge and/or skills taught in the prerequisite are not an instructional unit of the course requiring the prerequisite.

9. Written documentation that steps 1 to 8 above have been taken is readily available in departmental files.

SECTION II - ADDITIONAL LEVEL OF SCRUTINY

In addition to the affirmation of content review listed in section I, an additional level of scrutiny is also required. The level of scrutiny depends on which type of prerequisite is involved. There are six types and each is listed below. Please identify which one is being used to justify the proposed prerequisite. The additional level of scrutiny corresponding to each type of prerequisite is identified below.

| Type 1: | Standard Prerequisite |
### Prerequisite Worksheet

**ENTRANCE SKILLS FOR Photo 30**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A)</td>
<td>Lightroom – Library Module</td>
</tr>
<tr>
<td>B)</td>
<td>DSLR advantages / disadvantages</td>
</tr>
<tr>
<td>C)</td>
<td>Computer hardware, hard drives, memory, monitors, printers, monitor calibration methods and why they are important.</td>
</tr>
<tr>
<td>D)</td>
<td>DNG vs RAW vs JPEG</td>
</tr>
<tr>
<td>E)</td>
<td>Basic Adobe Camera Raw calibration for HSL settings, Sharpness, Chromatic Aberration, Noise Reduction. How to set camera’s parameters when shooting JPEG to match RAW processing settings.</td>
</tr>
</tbody>
</table>
| F) | Understand concept “exposing for middle gray, develop for the highlights and shadows”  
   The characteristic curve  
   Speed point & ISO |
G) Use light meters and the 18% reflectance standard gray card
   - Specific tonal value placement relative to 18% target
H) list specific entrance skill here
I) list specific entrance skill here
J) list specific entrance skill here

**EXIT SKILLS FOR Photo 5**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Lightroom – Library Module</td>
</tr>
<tr>
<td>2.</td>
<td>DSLR advantages / disadvantages</td>
</tr>
<tr>
<td>3.</td>
<td>Computer hardware, hard drives, memory, monitors, printers, monitor calibration methods and why they are important.</td>
</tr>
<tr>
<td>4.</td>
<td>DNG vs RAW vs JPEG</td>
</tr>
<tr>
<td>5.</td>
<td>Basic Adobe Camera Raw calibration for HSL settings, Sharpness, Chromatic Aberration, Noise Reduction. How to set camera’s parameters when shooting JPEG to match RAW processing settings.</td>
</tr>
<tr>
<td>6.</td>
<td>Understand concept “exposing for middle gray, develop for the highlights and shadows” The characteristic curve Speed point &amp; ISO</td>
</tr>
<tr>
<td>7.</td>
<td>Use light meters and the 18% reflectance standard gray card - Specific tonal value placement relative to 18% target</td>
</tr>
<tr>
<td>8.</td>
<td>list specific entrance skill here</td>
</tr>
<tr>
<td>9.</td>
<td>list specific entrance skill here</td>
</tr>
<tr>
<td>10.</td>
<td>list specific entrance skill here</td>
</tr>
</tbody>
</table>
Course Outline For
Photography 37

Course Title: Advanced Black and White Printing Techniques Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: Spring 2002
Updated: October 30, 2008
Transfer: CSU

Catalog Description:

Prerequisite: Photography 2
Advisory: Photography 3

Students will learn the zone system control of exposure and development of films, basic sensitometry, advanced printing techniques, including bleaching and toning, use of multiple contrast filters, and archival preservation techniques.

Required Text and References:

The Negative (Ansel Adams Photography, Book 2), by Ansel Adams
The Print (Ansel Adams Photography, Book 3) by Ansel Adams
Examples: The Making of 40 Photographs by Ansel Adams
Note: While all 3 of these texts are older than 5 years, they are still considered to be the definitive texts for this subject matter.

Course Objectives:

Upon completion of the course, students will be able to:

A. Demonstrate advanced film exposure and development control and understanding.
B. Demonstrate advanced print exposure and contrast control.
C. Demonstrate skill in controlling print tonalities in postproduction.
D. Produce a portfolio of images using the zone system of exposure and development.
E. Handle photographic chemical safely.
F. Explain the principles of the zone system.
G. Present the black and white image, using current methods.
H. Explain the basis of digital imaging.

Methods of Presentation:

A. In-lab demonstrations on the various bleaching, print manipulation, and toning techniques.
B. Reading assignments in the textbook
C. Lectures with discussion.
D. Class critiques on assigned shooting projects.
E. Field trips to two different fine art galleries or museums operating in the local area to review other photographic artist's work.
Course Content:

<table>
<thead>
<tr>
<th>Percentage of Term</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td>Zone system vocabulary and the importance of the film/developer combination. Procedures for film testing of the &quot;Normal&quot; negative. Discuss exacting film processing. Basic sensitometry; shooting and printing a gray scale. Practical testing of &quot;Normal.&quot;</td>
</tr>
<tr>
<td>20%</td>
<td>History of the zone system; a look at past and current photographers and their work. Expansion and compaction development testing, discussion on their importance.</td>
</tr>
<tr>
<td>20%</td>
<td>Advanced printing controls: multiple contrast filter printing techniques; contrast control, preflashing film and paper; selective bleaching and selenium toning techniques.</td>
</tr>
<tr>
<td>7.5%</td>
<td>Archival preservation techniques for both film and prints.</td>
</tr>
<tr>
<td>7.5%</td>
<td>Discussion on characteristic curves and gamma; zone systems vs. digital capture vs. Photoshop.</td>
</tr>
<tr>
<td>5%</td>
<td>Follow up conferences with each individual student and their portfolio.</td>
</tr>
<tr>
<td>20%</td>
<td>Presentation of the final portfolios, 7 masterfully printed images using all printing control techniques and archival procedures required by each individual image.</td>
</tr>
</tbody>
</table>

Methods of Evaluation: (Actual point distribution will vary from instructor to instructor approximate values are shown.)

- Critiques on prints completed for class assignments.
- Instructor's review of student's on-going work.
- Written papers on analyzing the outcomes of exposure and printing tests on the zone system.
- Review of student's attendance, participation in discussion and critiques, laboratory performance.

A = 90 -100%
B = 89 – 80%
C = 79 – 70%
D = 69 – 60%
F = 59 – 0%

VII. Sample Assignments: (please describe at least 2 sample assignments)

Students will be required to reproduce a very exacting testing procedure for finding their “normal” film speed and development time for a specific film and film developer combination. This will involve metering a test target, processing the film to specifications, measuring the film results with a densitometer, and then printing to very specific standards. They will be required to write an analysis and present it to the instructor for verification and approval. The final step will be to complete an assignment using the determined settings for film exposure, development and printing found in the test procedures. Students will be required to produce a 7-print portfolio utilizing the appropriate printing controls and archival techniques discussed and demonstrated during the semester. These prints are due and include an in class critique at the end of the semester.
Course Outline For
Photography 39

Course Title: Beginning Photoshop  Units: 3
IGETC Area: 
CSU GE Area: 
Date Submitted: November 1998
Updated: Spring 2000
Transfer: CSU

Catalog Description:

Prerequisite: Photography 2 and Photography 50 or Photography 51

Introduction to digital imaging on the computer for photography majors using Adobe Photoshop. Students will learn how to manipulate and enhance digital images, including scanning and retouching for output to a variety of media.

Required Text and References:


Course Objectives:

Students will learn basic Photoshop concepts and operations.

Upon completion of the course, the student will be able to:

A. Operate the computer to create high-resolution graphics.
B. Use Photoshop's primary image-editing tools (retouching and manipulation), including selection tools, painting tools, the cloning tool, brushes, creative filters, and the curves and levels commands.
C. Create adjustment layers.
D. Acquire images from flatbed and 35mm film scanners.
E. Calculate resolution and bit depth.
F. Apply RGB color theory within the program as well as to a variety of RGB output devices.
G. Assess the relationship of each image-editing tool to other tools and plan and execute complex series of tools actions to construct digital images.

Methods of Presentation:

Lecture with demonstrations, discussion, supervised outcome-specific tutorial exercises.

Course Content:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week</td>
<td>Topic</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>1</td>
<td>Computer basics: program launch, file commands on menu bar, open and save files, rename files, mouse use, selections, drag-and-drop editing.</td>
</tr>
<tr>
<td>2</td>
<td>Review computer basics and introduce Photoshop-specific computer basics.</td>
</tr>
<tr>
<td>4</td>
<td>Basic image editing with major toolbox items.</td>
</tr>
<tr>
<td>5</td>
<td>Continue basic image editing with more complex tutorial exercises.</td>
</tr>
<tr>
<td>6</td>
<td>Reflective art acquisition using black-and-white student source material. Scanning theory and terminology, basic retouching and restoration, associated acquisition filters.</td>
</tr>
<tr>
<td>7</td>
<td>35mm image acquisition: RGB channels, bit depth, resolution, unsharp masking and curves dialog in scanning software using student slides.</td>
</tr>
<tr>
<td>8</td>
<td>Photoshop-specific acquisition procedures: basic color theory (RGB only), use of histograms, levels, and curves, Kodak Photo-CD acquire module.</td>
</tr>
<tr>
<td>9</td>
<td>Midterm and semester review of basic concepts, terminology and hardware.</td>
</tr>
<tr>
<td>10</td>
<td>Introduction to graphics tablet: pros and cons of tablet/mouse sensitivity, absolute/relative coordinates, brush sizes and shapes.</td>
</tr>
<tr>
<td>11</td>
<td>Introduction to layers: adjustment layers, layer opacity, flattening image.</td>
</tr>
<tr>
<td>12</td>
<td>Basic creative filters: artistic, sketch, stylize.</td>
</tr>
<tr>
<td>13</td>
<td>Discussion of presentation media: screen, desktop output (inkjet printers), service bureau options (RGB only), Fujix prints, slides (film recorder), presentation software. Assign final project.</td>
</tr>
<tr>
<td>14</td>
<td>Continue discussion of presentation software. Tell a story in multiple photos, record the steps in a manipulation to create a playback loop; make comparison of hard copy output to screen output, note and analyze differences.</td>
</tr>
<tr>
<td>15</td>
<td>Work with the students on final projects.</td>
</tr>
<tr>
<td>16</td>
<td>Presentation and critique of final projects.</td>
</tr>
</tbody>
</table>

Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

- Instructor review of tutorial completions: 25%
- Instructor review of non-tutorial assignments and final project: 50%
- Review of attendance records and class participation: 15%
- Quizzes and final exam: 10%

A = 90%
B = 80%
C = 70%
D = 60%
Course Outline For
Photography 40

Course Title: Digital Capture Units: 2
IGETC Area:
CSU GE Area:
Date Submitted: November 1998
Updated: April 2000
Transfer: CSU

Catalog Description:

Prerequisite: Photography 6, Photography 39 and concurrent enrollment in Photography 42

Students will use medium and large format cameras with digital capture backs, featuring the use of Adobe Photoshop, Ultimatte's Knockout masking software and Apple's Quick Time Virtual Reality software. Course will cover acquisition theory and color space theory with emphasis on output to print, screen, web, and photo-digital media.

Required Text and References:


Course Objectives:

Upon completion of the course, the student will be able to:

A. Demonstrate in-depth awareness of and ability to use digital camera backs.
B. Create photographic illustrations using two different types of digital capture backs in a studio.
C. Demonstrate proficiency in the use of computers within a studio environment.
D. Demonstrate the ability to apply basic photographic principles to digital cameras and digitally created artwork.
E. Demonstrate knowledge and use of specialized software: Knockout and virtual reality software.
F. Design a digital imaging workstation, including capture hardware, all software, and computer.

Methods of Presentation:

A. In-studio demonstrations on the use of the digital capture backs.
B. In computer lab demonstrations on the use of combining digital capture files with other software programs.
C. Reading assignments in the textbook.
D. Lectures with discussion.
E. Class critiques on assigned shooting projects.
F. Field trips to two different digital photographic studios operating in the local area.
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<td>3</td>
<td>Instructor demonstration on the use of hardware and software of the large format scan backs, PhotoPhase. A required student performance evaluation on the use of said hardware and software. Discussion of Project 1 and formation of the student groups for Project 1.</td>
</tr>
<tr>
<td>4</td>
<td>Finish discussion of Project 1, Comparisons, a project for testing exposure, image latitude, color saturation, gray balance, and differences between direct digital capture and film, and how to handle the digital file for Project 1.</td>
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<td>Lighting for digital captures vs. traditional film. A technical look at the differences between traditional film and the CCD, Charged Coupled Devise.</td>
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<td>Project 1 is due, class crit. Then, discussion of Project 3, UKO. Discussion includes the how to photograph a moving object on digital capture backs, and how it differs from traditional films.</td>
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<td>8</td>
<td>Demonstration and working on software tutorials on how to use UKO software Tiny Human project.</td>
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<tr>
<td>9</td>
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</tr>
<tr>
<td>10</td>
<td>Discussion of Final Projects, student created web page for self-promotion, finish loose ends on QTVR hardware, Quick Time VR Authoring Studio software, using PS auto-batch functions for resizing, and making initial selections.</td>
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<tr>
<td>11</td>
<td>Demonstration and tutorial usage on Dream Weaver software. Use and placement of images on a web page.</td>
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<td>A technical look at the differences between traditional film and the CCD, Charged Coupled Devise.</td>
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<tr>
<td>14</td>
<td>Tour the nation’s largest VR studio, E-vox, and speak with the photographers on a digital working environment.</td>
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<td>15</td>
<td>QTVR projects are due and presented to the entire class.</td>
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<td>16</td>
<td>Final projects are due and presented to the class.</td>
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Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

- Critiques on digitally captured image completed for class assignments 70%
- Written paper on designing a digital studio and computer workstation 15%
- Written paper on analyzing the differences between using digital capture systems and traditional methods 10%
- Review of student's attendance, participation in discussion and critiques, laboratory performance 5%
A = 90 - 100%
B = 89 – 80%
C = 79 – 70%
D = 69 – 60%
F = 59 – 0%
Course Outline For
Photography 42

Course Title: Advanced Photoshop Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: November 1998
Updated: March 2000
Transfer: CSU

Catalog Description:

Prerequisite: Photo 39: Beginning Photoshop

Advanced level digital image manipulation on the computer using Adobe Photoshop and page layout software. Students will continue to explore more complex features of Adobe Photoshop and will make use of the full range of input/output devices and options available in the digital image lab's service bureau.

Required Text and References:


Recommended Reference:

Course Objectives:

Students will learn advanced Photoshop concepts and operations on the computer.

A. Employ his/her knowledge of Photoshop through extensive use of interactive layers, channels and paths, masking techniques, advanced selection tools, fills and gradients, vector graphics, the Actions and History palettes, dodging, burning, blurring, sharpening and smudge tools, as well as various special effects filters and plugins.

B. Use text within Photoshop and companion page layout software by designing and producing a project (brochure, poster, or similar composite document) using major page layout software in conjunction with Photoshop.

C. Discuss and implement color theory in greater detail, with special emphasis on comparing and solving problems in CMYK color space for print output and indexed color space for World Wide Web output.

Methods of Presentation:

• Lecture with demonstration, discussion, supervised outcome-specific tutorial exercises.

Course Content:
2012 Program Review: Photography

<table>
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<tr>
<th>Week</th>
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<tbody>
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<td>2</td>
<td>Service Bureau familiarization: review of basic procedures, introduction to advanced capabilities, medium and large format film scanners, discussion of color spaces, gamut, and acquisition limitations for various output media.</td>
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<td>3</td>
<td>Advanced selection tools: magnetic lasso, paths (freehand paths, pen tools, adjusting path segments, filling and stroking paths), feathering selection edges, the &quot;grow&quot; command.</td>
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<td>Working with selections: moving, copying and pasting selections deleting selections to the clipboard, preserving transparency layer, removing fringe pixels from pasted selections (aliased vs. anti-aliased images).</td>
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<td>Painting tools: define tools, the eyedropper, the Photoshop color picker, modifying and creating brush shapes, using the Options Palette for painting and editing tools, the paint bucket, gradients.</td>
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<td>Layers: using the layers palette, creating layered images, moving and editing layers, layer options and interactions between layers.</td>
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<td>Continuation of Canvas Introduction: page layout tools, text handling within Canvas, vector graphics within Canvas. Final project assignment: brochure, calendar, CD cover, or similar composite project using student-generated photographs manipulated in Photoshop and imported into Canvas.</td>
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Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)
Instructor review of tutorial completions  25%
Instructor review of non-tutorial assignments and final project  50%
Review of attendance records and class participation  15%
Quizzes and final exam  10%

A = 90%
B = 80%
C = 70%
D = 60%
Course Outline For
Photography 40

Course Title: Digital Capture Units: 2
IGETC Area:
CSU GE Area:
Date Submitted: November 1998
Updated: April 2000
Transfer: CSU

Catalog Description:

Prerequisite: Photography 6, Photography 39 and concurrent enrollment in Photography 42

Students will use medium and large format cameras with digital capture backs, featuring the use of Adobe Photoshop, Ultimatte's Knockout masking software and Apple's Quick Time Virtual Reality software. Course will cover acquisition theory and color space theory with emphasis on output to print, screen, web, and photo-digital media.

Required Text and References:


Course Objectives:

Upon completion of the course, the student will be able to:

A. Demonstrate in-depth awareness of and ability to use digital camera backs.
B. Create photographic illustrations using two different types of digital capture backs in a studio.
C. Demonstrate proficiency in the use of computers within a studio environment.
D. Demonstrate the ability to apply basic photographic principles to digital cameras and digitally created artwork.
E. Demonstrate knowledge and use of specialized software: Knockout and virtual reality software.
F. Design a digital imaging workstation, including capture hardware, all software, and computer.

Methods of Presentation:

A. In-studio demonstrations on the use of the digital capture backs.
B. In computer lab demonstrations on the use of combining digital capture files with other software programs.
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Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

- Critiques on digitally captured image completed for class assignments: 70%
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- Written paper on analyzing the differences between using digital capture systems and traditional methods: 10%
- Review of student's attendance, participation in discussion and critiques, laboratory performance: 5%
A = 90 -100%
B = 89 – 80%
C = 79 – 70%
D = 69 – 60%
F = 59 – 0%
Course Outline For
Photography 42

Course Title: Advanced Photoshop Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: November 1998
Updated: March 2000
Transfer: CSU

Catalog Description:

Prerequisite: Photo 39: Beginning Photoshop

Advanced level digital image manipulation on the computer using Adobe Photoshop and page layout software. Students will continue to explore more complex features of Adobe Photoshop and will make use of the full range of input/output devices and options available in the digital image lab's service bureau.

Required Text and References:


Recommended Reference:

Course Objectives:

Students will learn advanced Photoshop concepts and operations on the computer.

A. Employ his/her knowledge of Photoshop through extensive use of interactive layers, channels and paths, masking techniques, advanced selection tools, fills and gradients, vector graphics, the Actions and History palettes, dodging, burning, blurring, sharpening and smudge tools, as well as various special effects filters and plugins.

B. Use text within Photoshop and companion page layout software by designing and producing a project (brochure, poster, or similar composite document) using major page layout software in conjunction with Photoshop.

C. Discuss and implement color theory in greater detail, with special emphasis on comparing and solving problems in CMYK color space for print output and indexed color space for World Wide Web output.

Methods of Presentation:

- Lecture with demonstration, discussion, supervised outcome-specific tutorial exercises.

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Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

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<tr>
<td>Quizzes and final exam</td>
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</table>
A = 90%

B = 80%
C = 70%
D = 60%
Course Outline For
Photography 43

Course Title: Portfolio Development Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: November 1998
Updated: Spring 2000
Transfer: CSU
Total Instructional Hours: 102 Arranged: 3

Catalog Description:

Prerequisite: Photography 6 and Photography 39

This course covers advanced studio lighting techniques, commercial setups and set styling and portfolio development for advanced commercial photography students. Students are also provided with an introduction to portfolio presentation with an emphasis on personal style and photographic specialty.

Required Text and References:

ProLighting Series. The exact book will be defined according to the student's chosen portfolio direction.

Course Objectives:

Upon completion of the course, the student will be able to:

A. Develop and produce a high quality portfolio based on the direction he or she wishes to pursue upon graduation.
B. Demonstrate sales techniques to be used in a portfolio presentation to a perspective client.
C. Write a basic business and marketing plan for a photographic business.
D. Demonstrate advanced lighting and camera techniques.
E. Explain the differences in presentation methods between digital images and traditional formats.
F. Discuss and describe expanding visual awareness in his/her own work.

Methods of Presentation:

A. In-studio demonstrations on advanced shooting and lighting techniques.
B. In computer lab demonstrations on the use of Microsoft Word software for invoicing clients.
C. Reading assignments in the textbook.
D. Lectures with discussion.
E. Class critiques on assigned shooting projects.
F. Field trips to/or guest lecturers from two different photographic studios in the local area.

Course Content:

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<th>Week</th>
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<tr>
<td>1</td>
<td>Introduction and overview of the class and the coming semester.</td>
</tr>
<tr>
<td>2</td>
<td>Discussion of direction of the student's portfolio.</td>
</tr>
</tbody>
</table>
2012 Program Review: Photography

 Week | Topic
--- | ---
3 | Demonstrations on the use of the medium format cameras available to the students.
4 | Arranged conferences with each student individually on their projected portfolios.
5 | Introduction to photographic business practices and marketing concepts.
6 | Demonstration of an advanced shooting technique: shutter drag to show motion.
7 | Discussion of the importance of presentation of self and work.
8 | Demonstration of an advanced shooting technique: freeze actions by using flash duration.
9 | Discussion of designing self-promotional marketing piece.
10 | Demonstration of an advanced shooting technique: in camera masking.
11 | Blending their portfolio with images from traditional capture with digital imaging.
12 | Demonstration of an advanced shooting technique: chromazones.
13 | Portfolio presentations and class critique.
14 | Presentations of self-promotional items.
15 | Follow up conferences with each individual student and his/her portfolio.
16 | Final projects are due. Discussion of their analysis of the three interviews they arranged for presentation of their portfolio with a perspective client.

Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

- Critiques will be conducted with prints or transparencies, digital image Saved to a disk, and had copies generated from the digital images. 50%
- Written papers on business and marketing plans, portfolio presentation Analysis, and basic contracts and invoices. 25%
- Instructor's review of student's on-going work through the two scheduled Conferences during the semester. 15%
- Review of student's attendance in both lecture and laboratory. 5%
- Review of the student's participation in class discussions and critiques. 5%

A = 90 -100%
B = 89 – 80%
C = 79 – 70%
D = 69 – 60%
F = 59 – 0%
Course Outline For
Photography 44

Course Title: Building Web Sites for Photographers          Units:  2
IGETC Area:
CSU GE Area:
Date Submitted:
April 2001
Updated:
Transfer: CSU

Catalog Description:

Prerequisite: Photography 2, 50, and 39

Students will use a variety of software to create a personal web site for the purpose of electronic display
of an online portfolio. Course concentrates on the use of the photographic image on the World Wide
Web.

Required Text and References:

updated with the update to Dreamweaver 4 by the college.

Course Objectives:

Upon completion of the course students will be able to:
   A. Design and create a personal web site for the purposes of presenting a portfolio of their own work for
      obtaining employment as a photographer, assistant photographer, or a photographer’s assistant.
   B. Demonstrate understanding and skill in using software to create an interactive web site that
      incorporates text, original photographic work, virtual reality movies, culminating with a presentation
      of the completed project at the end of the class.
   C. Demonstrate the ability to re-apply basic principles of photo software skills for image usage in a web
      environment.
   D. Demonstrate knowledge and use of software for photography to be correctly optimized for web
      placement.

Methods of Presentation:
   • In lab demonstrations on the use of photo software
   • Lectures with discussion
   • Reading and tutorial assignments from the textbook
   • Instructor assisted laboratory time for completion of tutorials
   • In-class critiques and discussions of assigned projects
   • In-class critiques and discussions of existing web sites for the purposes of analyzing
     “successful” designs to help the student better understand web site layout, the importance
     of pre-planning, and navigation inside the web site.
Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to the class. Begin discussion of the basic components of a web site. The class will look at several web sites that illustrate some of these basic components. The students will begin to storyboard a web site that they will be building during the semester.</td>
</tr>
<tr>
<td>2</td>
<td>Completion of the storyboarding aspect of creating each student’s web site, including defining the goals of the web site, defining a target market, and reviewing scanning techniques and Photo CD usage.</td>
</tr>
<tr>
<td>3</td>
<td>Dreamweaver, opening lecture and brief overview of the software capabilities and beginning look at specific palettes and terminology used in Dreamweaver. Main topics: Object Palette, Properties Inspector, Launcher and Mini-Launcher, Preferences, defining browser of choice, and shortcut keys.</td>
</tr>
<tr>
<td>4</td>
<td>Continue Dreamweaver topics: defining a site, creating a document, relative and absolute links, inserting images and text, and modifying page properties.</td>
</tr>
<tr>
<td>5</td>
<td>Dreamweaver topics: creating links, point-to-file, browse for file, link history, and working with the assets panel.</td>
</tr>
<tr>
<td>6</td>
<td>Dreamweaver topics: Typography, creating and formatting a table, and inserting text and images into a table.</td>
</tr>
<tr>
<td>7</td>
<td>Photoshop and ImageReady topics: Saving for web, image slices, JPEG, and GIF formats.</td>
</tr>
<tr>
<td>8</td>
<td>Photoshop and ImageReady topics: Creating rollover effects.</td>
</tr>
<tr>
<td>9</td>
<td>Mid-term projects due with an in-class critique of your completed opening page to your site, plus a storyboard of the remaining pages. Then, continue Dreamweaver topics: Image maps, simple rollovers, and multiple-event rollovers.</td>
</tr>
<tr>
<td>10</td>
<td>Dreamweaver topics: Creating library items, modifying a library item, create a web photo album in Photoshop and how to import it into Dreamweaver.</td>
</tr>
<tr>
<td>11</td>
<td>Looking at the HTML source code behind the WYSIWYG page of Dreamweaver. A very cursory look at the code and tags that create the actual page that is being worked in Dreamweaver. Topics: Cleaning up HTML code through Dreamweaver, and cleaning up the HTML code of a Microsoft Word document, and why these are important.</td>
</tr>
<tr>
<td>12</td>
<td>Dreamweaver topics: Behaviors, inserting ImageReady HTML by downloading plug-in and getting other commands from Macromedia’s web site, inserting a QTVR movie, and additional on-line resources.</td>
</tr>
<tr>
<td>13</td>
<td>Dreamweaver topics: Placing your files on the web server, setting the FTP preferences, and synchronizing files.</td>
</tr>
<tr>
<td>14</td>
<td>Dreamweaver topics: Trouble shooting at the web site.</td>
</tr>
<tr>
<td>15</td>
<td>Finishing the web site.</td>
</tr>
<tr>
<td>16</td>
<td>In-class presentation of web site projects. Written final.</td>
</tr>
</tbody>
</table>
VI. Methods of Evaluation: Actual point distribution will vary from instructor to instructor but approximate values are:

Critiques of the various hand-on projects given as class assignments from test 40%
Mid-term project 10%
Critique of completed web site 40%
Written analysis and in-class presentation of several distinctly different web sites for the purposes of design comparisons 5%
Review of student’s attendance, participation and critiques, laboratory performance 5%

100 – 90% = A
89 – 80 = B
79 – 70 = C
69 – 60 = D
59 – 0 = F
Course Outline For
Photography 50

Course Title: Basic Color Printing Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: Spring 2000
Updated:
Transfer:

Catalog Description:

Prerequisite: Photography 2

This course provides an introduction to color printing from negative materials. Students will produce "C" prints from a variety of color films using Dichromic enlargers, Ektaprint chemistry and a roller transport machine processor. Simple problems such as color balance, exposure choices, paper surfaces, and enlargement are addressed.

Required Text and References:

Kodak Color Films and Paper for Professionals, Kodak Publication #E-77.

Course Objectives:

Provide students with the skills and knowledge to produce good quality color prints from negative films with a minimum of experimentation. Students will complete the class with an understanding of the enlarger, basic color theory, available films and papers for color work, and all of the basic workings of a color-printing laboratory.

Methods of Presentation:

• Lecture, discussion
• Lab

Course Content:

• Properties of light: Color, contrasts, intensity, quality.
• Color films for printing: Availability, characteristics, surfaces, etc.
• Color papers for printing: Availability, characteristics, surfaces, etc.).
• Color theory: How light breaks up into color values, the practical applications of this information.
• The use of the color enlarging head.
• The use of printing accessories: Easels, lenses, focusing aids, proofing frames, etc.
• Color chemistry for printing.
VI. Methods of Evaluation: (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

- Portfolio of required printing assignments.
- Mid-Term Exam
- Final Exam
Course Outline For
Photography 51

Course Title: Printing from Positive Materials                   Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: October 25, 2008
Updated:
Transfer: CSU

Catalog Description:

Prerequisite: Photo 5
Advisory: Photo 50

This is an advanced color printing class. This class teaches printing techniques using Ilfochrome materials. Students will be learning highlight, color and unsharp masking techniques. Students will be required to photograph assignments using color slide film material. Students could use images from Photo 1, Photo 11 or other sources for some of the printing projects.

Required Text and References:

There are no current texts available on Ilfochrome printing techniques. This class is taught through the use of instructor generated handouts and internet resource sites.

Course Objectives:

Upon completion of the course students will be able to:
   A. Demonstrate differences between Ilfochrome, inkjet and Type-C printing materials and techniques.
   B. Make three types of masks: highlight reduction, color, unsharp.
   C. Accurately evaluate color in a print and then apply correction to a final.
   D. Analyze and make chemical corrections from a pre-exposed control strip.

Methods of Presentation:

- Lectures
- Discussions generated by examining Ilfochrome prints during lecture and lab time.
- Use of internet resource sites.
- Intense hands-on training during lab times.

Course Content:

- 2.5% Comparative evaluation of color negative vs. color slide film materials - Part 1.
- 10% Comparative evaluation of Type-C vs. Ilfochrome Medium contrast vs. Ilfochrome classic contrast papers. - Part 2.
- 2.5% Written analysis of Parts 1 and 2.
- 7.5% Making a contrast reduction mask, and then applying it in a print comparison test by making 2 prints, one with and one without the mask. - Part 3.
- 2.5% Written analysis of effectiveness of highlight contrast reduction masking in the 2 prints,
and then to Parts 1 and 2.

- **7.5%** Making a color mask, and then applying it in a print comparison test by making 2 prints, one with, one without the color mask.
- **2.5%** Written analysis of the effectiveness of the color mask in the 2 prints.
- **10%** Mid-term practice exam
- **7.5%** Making an unsharp mask for increased apparent sharpness, and then applying it in a print comparison test by making 2 prints, one with and one without the mask.
- **2.5%** Written analysis of the effectiveness of the unsharp mask in the 2 prints.
- **25%** Creation of a 5 print portfolio utilizing Ilfochrome's characteristics and the various masking techniques learned in class.
- **10%** Final Written Exam.
- **10%** Class participation

VI. Methods of Evaluation: (Actual percentages will vary from instructor to instructor but approximate values are shown.)

- **A = 90 – 100%**
- **B = 80 – 89%**
- **C = 70 – 79%**
- **D = 60 – 69%**
- **F = Below 60%**

VII. Sample Assignments: (please describe at least 2 sample assignments)

In the making of the first mask project, the highlight contrast reduction mask, the student must learn how to utilize black & white film to create a mask that adds just enough density in the highlights to allow them to print correctly, while the darker shadow areas are being allowed the correct amount of density in the final print. Ilfochrome print material is the most difficult to control in all-current photographic print materials.

This project, as with the remaining 2 other masking projects requires the student to learn how to use a pin registration masking system, how masks effect the final print, demonstrate a high level skill to accurately evaluate color errors in a print, and then apply needed corrections for a final print, process 4x5 black & white films used in the production of the mask itself, evaluate a slide for proper exposure and development of the mask. All masking projects are extremely difficult in order to be accurate with all production steps and then to insure registration of the mask with the slide, which requires a minimum of 2-3 production days (meeting one day a week, means 2-3 weeks of production time) to complete the mask and final print. If the resulting mask is not in proper registration or if it does not produce the required effect, then the student has to begin again from the very start with 2-3 more days of production. Mis-registration is a failure of that project. Effectiveness of the mask may only be a reduction in grade, not necessarily a failure.
Course Outline For
Photography 52/AHIS 52
(Formerly Art 73)

Course Title: History of Photography Units: 3
IGETC Area:
CSU GE Area:
Date Submitted: June 2000
Updated:
Transfer: CSU

Catalog Description:

Prerequisites: None

A history and illustration of the evolving nature of photography from the beginning of the early 1800's to the present.

Required Text and References:


Course Objectives:

Upon completion of the course, students will be able to:

A Demonstrate in-depth knowledge and proficiency of the history of photography including the following: technical advances, methods of taking pictures, major photographers and their works, and artistic movements within photography and their relationships to the major movements within the art world.
B Understand and demonstrate their ability to recognize and differentiate photographs and their methods of production by physical examination of historical daguerreotypes, ambrotypes, salt prints, albumen prints, cartes-de-visites, cabinet cards, stereoviews, gelatin silver prints, and digital media.
C Demonstrate their ability to critically analyze photographs by written critiques following a logical thought process of describing, interpreting, evaluating, and theorizing about the photographs.
D Demonstrate research skills with term papers using web-based, library, video, and print materials as reference sources.

Methods of Presentation:

A Lectures using slides with discussions of photographers and photographs presented.
B Hands-on examination of historical photographs, related materials, and equipment brought in by the instructor.
C Visual examination of historical and contemporary photographs through gallery/museum visits.
D Reading assignments and discussions pertaining to the textbooks.
E Analysis of critical writings to improve students' critiques and writing techniques.
F Critical writing sessions and discussions of the methods used to critique photographs.
G In-class critical writing sessions.
## Course Content:

<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Topic(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to the class. Discussion of grading, expectations, and readings. Discussion of what is art and what is photography? Read <em>Criticizing Photographs</em>. Keep One-Day Journal on how many images are seen in one day.</td>
</tr>
<tr>
<td>2</td>
<td>Discussion of how to critique and analyze photographs. Practice writing about one photograph just by describing it. Slide lecture and discussion on The Origins and Evolution of the Camera and the Inventions Leading Up to Fixing a Permanent Image. Read <em>History</em> Chapter 1 and Technical History: Part I.</td>
</tr>
<tr>
<td>4</td>
<td>Slide lecture and discussion of The Early Portrait Photographers: Cameron, Nadar, Brady, Hill, and Adamson. Critical writing session on one photograph by interpreting it. Reading in <em>History</em> Chapter 3.</td>
</tr>
<tr>
<td>7</td>
<td>Slide lecture and discussion of New Vision: Muybridge, Eakins and Marey, Blossfeldt and Jones, and Pictorialism: Brigman, Steichen, and Coburn, and Photo-Secession: Steiglitz. Reading in <em>History</em> Chapter 7. Field trip to The Getty Center and discussion with curator about current show.</td>
</tr>
<tr>
<td>8</td>
<td>Slide lecture and discussion on Social Documentation to 1945: Farm Security Administration, Lange, Bourke-White, Abbott, Hine, VanDerZee, Evans. Read in <em>History</em> Chapter 8 and Social Issues. Gallery/Museum Report #2 assigned.</td>
</tr>
<tr>
<td>9</td>
<td>Slide lecture and discussion on Modernism 1920-1945: Man Ray, Moholy-Nagy, Kertesz, Modoti, and Precisionism: Group f.64: Weston, Adams, Cunningham, Strand, and Blumenfeld. Critical writing session emphasizing evaluating and theorizing about one photograph. Read in <em>History</em> Chapter 9 and Technical History Part II.</td>
</tr>
</tbody>
</table>
VI. Methods of Evaluation:  (Actual point distribution will vary from instructor to instructor but approximate values are shown.)

Class Participation 5%
Written Gallery/Museum Reports Critical Analysis of Photographs 15%
Written 10 page Term Paper (research-based paper on a photographer or historic style/technique) 20%
Weekly Quizzes (quizzes with slide identifications) 25%
Mid-Term 15%
Final Exam 20%

A = 90% - 100%
B = 80% - 89%
C = 70% - 79%
D = 60% - 69%
F = 0% - 59%
Course Outline For
Photography 60

Course Title: Business Practices in Photography
Units: 3
IGETC Area: Not Applicable
CSU GE Area: Not Applicable
Date Submitted: September 2008
Updated: November 9, 2009
Transfer: CSU

I. Catalog Description:
Advisory: Photo 1

This lecture course examines the necessary steps that a photographer must take to start a commercial photography business. Relevant local, state and federal regulatory and taxing agencies and application forms, professional support services, general ledger accounts setup pertinent to photography, photographic business insurance needs, and employer obligations are discussed. Students will learn how to create a simple business plan applicable to photographic ventures. The course also examines issues of sound financial practices specific to profitability in commercial photography, paying particular attention to matters of copyright and image licensing, calculating cost of doing business, strategies for pricing image usage, and negotiating job fees.

II. Required Text and References:

III. Course Objectives:

Upon completion of the course students will be able to:
A. Write a simple business plan
B. Contact relevant local, state and Federal agencies and complete applications for business license, Federal Employer ID number, and state seller’s permit
C. Set up and keep a simple general ledger, with consideration for specific accounts related to work in photography
D. Apply for general liability insurance, equipment floater insurance, errors-and-omissions insurance, and riders for particular assignment purposes
E. Set up business banking accounts and credit card accounts, and establish credit with local
vendors
F. Calculate and set aside sales taxes and comply with regulations of the State Board of Equalization
G. Register images with the US Copyright Office
H. Calculate basic cost of doing business (CODB)
I. Articulate a logical and consistent personal pricing strategy based on CODB and image usage
J. Demonstrate successful negotiation techniques in order to enter into win-win negotiations for profitable freelance assignments and create clear and accurate estimates and invoices for assignment and stock photography based on negotiation outcomes

IV. Methods of Presentation:

- Lectures
- PowerPoint presentations
- Assigned readings and Internet research
- Supervised role playing.

V. Course Content:

<table>
<thead>
<tr>
<th>Percentage of Term</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.5%</td>
<td>The Business Plan</td>
</tr>
<tr>
<td>12.5%</td>
<td>Office/studio setup and local ordinance compliance</td>
</tr>
<tr>
<td>6.25%</td>
<td>Liabilities and insurance in photography</td>
</tr>
<tr>
<td>6.25%</td>
<td>Obligations as an employer</td>
</tr>
<tr>
<td>6.25%</td>
<td>Professional support services in photography</td>
</tr>
<tr>
<td>12.5%</td>
<td>Copyright, principles, importance, and registration of images</td>
</tr>
<tr>
<td>6.25%</td>
<td>Calculating a personal CODB and base fee for photography</td>
</tr>
<tr>
<td>12.5%</td>
<td>Pricing according to image usage</td>
</tr>
<tr>
<td>12.5%</td>
<td>Negotiating assignment and stock photography fees</td>
</tr>
<tr>
<td>6.25%</td>
<td>Creating estimates and invoices</td>
</tr>
<tr>
<td>6.25%</td>
<td>Wrap-up and final exam</td>
</tr>
</tbody>
</table>

VI. Methods of Evaluation: (Actual percentages will vary from instructor to instructor but approximate values are shown.)

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Evaluation Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>15%</td>
<td>Participation</td>
</tr>
<tr>
<td>10%</td>
<td>Business Plan, assessed by: review of written plan</td>
</tr>
<tr>
<td>15%</td>
<td>Completed statutory applications, assessed by: review of completed application documents</td>
</tr>
<tr>
<td>10%</td>
<td>Completed CODB/base fee for photography report, assessed by: review of spreadsheet</td>
</tr>
<tr>
<td>10%</td>
<td>Completed copyright registration, assessed by: proof of registration of student photos</td>
</tr>
<tr>
<td>20%</td>
<td>Usage/fee calculations &amp; mock negotiations/photographer-client role playing,</td>
</tr>
</tbody>
</table>

Page 139 of 219
<table>
<thead>
<tr>
<th>Percentage</th>
<th>Assessment Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Sample Estimates, assessed by: review of sample job estimates</td>
</tr>
<tr>
<td>10%</td>
<td>Exams</td>
</tr>
</tbody>
</table>

A = 90 – 100%
B = 80 – 89%
C = 70 – 79%
D = 60 – 69%
F = Below 60%

VII. Sample Assignments:

Business startup: Students will find and complete pertinent Federal, State and local applications for employer identification, business license, DBA and sales tax permit.

Copyright registration: Students will obtain and complete application forms for copyrighting photographs with the U. S, Copyright Office (both paper and digital submission forms for images in physical and digital form), determine optimal ways to prepare for submission images in both physical and digital form, and make the actual submission to the Copyright Office.

Calculating Cost of Doing Business: Students will prepare a spreadsheet to determine their cost of doing business and the basic fees they must charge to maintain profitability in photographic assignments and/or stock image licensing sales. The starting point for this calculation will be an evaluation of personal living expenses that will establish a personal salary; on top of this will be other salaries, employee benefits, taxes, facilities expenses, professional services, promotion expenses, new equipment and equipment maintenance, insurance costs, etc. Students will be required to calculate and justify an estimate of the number of working days per year or per month that can be billed.
Appendix 2

Statistics
### Photography Student Profile: Gender

#### Table: Photography Student Enrollment by Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Photo Average</th>
<th>College Fall 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>554</td>
<td>597</td>
<td>607</td>
<td>649</td>
<td>677</td>
<td>617</td>
<td>17102</td>
</tr>
<tr>
<td>Female</td>
<td>59.6%</td>
<td>59.1%</td>
<td>56.9%</td>
<td>53.7%</td>
<td>57.5%</td>
<td>57%</td>
<td>54.9%</td>
</tr>
<tr>
<td>Male</td>
<td>376</td>
<td>414</td>
<td>460</td>
<td>559</td>
<td>501</td>
<td>462</td>
<td>14036</td>
</tr>
<tr>
<td>Male</td>
<td>40.4%</td>
<td>40.9%</td>
<td>43.1%</td>
<td>46.3%</td>
<td>42.5%</td>
<td>43%</td>
<td>45.1%</td>
</tr>
<tr>
<td>Total</td>
<td>930</td>
<td>1011</td>
<td>1067</td>
<td>1208</td>
<td>1178</td>
<td>1079</td>
<td>31138</td>
</tr>
</tbody>
</table>

#### Graph: Photo Enrollment by Gender 2006-2010

The graph shows the enrollment of male and female students in the Photography program from Fall 2006 to Fall 2010. The data is color-coded with red for male and blue for female.
Photography Student Profile: Gender Photography vs. College

<table>
<thead>
<tr>
<th>Gender</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Photo Average</th>
<th>College Fall 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>60%</td>
<td>59%</td>
<td>57%</td>
<td>54%</td>
<td>57%</td>
<td>57%</td>
<td>55%</td>
</tr>
<tr>
<td>Male</td>
<td>40%</td>
<td>41%</td>
<td>43%</td>
<td>46%</td>
<td>43%</td>
<td>43%</td>
<td>45%</td>
</tr>
</tbody>
</table>

Enrollment by Gender
Photo vs College

- Female:
  - Photo Average: 57%
  - College Fall 2010: 45%

- Male:
  - Photo Average: 43%
  - College Fall 2010: 45%
# Photography Student Profile: Age

<table>
<thead>
<tr>
<th>Age</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
<th>College Fall 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 or younger</td>
<td>232</td>
<td>248</td>
<td>280</td>
<td>333</td>
<td>371</td>
<td>293</td>
<td>10228</td>
</tr>
<tr>
<td>Age</td>
<td>25%</td>
<td>25%</td>
<td>26%</td>
<td>28%</td>
<td>31%</td>
<td>27%</td>
<td>33%</td>
</tr>
<tr>
<td>20 to 24</td>
<td>238</td>
<td>289</td>
<td>298</td>
<td>358</td>
<td>322</td>
<td>301</td>
<td>11470</td>
</tr>
<tr>
<td>Age</td>
<td>26%</td>
<td>29%</td>
<td>28%</td>
<td>30%</td>
<td>27%</td>
<td>28%</td>
<td>37%</td>
</tr>
<tr>
<td>25 to 29</td>
<td>153</td>
<td>165</td>
<td>159</td>
<td>171</td>
<td>167</td>
<td>163</td>
<td>4017</td>
</tr>
<tr>
<td>Age</td>
<td>16%</td>
<td>16%</td>
<td>15%</td>
<td>14%</td>
<td>14%</td>
<td>15%</td>
<td>13%</td>
</tr>
<tr>
<td>30 to 39</td>
<td>198</td>
<td>178</td>
<td>197</td>
<td>201</td>
<td>182</td>
<td>191</td>
<td>3107</td>
</tr>
<tr>
<td>Age</td>
<td>21%</td>
<td>18%</td>
<td>18%</td>
<td>17%</td>
<td>15%</td>
<td>18%</td>
<td>10%</td>
</tr>
<tr>
<td>40 to 49</td>
<td>69</td>
<td>74</td>
<td>72</td>
<td>84</td>
<td>82</td>
<td>76</td>
<td>1372</td>
</tr>
<tr>
<td>Age</td>
<td>7%</td>
<td>7%</td>
<td>7%</td>
<td>7%</td>
<td>7%</td>
<td>7%</td>
<td>4%</td>
</tr>
<tr>
<td>50 or older</td>
<td>40</td>
<td>57</td>
<td>61</td>
<td>61</td>
<td>54</td>
<td>55</td>
<td>944</td>
</tr>
<tr>
<td>Age</td>
<td>4%</td>
<td>6%</td>
<td>6%</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
<td>3%</td>
</tr>
<tr>
<td>Total</td>
<td>930</td>
<td>1011</td>
<td>1067</td>
<td>1208</td>
<td>1178</td>
<td>1079</td>
<td>31138</td>
</tr>
</tbody>
</table>

![Photography Student Profile: Age](chart.png)
## Student Profile: Age

### Photography vs. College

<table>
<thead>
<tr>
<th>Age</th>
<th>Average</th>
<th>College 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>19 or younger</td>
<td>292.8</td>
<td>10228</td>
</tr>
<tr>
<td>19 or younger</td>
<td>27%</td>
<td>33%</td>
</tr>
<tr>
<td>20 to 24</td>
<td>301</td>
<td>11470</td>
</tr>
<tr>
<td>20 to 24</td>
<td>28%</td>
<td>37%</td>
</tr>
<tr>
<td>25 to 29</td>
<td>163</td>
<td>4017</td>
</tr>
<tr>
<td>25 to 29</td>
<td>15%</td>
<td>13%</td>
</tr>
<tr>
<td>30 to 39</td>
<td>191.2</td>
<td>3107</td>
</tr>
<tr>
<td>30 to 39</td>
<td>18%</td>
<td>10%</td>
</tr>
<tr>
<td>40 to 49</td>
<td>76.2</td>
<td>1372</td>
</tr>
<tr>
<td>40 to 49</td>
<td>7%</td>
<td>4%</td>
</tr>
<tr>
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</tbody>
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**Graph:**

- **Blue bars:** Photo: Average 2006-2010
- **Red bars:** College 2010

---

Page 145 of 219
## Photography Student Profile: Race/Ethnicity

<table>
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<tr>
<th>Ethnicity</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
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<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
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### Photo: Ethnicity/Race by Year

![Graph showing the change in ethnicity/race by year](image)

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<th>Ethnicity</th>
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<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
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<tr>
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<td>6</td>
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<td>396</td>
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Student Profile: Race/Ethnicity
Photography vs. College

Photo: Reported Ethnicity/Race
2006-2010 Average

College: Reported Ethnicity/Race 2010
Photography Residency Status

<table>
<thead>
<tr>
<th>Residency</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
<th>College Fall 2010</th>
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<tr>
<td>Total</td>
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<td>1067</td>
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<td>1178</td>
<td>1079</td>
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</table>

![Photo: Residency by Year](image1)

![Residency: Photo vs College](image2)
## Photography Student Profile: Educational Goals Transfers / Certificates

<table>
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<th>Educational Goal</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
<th>College Fall 2010</th>
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</thead>
<tbody>
<tr>
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<td>485</td>
<td>474</td>
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<tr>
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<td>11%</td>
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<td>7%</td>
<td>10%</td>
<td>7%</td>
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<tr>
<td>Total</td>
<td>930</td>
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<td>1067</td>
<td>1208</td>
<td>1178</td>
<td>1079</td>
<td>31129</td>
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</table>

### Photo: Educational Goals Transfers, Degrees, Certificates by Year

- **Transfer**: Blue bars
- **AA Degree**: Red bars
- **Certificate**: Green bars

<table>
<thead>
<tr>
<th>Year</th>
<th>Transfer</th>
<th>AA Degree</th>
<th>Certificate</th>
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<td>Fall 2008</td>
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### Photography Student Profile: Educational Goals

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</table>

**Photo: Educational Goals (Average 2006-2010)**

- Transfer: 49%
- AA Degree: 12%
- Certificate: 10%
- Career Objective: 10%
- Educational Development: 6%
- 4-yr Student: 3%
- Unreported: 2%
Photography Student Profile: Educational Goals

Photo: Educational Goals by Year

- Fall 2006
- Fall 2007
- Fall 2008
- Fall 2009
- Fall 2010
## Photography Student Profile: Educational Status

<table>
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<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
<th>College Fall 2010</th>
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<td>1208</td>
<td>1178</td>
<td>1078.8</td>
<td>31138</td>
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</tbody>
</table>

### Educational Status: Photo Program 2006-2010

- **Not a High School Graduate**
- **HS Graduate or Equivalent**
- **Associate Degree**
- **Bachelor's Degree or Higher**
- **Unknown**
Student Profile: Educational Status
Photography vs. College

Educational Status:
Photo Program Average
2006-2010

- Not a High School Graduate: 3%
- HS Graduate or Equivalent: 70%
- Associate Degree: 27%
- Bachelor's Degree or Higher: 3%

Educational Status:
Overall College 2010

- Not a High School Graduate: 3%
- HS Graduate or Equivalent: 82%
- Associate Degree: 12%
- Bachelor's Degree or Higher: 3%
Photography Student Profile:
Full-time / Part-time

<table>
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<th>Fall 2009</th>
<th>Fall 2010</th>
<th>Average</th>
<th>College Fall 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part-Time</td>
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<td>697</td>
<td>712</td>
<td>768</td>
<td>747</td>
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<td>67%</td>
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<td>63%</td>
<td>66%</td>
<td>64%</td>
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<tr>
<td>Full-Time</td>
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<td>314</td>
<td>355</td>
<td>440</td>
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<td>36%</td>
<td>37%</td>
<td>34%</td>
<td>36%</td>
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<td>1067</td>
<td>1208</td>
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<td>5394</td>
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</tbody>
</table>

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**Photo Enrollment**
Full/Part Time by Year

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<td>3</td>
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<td>440</td>
</tr>
<tr>
<td>5</td>
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</table>

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**Full/Part Time**
Photo vs College

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<th>College 2010</th>
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<tbody>
<tr>
<td>Part-Time</td>
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</tr>
<tr>
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<td>64%</td>
<td>36%</td>
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</table>
Photography Student Profile: Course Completion Rates

<table>
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<th>Fall 2006</th>
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<th>Fall 2008</th>
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<tr>
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Course Completion Rates 2006-2010

Course Completion Rates Averages 2006-2010
Photography Student Profile: Degrees / Certificates Awarded

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Degrees / Certificates Awarded 2006-2011

Degrees / Certificates Awarded 2006-2011

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Photography Student Profile:
Course Retention Rates

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Appendix 3

Transcripts of Advisory Board Meetings

March 2010

Present:
Robert L. Jones, Department Chair
Ford Lowcock
Bob Ware
Carlota Bennett, Dept Secretary
Anthony Nex, Commercial Photographer
Hervé Grison, Director of Photography, Mattel
Naoe Jarmon, Photographer, SMC Alumna
Astor Morgan, Photographer
Ethan Pines, Advertising & Editorial Photographer, SMC Alumnus
Christina Peters, Food Photographer, APA Board Member
Andrea Stern, Photographers’ Rep
Eric Joseph, Sr. VP, Freestyle Photographic Products
Robert L. Jones, Chair, welcomed the guests and expressed that the purpose of the meeting was to gain feedback and get some idea on where our photo department is headed in terms of our needs and how we can best address those needs.

Jones: Do we want to infuse new things? Or, do we need to develop new classes? Given that money is an issue and with the trend toward electronic and digital technology, it is difficult for the department as it is so costly. Last year our repairs came to just short of $31,000, up from $8,000 - $10,000 annually before introducing so much digital equipment. We need to keep that issue in mind when discussing any ideas.

Lowcock: We would like to know from all the photographers present what you need when you hire employees. What are photographers’ needs today?

Jones: SMC Photography has about 1200-1300 students, of which 700 students in introductory courses are the photo department’s base, and another 500 or so are going on to study to become commercial photographers.

Pines: You already graduate too many photography students. (Laughter) Seriously, can you teach them how to price their work well so as not to damage the industry?

Joseph: I know about the VTEA funding and SMC’s reputation as a photography school. SMC is the school that all two-year colleges aspire to be. The curriculum is well
rounded. Video is probably the next convergence. Different equipment purchases will become necessary: continuous lighting sources, HD video equipment. I attended a Society for Photographic Education panel discussion about analog/digital balance. The darkroom is still a profitable business for Freestyle. The analog/digital argument is over. Every school knows the darkroom is a standard and that it’s necessary. Valuable lessons are learned in the darkroom. Certainly, all photographers need to learn digital, but the darkroom is still a critical component for schools all over the world.

Grison: Video is the key right now. It doesn’t have to be stills vs. video. It’s a package with digital. It takes a while to understand the mechanics of video, becoming familiar with the roles of art directors, all the people you work with. It’s difficult getting started, but being “in there” working any job is a way to get started. Going straight from school, students have a certain eagerness and willingness to experiment, but they need to understand that there is a difference in energy and motivation required to get it to happen. Motivation and positioning themselves is important. Students don’t seem to understand that they need to prove themselves to get a job. They have expectations that school automatically prepares them for work.

Jones: SMC students have an age range of between, 25 to 46, and that is the norm at SMC. Certainly the older students are more motivated than the younger ones. They are motivated when they leave the program.

Katzka: It’s a societal problem, a young generation of “entitled” workers. Older workers in the real world tend to be punctual, willing to work hard; young workers tend to show up late and expect to be paid high salaries for entry-level work.

Jarmon: I was a know-it-all at 18 (“I already know this stuff; you have nothing to teach me”), but now at 36 I understand the business from both sides of the employer/entrepreneur table. There is a business component to photographic success I didn’t appreciate when I was younger.
Jones: There is a cultural divide between older and younger people that is as simple and profound as not being able to communicate or agree on basic concepts like “half-past-ten” vs. “ten-thirty”.

Pinner: As a photographer for a large, corporate entity, I know that branding is important. At Boeing, there’s a huge focus on, “Our brand is X.” Sub-brands are struggling because of this. Photographers are constantly trying to differentiate themselves from their competitors in terms of vision, but clients are not necessarily responding to individuality but are looking for photographers who can help them realize their own, branded ideas. So it’s important for photographers and creatives to be able to execute other people’s concepts. Photographers want to do things with their own spin, and it is hard for them to check their egos at the door and do things the way the client needs them done.

Moeller: What other type of employee besides “photographer” does SMC Photo produce for the workforce? Our company hires many people with photographic backgrounds, but who are retouchers, digital image editors, etc. As an example of scholastic failure I had an employee who had never seen or worked with Capture One Pro software, which is an essential professional tool. Our business, which is essentially a digital film lab, does not see a steady supply of well-trained digital technicians. What are the classes at SMC that teach digital lab techniques, digital workflow and digital tech, post-production to train non-photographers in the field?

Jones: By the end of course of study at SMC, only a handful of students graduate as photographers due to attrition or students leaving the program early to take jobs.

Moeller: What are the majority of students getting from your program that trains them in the photographic support services? I understand that the college can’t afford all manner of equipment, but arrangements can be made with businesses like DF to access facilities and equipment in conjunction with curriculum.
Lowcock: Are there specific software and equipment that we do not currently teach but need to in order to prepare students for real world work?

Group: Capture One Pro. Cost may be a factor here. Capture One Pro is available in a free, limited version.

Moeller: Do you have specific learning tracks for workflow, assisting, retouching?

Ware: Is the Adobe Lightroom course sufficient as a basis for learning workflow and moving into the working world.

Group: Yes. Also should consider C1 Pro, Photo Mechanic (AP uses it).

Grisone: LR is good; it teaches not just capture but complete workflow.

Astor: Art Center College of Design feels that LR is displacing Photoshop for photographers.

Moeller: C1 Pro is standard on most of our sets, but much of this software is similar. Acquiring software from manufacturers is not too hard. Leaf will give you a copy of C1 Pro for every Leaf back that SMC owns.

Morgan: Students coming out of school need to understand the commercial value of their work, need to know how to bid jobs well and for the right prices. Those who come out of school to work as assistants need to understand that attitude is a key factor. Showing up on time, being willing to work hard and well, are critically important. Students need to know how to interact with clients, models, and photographers. Students need to be taught not to showboat on the job.

Moeller: In the past a digital tech was paid $400 to $500 a day and it remains the same today or slightly less, twice what the first assistant was paid. There is a lack of
etiquette on sets that seems to stem from the level of responsibility attached to this prestige job. On the East Coast digital techs tend to be freelancers; in LA they are more likely to be employees of a company like DF. There are a lot of “digital techs” who proffer their services as retouchers, and so on, but whose knowledge of Photoshop is less than it ought to be. They hurt everyone.

Nex: The tendency is to pull back on digital techs because of the people that jacked their rates way up when they had very limited knowledge and skills. In the downturned economy, their rates have plunged. Now they are regarded as just assistants, but with knowledge of C1 Pro, how download a CF card, set up a PDF. You need to teach those basic skills.

Lesko: Students should have a pricing guide. Blinkbid is developing pricing guide software that delineates ranges of prices. There’s a low point and a high point and a range between. In beta testing we discovered that few young people understand the commercial worth of their photos.

Jones: SMC Photo now has a business class which focuses on pricing. Can you provide us with a list of the etiquette issues?

Ware: The business class takes an approach from the standpoint of fear, all the things we are afraid to do but should be doing. It starts out by teaching students how to set up a checking account, get a business license, get permits, collect sales tax and turn it all into a business. Students have to copyright a body of images, and this is part of the grade they receive. They have to develop two spreadsheets: one for cost-of-living expenses and another for the costs of running a studio or home business, phone lines, ISP’s, etc., and try to get from that a sense of the bottom line for pricing their work. They have to join ASMP. They get the ASMP business practices book, which we use as a text. The class talks about values and negotiations and discusses these from a client’s point of view as well as the photographer’s.
Pines: Undercutting is still an issue. A job has a certain monetary value in the client’s eyes, and coming in low just because one’s cost-of-living is low is not good for a business because the client has an expectation for the work. How do you know a job’s worth? It’s largely the result of experience in the marketplace.

Ware: The course tries to use these spreadsheet figures as the basis for establishing a price below which the photographer can’t do the job and needs to pass on it.

Peters: There’s a great need to educate clients, especially small clients. How much time do you want to spend saying no to a job? Is estimating covered in the class?

Ware: Ford and Larry do in their advanced classes, usually taken after the business class.

Stern: I’ll volunteer to help show how bids are done.

Ware: The business course examines pricing guide software, Blinkbid estimating software, and uses several business practices texts.

Moeller: The business is going to change. We are at the point of that change. Video introduction is imminent. Photographers also shooting video need to start thinking of themselves as content creators in whatever medium is relevant.

Grison: There’s a very small window of opportunity here with video and storytelling in video language. Not a lot of people understand the language of motion. Video convergence is part of the evolution of the marketplace, and videographers are not going to let still photographers in if they can help it. We need to teach storytelling, video language.

Graves: We’re seeing more requirements for content creators because video is
where it’s going.

Moeller: The ability to tell a story is critical.

Graves: Concentrating on technology is the wrong way to go because video is going to be the thing, but the technology is going to change quickly. We should not get mired in any single technology, but should concentrate on teaching students to tell stories. Students must bring their voices to the client, learn how to convey emotions.

Jones: We’re not trying to get the latest, greatest gear, but want to know what is the minimum we need to have in technology.

Graves: You can get sucked into the technology so easily.

Moeller: There has to be a balance. Not all 1300 SMC students are going to be photographers. Students will peel off into other technical avenues of the business. There are different tracks that need to be addressed. Maybe students should be able to go through an industry support track or business skills track or marketing track.

Graves: Agree, but that’s a different area of photography. If you want to be a photographer, it takes a slightly different approach that really focuses on aesthetics and content.

Lowcock: This is a part of the advanced classes.

Graves: It should be a class in itself. At Art Center I had courses under James Woods that concentrated on telling a story, not on technique.

Lesko: What about a short screenwriting class so that students know the three-act story structure?
Nex: Trends are going toward multi-media, and publications are a short-term thing. iPad-like devices are coming, and this is the critical future.

Katzka: You need to look at the state of the industry now. Large, expensive TV commercials are on the way out. Smaller, demographically/psychographically targeted commercial messages are the next wave. Students have to know how to drive a story. TV is going out … why do we even need one anymore? How do we tell stories online?

Moeller: There are only so many hours in a working day. If more, smaller scale productions are to be the norm, this means clients are consuming more of the photographer’s day. How do you be more productive in a shoot day? Most of the work in the near future will be done in newer ways and students need to know this.

Katzka: And you won’t be competing just with the person next to you, but with content creators in China… There will be new ways of doing things, new opportunities, and students need to learn about these.

Grison: Photographers have to focus on content and what’s the best delivery mode for it. Sometimes just a few seconds of video are required to show how something works. Building a story is very, very important; it’s not just the still “money shot” but how you build to the money shot. Still photographers are unaware of this dynamic. The workforce needs that kind of video-aware person to hire.

Lowcock: Our video class is designed to be a still image with supporting video content. This video portion of the class supports the still image and creates a new, low-cost way to do that.

Ware: It sounds like the people around the table are saying it should be the other way around, that video narrative is key and still photography should support that.

Moeller: Nothing replaces the still photo for a particular kind of impact, and
pulling frames from a video doesn’t have the same effect.

Dohrmann: What happened to the notion that you could just point a Red Camera at a scene and pull frames from that? That sort of went bust, didn’t it?

Moeller: It was hype.

Graves: If viewed online, frames from a Canon or Red look equally as good as your cell phone photo.

Morgan: I would disagree on some level.

Strick: They are also distinctly different ways of seeing things: Peak moment vs. moving in all directions at all times, hedging your visual bets. Still photographers understand peak moment better than videographers.

Pines: Films don’t pull frames for their posters.

Strick: They could. That’s the fear.

Pines: But they don’t. They want a beautiful composition with elements from the film.

Nex: It still comes down to lighting and perspective, vision and direction of talent. Whatever technology you’re using, it still comes down to these basics. This needs to be addressed, with the addition of storytelling and bigger vision of time-line.

Graves: The attention to detail within the frame that still photographers bring to the shoot is different from the approach of the videographer. The careful decisions are better. In future, still photographers will bring their vision to motion photography.
Moeller: It would be a great theoretical discussion to address the chasm between film and TV guys. Skills are still a very important part of the business. Videographers are not likely to step down to taking stills.

Pinner: From a corporate point of view, the clients all want fast work. They have a video rate and a photography rate. Used to be, send a videographer and a photographer. Now they want to send one guy with both kinds of camera. The photographers are more ready to pick up a video camera than the other way around.

Moeller: Is a photographer doing video just a discount coupon?

Grison: That's another story. What's important is, do you know how to be expressive, to use the language? It is important.

Pinner: This is an opportunity more for photographers than for videographers. In video everything is designed around the crew, whereas in photography, everyone has had to do everything at one time or another. Still photographers are more prepared to take on video than videographers are to do stills.

Moeller: This is a great opportunity for well-rounded photographer to step up to video.

Joseph: Timing is critical. From a curriculum development standpoint, the Photo Department needs lead times of up to a year. Photography as an industry has changed and is continuing to change rapidly, and we are all speculating about what it’s going to be in the future. Photography is marketed as being “better, faster, and cheaper.” But that’s not true from the educational side. Schools have to replace digital equipment every other year and that’s a huge expense. Some classes will go out of date before the curriculum is done and approved. In a world of attitude that somewhere in the video stream lies a still frame that is the money shot, the standard of expectations for photography has been lowered to “just good enough.” The business is changing all the
time and keeping up with the changes is very hard to do.

Ware: New course lead-time is at least three-quarters of a year, and you have to teach it for about a year to figure out if it’s OK, what the bugs are, what needs to be changed.

Moeller: Can course modification be done?

Ware: Yes, but it’s still a time issue. Course modifications take about a half-year.

Strick: Economics on the web are that video is worth about seven times as much money in ad rates as stills. There is pressure for video.

Moeller: The demise of still photography is overplayed. While things may change, stills will be around. Changes will be rapid, but maybe not within the time frame of a year.

Joseph: Just realize that nothing is actually going to disappear. It’s just going to meld. History shows that everything changes, and standards are going to find their own level. We need to give students the confidence they need to succeed.

Nex: Given the need to keep up with rapid change and, given that it takes so long to implement new curricula, is there some way to keep a curriculum for a class a little more flexible? If you had a class that brought in a new presenter each week and gave an assignment, would that not provide the flexibility to adapt?

Jones: The problem isn’t logistics, but rather damage control, trying to undo the harm from discouraging statements from presenters. (Laughter) Seriously, there are ways to bring people in as part of an advanced class and tweak the course content without having to go before the Curriculum Committee.
Nex: Well, this would address the need of any institution to keep itself from being too insulated from the actual marketplace. It would bridge the gap between the student progressing through the program and getting into a job.

Moeller: Go further, where’s the next job? The careers paths are there, and the connections, that’s part of getting the local schools into the community.

Lowcock: The businesses’ needs and the students, how do we bring them together?

Nex: What’s to stop you if you have this sort of class from bringing (Jon) in and having him say, these are the jobs and the skills we need? This is how we do things; this is our workflow, and so on. Or have Andrea come in and say, “My job as a rep is to identify talent and get that talent hooked up with buyers, and to do the bidding and the preproduction of the job. And your assignment is, here’s a couple of layouts, and I’d like to see bids based on these, and not just numbers, but what are your approaches to solve these sketches and turn them into images?”

Andrea: I wish schooling taught who the people are on a job, the art buyer and the craft services. I never have inquiries from interns. It’s weird. We need students to learn through internships. Students should get a feel for the rediscovery process that photographers need. Photographers need to reinvent themselves constantly.

Strick: I taught a “creative vision” class at Art Center, and it had business an element in it, but it was mostly about, is there a vision here? What is this portfolio in service of? There was an attempt at giving back to students the sense of vision that they had when they started school. The ones who have a vision are the ones who stumble through. Do they do a project during the terms? Do you teach them what a contract looks like? Does the student still have vision? Can they make a cold call? Rehearse this in class. They need a sense of continuity.
Pines: The SMC program is predominantly technically oriented. You need to teach vision, concept, fine art, personal vision, theory. The UCLA Extension program is reputedly not about technique at all, but entirely about concept, vision, what do you have to say? This is lacking at SMC.

Jones: We are a two-year program and don’t have the luxury of spending a full year on concept. The State of California designates what we do. What they ask for is what we have to do.

Lesko: Do students have to do any sort of treatment? Here are the boards, how are you going to execute the shot?

Ford: In the video class. We could invite Lou to give a talk … maybe as a precursor to a video class.

Lesko: Is there any collaboration with any other department?

Jones: Yes, with the Graphic Arts department in the beginning portfolio class.

Graves: Students need to learn how to schmooze a client, what the motor home is for, who to hire for catering. These are the real-world things Andrea is talking about. These are the sorts of critical things you wish you didn’t have to know. The business side wasn’t taught to anyone, and you really need those things if you really hope to become a photographer.

Jones: The problem is, we only have two years. We only teach basics. The advanced class has an essay that requires writing about what a job costs.

Graves: But we’re not talking about all 1300 students. In the end, there are only six students who matter. Can’t you take them aside and say, here are the things you really need to spend a little more time on?
Jones: In the advanced portfolio class, we give them a budget for a shot, what are the things that should be included? We can add some of this information to that class.

Stern: Do they know what a rep is? A location scout? A producer? Do you even mention this?

Ware: Yes, it is at least mentioned.

Jones: Yes, in the portfolio classes.

Stern: Do they know who an art buyer is?

Jones: Well, sort of.

Nex: Do art buyers ever come in and talk?

Jones: No.

Stern: I've already talked to one. She can come to the next meeting.

Nex: Have an art buyer come to talk to a class.

Jones: Hearing it from outsiders like you means more than hearing it from their teachers.

Stern: Do you have an internship program?

Lowcock: Yes. But students don’t seem to want an internship.
Nex: I’ve had APA photographers contact me looking for interns, and I put them in contact with Ford. A number of pros pick up on SMC.

Graves: Independent study was key for me in school. Find the guy who does what you want to do, and study him and with him. Do you have IS programs?

Lowcock: Yes.

Moeller: From the photographers, from the creators at this table I’m hearing that they want more of the curriculum to be creativity focused or development of vision focused. My suggestion: does the department run like a photo business? Is there a standard for every class for photo submission? Does everyone turn in their work the same way? Does everyone get a critique the same way?

Ware: No, but some elements of this are becoming standardized.

Moeller: If you have to move something out of the way to get more creativity and focus on personal development, then the tech should be more naturally picked up as one moves through the classes. And that means the teachers and the classes should operate more like a photo business.

Jones: I think we do build on that, but if you came in to teach a Photo 1 class, you’d find you’re not building on anything. You have to teach little hole, big hole before they’re going to get anyplace beyond that. (Laughter)

Moeller: We started off earlier talking about software tools, different tools. The point is, this is the way you’re going to submit your work, and then we can talk about creativity. If you’re not operating consistently across the board on things like photo submission or production assignment…

Jones: We are doing some of that.
Ware: There is, for instance, a universal file naming convention for files that everyone has to use at all levels.

Moeller: Students need to pick this up, or they’re going to be marked down for that.

Jones: We are doing that, but part of the problem is that in a two-year program, Photo 1 is not really where the program begins. Because that course is transferrable to CSU and UC we have Design and Architecture students and those who just want an easy photo class, and then freak out in week three when they realize it’s much more work than their chemistry class. The program really begins at Photo 2 and above, once they get into labs.

Christina: Do your students finish and know they’re green, or do they come out and it’s shocking to hit the world, that they can’t even get a job assisting?

Ware: I think they can hit the ground running. Aspects will be shocking.

Christina: Or do they think, “I can just get a job?”

Jones: I don’t think they’re as cocky as most.

Christina: I think most students are shocked.

Jones: I think because it’s a two-year program, they are more likely to feel that they are not quite ready. I don’t think that’s bad.

Morgan: I’ve heard it said that every person that graduates from Art Center is a photographer. That’s the shock part. They have a long way to go.
Jones: Well, we’re not Art Center.

Morgan: Question. I know it says here in what you wrote that you are a two-year program, you have an end point, at the end of two years, based on state law, the program will have sufficed, and you get the AA degree. But, you’ve said the program really takes about three years to complete. Given how many things there are to learn, is there some secondary program?

Jones: Here’s the problem. We can probably design as many elective classes as you want, but where do we put them? We have to build a structure. Students with no background want to jump immediately into advanced classes, and with too many electives, how do we direct students in a way that doesn’t dilute the program? Students want to jump up too fast. The two-year program chokes us. It would be great to add a creative class or a digital tech class. We just can’t do it.

Ware: State budget decrees what we can do. The College has to prioritize resources. Every semester we know how many hours we can teach. If we want to bring in a new class, something on this paper has to go.

Jones: Every winter we traditionally have about 17 sections. This winter, three classes. Why? No money. What we can do, possibly, is really look over what we can do with some of these individual classes. Maybe offer them once a year. We can’t offer them every two years, or we’ll miss an entire crop of students. We try desperately to believe that if we give them the technical information, at least you can’t do what you want if you don’t know how to do it. We try to incorporate the reality of the business in some of our advanced classes. But, because we’re not a four-year program, we’re limited.

Christina: Students really need to know about production – what to do and what
not to do. When I got out of school I had the technical stuff down, but I didn’t understand production. So I took it on myself and assisted thirty-five different shooters for two years to learn. A class can’t do that, but an internship can. Internships are valuable in this sense. But, internships can be bad if you aren’t exposed to the actual photography side and only do office work. And, of course, there is the occasional problem of photographers who simply exploit interns, and that needs to be monitored.

Morgan: Occasionally you do get the photographer who just has students filing papers and never takes them on a shoot. Make sure there’s a trade-off, that at the end of the day the intern has learned how to set up an octobank or has been taken on a shoot.

Joseph: I go to a lot of these meetings, and I hear the exact same discussions. At two-year schools there’s always compromise.

Jones: I think that our students, unlike those from four-year schools, don’t come out thinking they know everything.

Joseph: The quality of the people at this meeting is far beyond anything I have ever seen at any other meeting and it shows the strength of this program. At other schools they are often simply trying to decide whether they should buy a new camera, should they have business classes, should they have a photo history class? The level of instruction I see here is far beyond that of other two-year colleges. Other schools don’t have this. I think running a program is like running a business. You have to differentiate yourselves from your competition, attract students who are your customers to your department. I think you’ve done a good job at this. The network of graduates is amazing. When I go to these other meetings, they go, “Well, we teach them stuff. We think they get jobs.” I ask, “Have you had people graduate from your program who become photographers?” They say, “Well, we think so, we don’t keep in contact with them. They just leave.” You guys do keep track of them.
Lowcock: We have to track everyone for Federal funding. We have a list of about 400 alumni. We keep them involved by sending them our newsletter every semester, inviting them to exhibit their work in alumni shows every couple of years, sometimes come in as speakers, hire interns, and so on.

Moeller: Do you have a concern about lowering enrollment, or do you still have students lining up to get in?

Lowcock: We still have more students than we need, but we have fewer classes because of the budget cuts. The remaining sections are over-impacted, over-populated. We could grow if the money were available.

Along the lines of satisfying Federal funding requirements, what are some of the job titles that our interns and grads are getting when they come to work for you? The Feds want to know that our grads are getting jobs and making money in photography. They want to see that their expenditures on our program are paying off.

Ware: And it would be very helpful to get feedback from you on things like wages, because most of the numbers that Federal and State agencies rely on do such things as categorize stenographers and photographers in the same classification. (Laughter) Well, they share six letters in common. (More laughter). Seriously, the upshot is that we get statistics showing the average income for photographers to be about $18 an hour. And then when you’re asking for major funding you tend to get people asking, why should we give a lot of money to anybody who’s only making $18/hr. and not paying all that much back in taxes?

Jones: Plus, the other piece of that is, they want us to tell them that 9 of our grads went to Boeing, and 14 went to Mattel, and 26… That's not the way this business works. Where are your people working? What day of the week are we talking about? Monday or Wednesday?

Peters: Freelancers…
Jones: Yeah, but that's a dirty word. They don't want to hear that.

Nex: They have their own business.

Jones: It's assumed there's no money in freelancing.

Jones: Let me just say this. I'm in love with what's going on here. We can take small pieces of what you're already giving us, apply those to classes we already have, and we can start working on that. And we would love it if there were a way to get somebody from food photography, or a rep to tell students there's money to be made in that business. If you people could work out a way in advance for us to be able to bring in, say, three of you or your colleagues and give a series of talks to our advanced classes about what you do and how your businesses work…

Moeller: Recognition in business is good. How do you guys feel about your portfolio on the web? Am I going to be impressed?

Jones: Not in mine, you're not.

Moeller: But you teach a course that teaches photographers and creatives how to put themselves out there and display their work. Why don't you guys do that as a department, as a commercial business? And I know, resources…

Lowcock: Have you looked at our department web site? It's pretty nice. We've recently revamped the whole thing.

Moeller: You appeal to us as business people. You know, we'll always jump on board if Apple Computer wants us to play. They have the best brand in the world. That's the same goal for SMC, and that's to get every business proudly affiliated with, or support, SMC. And we can help you get there. But that shingle outside is pretty
important in photography.

Graves: You mean, what are their fine art work and photography, their portfolio?

Moeller: You say you do these exhibits in your gallery every year, but the bottom line is, when we first started talking several years ago, it was a surprise to find out that SMC is second or third or maybe even first sometimes as a well-known photography school in this area. It’s a big school. That surprised me. Maybe that shouldn’t be so surprising. Art Center has been brought up here a million times, Brooks a couple of times. I got educated on Art Center, and then, really, SMC? I live four blocks down the street and didn’t know this.

Morgan: One of the things we did in APA was put links to the board members web sites, so that if someone is interested in APA, they can see the caliber of the organization.

Nex: I don’t think a photographer’s work is litmus for their teaching skills. You can have great photographers who are not very good teachers, and good teachers who don’t necessarily have great portfolios. But I think if you put a great face on the department web site—a great splash screen—here are the works of our students, our teachers, our alumni, the people we work with—and brand and market yourselves better, it would bring up the whole level of perceptions and students, and will feed itself.

Pinner: Are you talking about individual or organizational branding? The corporate entity know as the SMC Photography Department is what you’re referring to, more than showcasing Jones or Ford or Bob, establishing a corporate sort of feel.

Moeller: Somebody said it, it’s a business, and you have enough students. But having enough students, that’s not sufficient anymore. You need to put out the good feelers and the vibes, basically appealing to other businesses.
Nex: That would help with appealing to commercial photographers, corporate in-house photographers that hire in, and at the same time would appeal to prospective students, administration, other entities that may control your purse strings, organizations like the MAC Group that have grants to give. They’re aware of you, but the more impressive you make it, the more it will help your curriculum and your students.

Jones: Unfortunately, one of the problems that’s difficult for us to overcome is we’re a two-year school.

Moeller: But I think you already have all this.

Jones: No, what I mean is people who are helping, like the MAC Group, lean toward the four-year schools because it’s a degree school.

Nex: But you have the advantage that you’re a non-profit. One of the reasons Mark Bender liked SMC as opposed to Brooks, or Art Center, or Art Institute of Hollywood, it’s better for them from a corporate standpoint to make a donation to a non-profit.

Peters: I never knew there were 1200-1300 students here! If they knew how many photo students are here, hello!

Nex: Some of them do.

Joseph: I think SMC is highly regarded. Yeah, they talk about Art Center and Brooks, but they also talk about SMC. But, synthesize down to Jack Welch’s idea that 90% of the market is not enough. While I think you’ve done a good job, there is always room for an extra step and raise the bar even further because you are in control of that bar.

Strick: Branding a department is great, but how much is this kind of flash worth?
Moeller: The benefit would be in more job placements by raising awareness, more benefit by greater interaction with the professional community.

Strick: Isn’t specific outreach more important?

Nex: There are a lot of combinations. It’s a relatively simple thing to do. A lot can be done in a simple way.

Pinner: SMC needs metrics more than anything else. At the state and federal level, you need to show, I don’t know, 400 jobs.

Jones: We don’t need more students. We need to get a higher caliber of student.

Strick: Is there any provision for continuing education, a higher order of magnitude thing, post-graduate program, Extension or some such thing that would appeal to professionals?

Jones: The problem with Extension is, the whole world can enroll. They just come in from the street. We need control. We have no control on who takes the Extension classes.

Graves: So, you have a portfolio review, and you keep 1300 students?

Ware: No, no. That’s where we differ from a private school. There is no portfolio review, no pre-qualification for the program. In fact, most of our students are seduced into photography when they take Photo 1 for other reasons.

Jones: Another issue: it’s OK for you—not having done any photography, not knowing anything, owning a little point-n-shoot camera—to decide to take the advanced
portfolio class. You can't be stopped from doing that. College-wise, you can't be stopped from doing that. (Shocked laughter). There are, of course, ways to discourage that, but we can't enforce pre-requisites.

Lowcock: The pre-requisites are there on paper, but you can't enforce them.

Ware: We just carry a really big stick around with us. (Laughter)

Jones: We basically handle this problem by coercing students into the classes that are appropriate for them, and we try to lead them through the program in an intelligent manner. Now, maybe if our advertising was better, and we paid better attention to the glitz in the website, maybe we would attract a better class of students, and we wouldn't have this problem.

Moeller: Everyone needs to compete. We all learned this in the last year-and-a-half. Doesn't matter how good you are. And, then, your partners, your bedfellows, like success. Who wouldn't want to partner with Apple Computer right now? It's going to feed itself further. We can't put a pin on what you're going to get out of it, but it's going to be better.

Jones: We have seen over the last ten years, as we've become better known, all these companies are calling us. Nobody wants to make a winner, but everyone wants to back one. Now they want to talk to us. That was different fifteen years ago.

Graves: I think you have some great people here, but I'm hearing a lot of, “We can't, we can't, we can't.” I want to make a plan of what we want to execute. You have how many classes?

Ware: About 25.

Graves: I think a successful meeting would be to go through those classes and
come upon the 25 classes that are going to make your students—based on the people you’ve called in—the best-prepared people that you can. Maybe there are some things that can be adjusted.

Moeller: I would second that. Maybe break us into subgroups: concerned with the creative classes, the technology classes—some of us apply more to one thing than the other. Get it done and then go back to the big meeting. You’re going to get influenced the right way.

Lowcock: Are you all open for contact?

Group: Yes

Graves: You said only twice a year, that you don’t want to inconvenience us. Three or four times a year to meet would be good. Everyone around the table came because they want to help.

Pinner: Other advisory boards don’t follow through on what is said. A lot of talk and no fruit that comes out of them. I’d rather be more engaged and see fruition.

Jones: Don’t misunderstand. When we say we can’t, its not that we don’t want to, but we have limitations,

Graves: Limitations make it fun. Without limitations it’s hard to get anywhere.

Nex: We all deal with limitations in our work every single day.

Ware: Aren’t we basically negotiating quantity and price here? (Laughter)

Katzka: I recommend doing this quarterly.
Jones: We only didn’t want to be imposing.

Moeller: In the meantime, send us class descriptions and any other information that we can get to help us educate ourselves on the class review. Let’s decide the agenda ahead of time, and leave some open time. Then it can be productive next time.

Lowcock: What we’re hearing is, we should look at what are the core classes that address the main issues…

Katzka: You could also break it into subject areas. Maybe one is “Getting ready for the Real World.” What really happens there. Or we bring in lecturers from Google or similar companies and find out what they want from new grads. Then another group is all about making sure that students are of the highest quality, and what do you have to do on that end.

Jones: Anyone of you who would be willing to come in and talk to our students for forty-five minutes, we’d love to have you.

Lowcock: We’ve brought several of you in for brief student portfolio reviews, and the response at the end has always been, why weren’t we here longer? Or more often? Students have gotten a lot of the new points of view. We’d love to have any of the others of you come in to speak about what things are really like, how students need to behave in interviews, on set.

Ware: Please send us any ideas you have, or articles and so forth that you think we should know about … email us.

Moeller: What about the possibility of creating a Wiki Group for the group where the notes can be posted or people could meet online? So that everyone can log in, or anyone from the group can use in the interim.
Stern: I think the best school is one that brings the real world into the school, so that graduation is not a shock. And one last thought, what about a contest in which the best portfolio gets the student a meeting at Chiat-Day, or with the art buyers from Apple. If you’re good, you get into the world.

Graves: Competition is what it’s about.

Advisory Board Meeting, March 2011

Present:

Robert L. Jones, Department Chair
Ford Lowcock
Bob Ware
Josh Sanseri
Anthony Nex, Commercial Photographer
Hervé Grison, Director of Photography, Mattel
Ethan Pines, Advertising & Editorial Photographer, SMC Alumnus
Christina Peters, Food Photographer, APA Board Member
Andrea Stern, Photographers’ Rep
Eric Joseph, Sr. VP, Freestyle Photographic Products
Rick Graves, Commercial Photographer & Director, OnCars.com
Paul Katzka, President, Dentsu Advertising
Paul Pinner, Photographer, Boeing
John Dohrmann, Advertising Agency Owner, SMC Alumnus
Lou Lesko, Photographer, President, Blinkbid Software / Managing Editor National
Geographic blog

David Strick, Editorial Photographer
Jon Moeller, Co-founder, Digital Fusion
Michael Britt, Education Director, Samy’s Camera

RJ: Because of College-wide budget cuts and Ford’s sabbatical, we did not have an opportunity to meet as frequently as we had hoped. We apologize for that. FL: We had a very successful student photo show not long after our last board meeting, and we are currently preparing this year’s show. We invite you all to attend it. We usually have 300 to 500 people in attendance; students bring their families and friends. It’s a lovely evening.

FL: We have just completed our third articulation agreement. This one is with Savannah Art University in Georgia. This is our first with an art school. We’ve never been successful with this kind of arrangement with an art school because we don not teach the kinds of courses that most art schools teach. So we welcome this one, and we hope it begins a trend. We are now working on a fourth articulation agreement, this with Southern Illinois University, where Josh Sanseri went to school. The collaboration with SIU began before Josh came on board, but his presence here is helping with the deal.

FL: We have just received federal funding for 45 new 27” iMac computers. We have those installed, replacing 45 non-Intel computers, with which we would not have been able to run current software. We are asking for a lot of light modifiers for the studios,
about $40,000 worth of equipment. **RJ:** That’s the lowest amount we have ever requested from VTEA. We realize that other programs are in greater need this year than we are, so we kept our request modest. **BW:** A lot of the light modifiers we asked for are intended for use with video as well as with still photography. We are still in good shape with strobes. We are bringing into service some of the Dynalite equipment we acquired in prior years, and this will replace aging Norman strobe units in the A Studios. **HG:** Do you have any HMI lighting? **FL:** No, we considered it, but we decided not to go too far into new kinds of equipment, but rather fill in holes in our existing array of gear.

**FL:** We have been fortunate again this year in that the Getty Museum approached us in the fall to undertake a project involving our students, and those of three other colleges in the area, in a class on documentary photography. Getty flew in a photographer from India, and he spent two weeks working with the students. In the end Getty’s legal department backed away from the project for fear of lawsuits coming from the street photography without model releases. So there was no exhibit, merely some postings online of unrecognizable subjects or the few photos that did come with model releases. So all the colleges are putting together shows of their students work, and we may end up with a traveling show among the schools. But this is the second time that Getty has involved us in a large project, so we feel the situation was still a winner for us.

**FL:** Sony Artisans of Imagery approached us as well, along with Aperture Foundation, and we had a weekend with four students from SMC, along with students from nine other schools working with five recognized photographers. We were the only 2-year
school involved. All other schools were 4-year institutions. It will culminate in a show in NYC at the Aperture Gallery. A nice piece of business for our students. Canon gave us $35,000 worth of cameras, lenses and flash units. Additionally they gave us two large format printers. We have tried to gain their attention for years, but Josh’s presence here finally gave us the pull to make this happen.

**FL:** Every year in December we hold a holiday dinner party with a raffle to items donated by vendors and manufacturers as well as some items purchased by the Photography department. This year we had 220 people at the dinner. We raffled off $11,500 worth of prizes. Jack & Diane Eyler, very successful film producers, have been donating $5,000 in equipment to a graduating student to help jumpstart their career. Jack was a student in program—he didn’t finish—many years ago, and the Eylers regard us very favorably. This year we also received another $5,000 donation from an anonymous alumni family. As this award was not stipulated, we broke it up into four awards of equipment to noteworthy students in Photo 6 and on the verge of leaving the program. **EP:** One of my assistants got one of these prizes for merit. **AN:** One of mine, too.

**FL:** I’ve passed out copies of a survey that we’ve sent out to our alumni. The federal government requires us to track our alumni and demonstrate that they are working and using their education to get paid. If we can’t prove that people are getting jobs, they won’t pay for it through grants. It’s very difficult for us to track them after they leave here, but of the 325 surveys we sent out, 114 responded. That’s about a third, a pretty
good rate of response. You can look through them if you want. **RJ:** That’s one of the major problems we run into all the time, is that all of the other vocational programs have placement; their students get regular jobs with employers that can be tracked through W4 form records. But freelancer photographers don’t work that way. What day of the week are you talking about? Monday or Wednesday? The day they worked for Nike? Or the day they worked for Macy’s? Or the off day in between? They don’t like that. It looks like they’re not working. But they are working. They’re just freelancing. It’s a different kind of career. Now that the money is getting tighter, they are really squeezing us. **BW:** The College competes with other colleges for a lump sum, and then within the College we compete for the funding other programs. A number of the programs—nursing, cosmetology—actually have state licensing requirements, so tracking is fairly easy for them. **MB:** Sounds very friendly... **BW:** Well, actually, it is. But it’s still competitive. **AN:** What about business licenses? Photographers have to have business licenses. Can that be tracked? **BW:** Well, we’re trying to make them more aware that they need to do these things. Hopefully, in time, this will help. **FL:** A question I have always had for you guys is, what are the job titles you use for the people you hire? It’s possible for our institutional analysts to track by categories. If there are different names you’re giving the positions, we can look up on those, find Social Security numbers, and drill down to that level. They want out people to complete, but a lot of students go out as interns, you guys hire them, and they leave school, and they’re not “completers”. But they’re working; they leave before they graduate. If they’re successful, our argument is, if they came here to be trained so as to be hirable shouldn’t we be able to count them? The funds are being used well. But that’s not the system, which is based on transfer to a
four-year school. Only about a third of our students complete, and not all of these actually apply for a degree or certificate. **RJ:** How many photographers are actually working in LA? **FL:** According to Bureau of Labor statistics, almost 900 staff positions are predicted to open this year in LA County, and that may be high, but Statewide, there will be over 95,000 potential freelance positions. So freelance work is a huge marketplace compared to staff positions, but that is not the way these labor statistics are viewed. They want to see regular, guaranteed, salaried positions. Their benchmarks are completely different from how our industry works, and programs like Cosmetology that have State board tests and licensing and are easily tracked surround us. **MB:** I have had this same conversation with Los Angeles Film School, Cypress College, pretty much everyone in education now, and tracking is the part they’re trying to figure out. I know LAFS is hoping to start some sort of coalition with other schools to figure this out so everybody is not doing it independently. Now they’re a for-profit school, and I don’t know how much competition there is with schools like SMC, but it might be a good idea to form an advisory board for tracking performance for government record-keeping. **FL:** We’re willing to talk to anybody who has an idea on how to crack this. **MB:** It’s a big problem. Film schools, students get some production experience, they leave if they get a job. **FL:** I started tracking around 2000. I send out emails and newsletters, and we hear back from some, and that’s how we have developed the current list, but people move away. They get busy. It’s not easy to keep a list up-to-date. **HG:** This is for federal money? **FL:** Yes, 100% of our funding for growth comes from the feds. **RJ:** That’s not true. The College gives us $13,000 a year to operate the program. So, in other words, practically nothing. **AN:** I think you have to convince them of a better way to quantify
success in a program such as this. **BW:** I think that we have been trying for a very long
time to do that, but, unfortunately, it doesn’t seem to make its way back to where the
standards are established. **RJ:** I think that’s a great idea, but I think that we need to
figure out what the feds think they need. And figure out a way to show them a more
accurate way to quantify what’s happening here. I may be a little high in this estimate,
but I think that about 75% of our student who are successful in their careers never
finished the program. They went to work. **JM:** It’s almost a measure of the success of
the program that they have left and have gotten jobs. **RJ:** Be careful… (Laughter). **AN:**
When I started assisting, it was the measure of somebody, how good they were, it was
“if you finished Art Center, then you suck!” If you were sharp, you dropped out in the fifth
semester. And you were out there shooting. This was thirty years ago, but at a certain
point you’ve instilled enough in them that they have the tools to continue learning, rather
than feed them everything they need. They get their degree and they sit there and go
“what do I do next?” **RJ:** When did you quit the program? **AN:** It was around Photo 6 or
7, it wasn’t as full a program back then as you have now, but there were people
dropping out after Photo 3 or 4 and going to work for the LA Times or doing architectural
work. Lou, where did you go to school? **LL:** I didn’t go to school for photography. **AN:**
And how’s that working out for you? **LL:** Good. I do more writing these days, but I’ve got
the software business for photographers. **JM:** Is there some sort of exam you can give
to allow people to opt of the system? **RJ:** No, but we’re working on something that won’t
be in place for a year of so, but maybe we can design a series of modules, so maybe
you can graduate with fewer units and get a certificate in, say, fashion photography or
some such. **PK:** That’s what I was thinking: maybe mid-point through you get, not a
junior degree, but something that recognizes what you have done to that point, and then the full degree upon completion of the whole program, but you get something that can be tracked, that makes you look better to the feds. **RJ:** I usually have to drag them into my office and say, “Aren’t you nearly done?” And they don’t know, they don’t care. They want to next class or two that have some information they want, and then they’re out of here. They don’t care about the degree; they care about the skills. **Ethan,** what was your story? **EP:** I didn’t graduate. I needed that Art 10 class, and I just couldn’t get around to it. I went to work. **DS:** Let me interject here. The reality is the ecosystem doesn’t have what we call jobs anymore. All those people you mention, except those who work for newspapers or have contracts somewhere, none of them have a “job”. They all make pictures and get paid for it, but they’ve never had a legitimate “job”. I know what you’re trying to do, you’re trying to quantify what people do in photography for the feds, but the larger ecosystem doesn’t really have what the feds are looking for. **RJ:** Don’t you hire contract people at Mattel? **HG:** Well, interestingly, the people we hire are actually considered employees through a temp agency. I think it’s more valid to ask how much money one makes from photography, not how many days a week do you work at it. In the end, It’s whether you can make a living at it. **JM:** That’s what I was going to say. Jobs to the feds are tax base. They’re going to fund the things that pay taxes, so maybe we can make a survey that asks, “How much do you make?” **AN:** Or perhaps include gross revenue so they can see how the money is being distributed to employees and subcontractors. Are they measuring your effectiveness on the basis of income or having your own business or on being someone’s employee? **RJ:** On being an employee. That’s the problem. Having your own business is not being employed. **AN:** If you go by
gross receipts for a business, that seems a better measure. I’m not employed and yet I employ 40 or 50 people whom I pay over the course of a year.

**BW:** I think everybody’s got a good point here. We need to work this on two fronts, the completion front, and documenting what people earn. As Larry mentioned, we are considering something that might be called a departmental certificate as opposed to the AA degree or Occupational certificate, a sort of mini-certificate, that would allow us to track the people who are here and who finish certain modules of the program. And we think this might be a decent way to approach this completion aspect. As for revenues, these are probably good ideas, and we should push them. As far as I’m aware, all of these statistics that the government compiles are based on hourly wages. **FL:** There’s a minimum amount, something like $12/hr. that they are supposed to make. **RJ:** I think there’s a number, something like $16,000 year that is the normal income of a regular photographer, according to the government. **BW:** From what I’ve read, it’s about $18-$21/hr. that is the range I have seen. Obviously they are tracking on the basis of wage reports that IRS is tracking. **AN:** Is there a provision on these reports to add that, in addition to these statistics, we have 37 alumni that, together, bill $4 million a year in gross billings. **RJ:** If we can document it. We can’t just say it. **AN:** Well, how would you do it? **BW:** Some sort of affidavit, I suppose. **JM:** That’s a good point, it’s a tax return. **AN:** What’s your number one line on your Schedule C? As long as it’s kept confidential in your reports. **EP:** I think gross receipts are a good indicator, because you could then have that photographer say, I paid out $80,000 to independent contractors over the year. **JM:** it can be a multiplier in that way. You’re providing jobs to the local or regional
economy, and the positive impact of your program. **DS:** In general, the entire economy is moving away from paid union jobs for life. Everybody is becoming a 1099 occasional worker so major companies don’t have to pay benefits. **EP:** Even government is going in that direction, outsourcing services, prisons, the military. **AN:** If it stays the way it is, I think you’re going to see an erosion, as everyone outsources jobs, you’re going to see an erosion in your statistics that’s going to hurt. So, if you can jump ahead of the curve and quantify what you provide in a different way, I think it will be to your benefit. **PK:** I’m kind of to the side of this, but is there any way to track them through involvement in a professional trade organization? Is there a working photographer organization? **AN:** Neither ASMP nor APA have a large percentage of the professionals, and are not indicative of the whole profession. **DS:** A tiny percentage of the Screen Actors Guild actually work. You have to vote in those elections, you have to work so many days a year. A lot of businesses have had this quantization problem. A lot of big organizations have been around for about a hundred years, so there’s got to be a way to do this as well, because this is absolutely legitimate. This is exactly how this business works, not on the basis of you’re going to have a job forever. **JD:** Which is why I think schools ought to work together. This is a lobbying effort. Everybody trying as you go to change the federal guidelines isn’t going to work. Even getting a loan right now if you’re a freelancer is ridiculous. I think there should be some sort of lobbying effort by schools. **RJ:** Part of the problem is that we have to stay somewhat separate in this game. We are connected to K12. So what goes on from Kindergarten to Senior in High School, we are part of that system. Obviously, you don’t have fourth graders going to work. There’s a law against that. I think we need to be able to say, here’s what we do, here are our
people who are working, making money, hiring other people. It’s not just the body.
There are tentacles. **LL:** It’s not like being a screenwriter. Every working photographer
is a mini force multiplier, not like a screenwriter who just sends his work off somewhere;
you actually need other people to work for you on many jobs. Maybe that can also be
quantified; that over time every graduate creates x-number of other jobs.

**AN:** I think it would also help to market the program in terms of a separate website,
some sort of portal where alumni could post current work that would help show the body
of work that comes out of the program. It could help with recruitment, but would also
help solidify the benefits of the program. **FL:** Enrollment isn’t a problem right now. **RJ:**
In the beginning classes we lost half our sections, but our body count is up. We’ve just
crammed more students into the beginning classes, forty or fifty bodies in some
sections. Obviously, you can’t do that with the intermediate and upper classes. The
facilities are not available to do so. **BW:** I like Anthony’s idea, not from a recruiting
standpoint, but from a standards standpoint. If we had an alumni portal, we could show
the level of work that is coming out of here. **AN:** Sponsors. **BW:** Yes, that’s what I was
thinking of. **AN:** That sort of thing would help you. If you’re not spending money on
equipment, you could spend it in other ways. **FL:** When we get grant money it has to be
spend in specific ways. **AN:** Yes, but if you got other support, it could help you with
other things you’re trying to do in the programs. **RJ:** If we had support that we could use
in other ways, it would help us. Three years ago, we spent $10,000 a year in repairs.
Last year it was $32,000 because of the high cost of fixing digital gear. The College just
doesn’t have the money to give us for that. If we could get support for this in some other
way, it would be a big help. **AN:** So, if you could market the program in such a way that you could go to Leaf or PhaseOne or other manufacturers, and get grants from them to cover repairs, it would not mean much cash out of pocket for them, but it’s a very supportive grant that would put value back into the classroom. **RJ:** We spent ten years trying to get Canon to pay attention to us, but it wasn’t until Josh came aboard with his connections that they took notice. **BW:** But, the moment Canon walked in here and saw our operation, we had no problem convincing them. **JM:** Your selling point is that you have an audience of 1200 people who are interested in buying that camera. The minute they walk in the door and realize that, that’s a big attraction for any business. The biggest asset you have is your enrollment. Phase and Hasselblad have always said that students can’t afford our cameras, they’re not our clients, therefore were not even going to give them these cameras to learn with. There’s not a camera you can buy for less than $8,000 that you’re going to shoot with in your career. **AN:** But if you can show them that those 1200 students in 2003 resulted in these 23 photographers today who can afford $50,000 cameras and power packs, then it works backward, and the extension is that these 1200 students today will be their market in a few years. **JM:** Apple Computers is the big example of seeding schools with computers and having it pay off in the long game.

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**Advisory Board Meeting, January 2012**

R. L. Jones, department chair
Ford Lowcock, instructor  
Josh Sanseri, instructor  
Bob Ware, instructor  
Anthony Nex, advertising photographer  
Astor Morgan, advertising photographer  
Jon Moeller, co-owner, Digital Fusion lab  
Hervé Grison, director of photography, Mattel  
Andrea Stern, photographers’ rep

**RJ:** Program is going to be hiring new FT faculty member to replace Jones, who is retiring at the end of 2012. Emphasis on qualifications for new hire will be on technical skills. Grison suggests that artistic sensibility is very important in today’s commercial environment. Counter argument is that commercial working experience is more important insofar as it makes for a more versatile teacher who can move around within the SMC Photo curriculum and teach many courses. Adjuncts can be hired for specific fine art oriented courses.

**FL:** Recent and proposed curriculum changes: Photo 30 to replace Photo 3 in Spring 2012. Will teach lighting intensively with mixed emphasis on still life/product lighting, studio portrait lighting, and location lighting. 4x5 view camera will be eliminated in favor of all-digital capture (building on Photo 5 exit skills). We have talked Phase One (high-end digital capture device manufacturer) into supplying six copies of Capture One Pro software for use in studios as tethered capture & processing program, and sufficient number of Phase One Express software for digipix workstations to facilitate post-capture processing. Moeller emphasizes that C1 is critical industry standard software that should be taught.

**FL:** Next changes will be to Photo 6 (8-unit advanced course). Anticipate breaking this course into 3-unit modules; e.g., fashion & editorial portraiture, editorial & advertising lifestyle & location (photo illustrative) photography, studio product and still-life advertising. These modules will allow greater concentration and depth in teaching concepts similar to those currently being taught in Photo 6, and will permit more flexibility in scheduling classes to accommodate part-time/evening students. Implementation will occur after 2012.
As our funding is based on program/certificate/degree completions, we are seeking better ways to count and track student progress and job placement. FL: To some extent we train our students to prepare them for jobs too early and too well, and through internships and referrals for assisting jobs a number of our students find employment and leave the program before degree completion. We would like some way to measure our impact on them via departmental progress certificates or some similar mechanism. AN: Should the internships be restricted to final semester students? FL: Most internships are unpaid and by final term most students, who work blue-collar jobs or may have been attending school on their savings, are looking for paying jobs rather than internships, so it's a bit of a Catch-22 situation: the internships are most appealing to mid-level students, but the internships often lead, directly or indirectly, to paid work, so the students leave school before degree completion. Most internship employers are looking for students for two full days a week. That's a lot of unpaid time for someone whose savings are running out. In terms of assisting jobs, which are a very popular route into full-time work for beginning photographers, such jobs often are offered to students with only a day or so lead-time. If a student has classes on the shoot day, do they turn down paying work experience in order to attend class? If they do, is the photographer likely to ever call them again for work? It’s a tough place for students to be. Nevertheless we encourage internships and assisting, and we place students very well in these positions, but frequently at a cost to our completion rates. JM: Is this a risk for accreditation or funding? FL: Funding. RJ: SMC is #1 in transfer, and that’s a big selling point for the college. Where are they going? If it’s in business, where did they go to work, what company hired them and for how much? Well, in freelance photography—as in graphic design—it’s a problem to identify employment. Which day are we talking about? They didn’t work on Wednesday, but they had a gig on Thursday. Was it for Hilton today or Toyota tomorrow? Was it a little job or a big one? The usual labor tracking methods don’t capture this kind of data. AS: As a freelancer you don’t have a “job” in the usual sense. BW: Right, and when you use a “job” as a metric you run up against another problem, which is that the national wage databases tally those who do have staff photography jobs as earning about $17/hr. AN: That’s such incredible bull****. The studies are so skewed. FL: Last year, statewide, there were a reported 7000 photographic jobs in existence, about 900 in LA County, but potentially over 95,000 as freelancer photographers in the state. AN: Right, those 7000 were all at Owen-Mills (a franchised retail portrait studio)! FL: We have taken to surveying alumni, asking for success stories. Of about 350 whose whereabouts we know, roughly a third have responded. Of thirty recent responses, the lowest reported income was $25,000.
last year, and the range topped out around $600,000 for the more experienced. Not all of those graduated/completed the program, but they are clearly success stories.

**AN:** A lot of foreign students go through the photo program and, when they finish, they think that they can’t work for pay here in the U.S., so they turn down assisting jobs. I’ve had that happen several times in my studio when I try to hire them after their internships. **RJ:** They are allowed to work here legally for 9 months, possibly a year with an extension. **AN:** Do they know this? **RJ:** Really know it? Maybe we could do a better job informing them, but certainly Counseling Services doesn’t understand photography, and that’s where they get a lot of their information. **FL:** Foreign students tend to have a higher rate of program completion because they want to transfer to a four-year school; they don’t want to leave the country.

**FL:** A lot of students come into the program with a degree already in hand, a bachelor's degree, a master’s degree in another field. Why would they want an AA? Why would they feel the need to complete a whole SMC program if they can take certain courses to get the specific knowledge they need to work as a photographer? Or do they do take all of the photo courses, but just don’t apply for the AA degree or certificate because they see no need for it. That’s another problem for us in terms of recording completions. **RJ:** And you can’t lie to them. In the photography world no one is ever going to ask them if they have a degree. It’s all about their portfolio, their images. **HG:** Are there courses at the end that they are blowing off? Should the courses be re-ordered? **FL:** The courses build on each other, and they are in the right sequence. Because we feel that Counseling does not understand the program, we hold our own publicized counseling sessions each year in which we go over the entire program, describing the courses, the sequence, why each is necessary. **AM:** Is there tool, a camera, computer, that can be given to the students as an incentive at graduation? **FL:** We have two donors who give us a total of $10,000 each year to split and give as merit awards to four students as equipment purchases as they leave the program. We also have articulation agreements with Brooks Institute in Santa Barbara, the Art Institute of Denver, Savannah School of Art and Design in Georgia, and we are working on a fourth with Southern Illinois University, all strong commercial programs, so there is an incentive there to complete the AA degree for transfer. We also have unofficial ones with Rochester Institute of Technology and San Francisco School of Art that allow them to enter as 3rd year students. So there is reason for them to stay to AA completion. But the average age in our department is 27, so these are mature students who need to make a living, and many are not
interested in transfer. We have master’s degree holders and even PhD’s. They’re ready to go to work.

**BW:** With regard to our proposed curriculum changes, we have some concerns and mixed opinions about how these will affect the program. By modularizing Photo 6, we think that we can attract and serve more students at this advanced point in the program by moving modules from daytime to evenings in alternating semesters and give them a deeper experience without really sacrificing the broad scope of assignments they encounter now in Photo 6. Maybe we have three targeted courses, or four, or even five where we now have one, and students have to take three of those modules in order to graduate. And we may be able to offer departmental progress certificates along the way that allow us to report student success in ways that we cannot document under the current system that only recognizes AA or Certificate awards. But a worry is that this may encourage students to cherry-pick the curriculum and permit them to ignore genres in which they are not initially interested. The broad Photo 6 experience often sparks an interest among students in genres they had not thought appealing prior to taking the course. In effect, this may water down the SMC brand in the eyes of the photographic community as well as leave stones unturned for those students who approach the curriculum selectively. If a student walks out of the program with a progress certificate but having completed, say, 60% of our program and claims to be an accomplished SMC photographer, are we running the risk of turning out a lesser product? On the up side, do we place ourselves in a better position with regard to Federal and State funding by being able to account for students that we might otherwise lose or be unable to report in any form? **AN:** Aren’t you already experiencing the cherry-picking? Isn’t this what happens with the students who do not go on to completion? **JM:** What’s the incentive to finish? You have to have an incentive. Can you get larger groups, like the Local 600 [the labor union which represents cinematographers, photographers and publicists in the motion picture industry] to endorse this program, to say “We’ll give them a chance in this union”? You can work both angles: the completion and the progress certificates. If you can show that you’re performing as a college, do it. You’re essentially slapping a certificate on that kid who’s not going to come back anyway and getting credit for it. **AN:** It’s making you guys look better. It’s not going to change what they take. **RJ:** I’m not sure that’s true. I’m not sure it won’t have an impact on what they take. **HG:** You have to make the total program more attractive. **JM:** You will need to research what outside
organizations value in that certificate, so that if I complete X group of classes I get a shot at Local 600 or some other incentive. **RJ:** I don’t think we’re going to know until we try it. In Photo 6 I see that 80% of my students, at the beginning of the course, want to be fashion photographers in New York or Paris. We know that’s not going to happen. “I don’t want to do product photography” they say. Do they really know what fashion photography is? Do they think they’re not going to be asked to shoot the purses and the shoes? But, more importantly, the one thing we do gain from the breadth of Photo 6 is that students will come up to us later and say, I never thought about food photography, but I loved doing it. All of a sudden this person who was going to Paris wants to become a food photographer, and would not have done that if they hadn’t been forced. **JM:** But that’s your job, to coerce them into taking the stuff that’s going to help their career. They’ve got to believe you. If they don’t believe you they’re going to do what they want to do. But that’s not why they’re here. **RJ:** They believe you once they’re doing it.

Today’s kids are a new breed. To illustrate, I used to give an assignment 20 points. Now I give it 200 points, and they think Oh my God I have to do this even though I don’t want to. I grade on a curve; it’s still the same relative value, but they don’t see it. **FL:** What we’re thinking is this: in the people photography module, for instance, have some products. The subject has to be holding a product, and it has to be lit right for a product. In the product module they have to work with a model. Have some crossover between the courses. **HG:** In the earlier introductory courses do they get to see some generic things so they get to anticipate what they want to specialize in? **FL:** Sure, the lighting class [Photo 30] has those components in it. **HG:** I think you need that exposure to other things. You need to see that there is such a thing as food photography, a chance to discover things that they may not know they would like. Once you do that I think you will get a much more focused student, one who is working on the stuff they think is really for them.

**RJ:** Our main problem is that the college does not back us financially, very little money. We get about $14,000 a year for operations, chemistry, repairs, and so on. Expansion funding, equipment funding comes from the Federal government, but even when we win there, we lose, because the grants do not provide for repairs, replacements. We get
these great items, but we can’t repair them when they break because we have no budget for repairs, and you can’t order new ones from the Feds because you already have them. AM: And you probably can’t sell any of that? RJ: No, that’s not allowed. JM: How much do you need for repairs in a year? RJ: $20,000, $30,000 a year. AN: Are they playing football with these things? RJ: Anthony, you graduated in the ’80s. JM: At Digital Fusion we repair a lot of these things. They’re expensive. A body repair is $800, a lens is $500, a scratch on a sensor is $1200, $1500. RJ: We try to limit it. FL: We didn’t allow tethered capture for a while because they were jamming the Firewire cables into the backs the wrong way and blowing the backs. $1500 minimum. AN: Yeah, you take better care of it if it’s yours. BW: I own softboxes that are older than our students, but the average lifespan of a softbox here, if we allow it to be disassembled and assembled by the students, is half a year. AN: Can you add a lab fee for the people who sign up for the classes that use these pieces of equipment or for the chemistry in the labs? RJ: We have two chunks of money: the Lottery money has to be for something the students can take home, so half the money we get we can’t use because, for chemistry, it gets washed out of the film or the paper. They take home a finished print, but it no longer contains the chemistry we provided. FL: For some of the classes, students are charged a lab fee, but we never see the money. It goes into the general fund, into a pool for the whole college, but doesn’t come back to us in proportion to our usage. RJ: It’s not the college, it’s the state. The schools are trying to say, with $50 a student for the semester, we could operate. But the state won’t allow it. Frankly, in this climate, they just don’t have the money. AN: What about Chemistry classes, or classes that have to repair equipment? Are they in the same boat? RJ: Yes, and they’re bitching, too, but their budgets are a little higher. JM: We got on this topic because we were talking about the certificates and how you might get more funding. FL: Or make sure we can continue to obtain funding, because we have to have equipment to operate.

FL: As far as reasons for students under our proposed system to continue on through to graduation, Andrea had a couple of ideas. Some time ago you mentioned that you thought the Chiat-Day ad agency might hold a portfolio review, pick up one of the print
jobs, for instance, as an award. **JM:** An example of a business liaison. **FL:** Right. Andrea also proposed another course that would piggyback on the business course Bob teaches [Photo 60]: a practical business class that would include working with reps who come into the classroom, how to negotiate jobs, estimate and invoice them. **HG:** I say that that should be the final class in the curriculum. **JM:** You could, as a class, go over to the agency today, meet the people at the union, go over to Fox and follow a photographer whose shooting galleries for an episodic TV show. You could arrange those. You’re going to have to maintain those relationships, but it can be done. And students only get to participate at the end of the program. We don’t send our students until they graduate. **FL:** And the portfolio classes [Photo 43 and Photo 7] get to participate in portfolio reviews with art buyers. **JM:** How many students are we talking about? **FL:** Eight students graduated last year. More completed but did not apply for degrees or certificates. **JM:** Well, then they don’t get to participate. Only the ones who apply should be eligible. **RJ:** But we’ve been telling them the paper doesn’t matter. **JM:** Stop telling them that. You have to sell yourselves first. If you sit here and say we tell them it doesn’t matter, that means you don’t believe in your own program. **RJ:** That’s not what I mean. **JM:** But if they hear that, they’re going to believe it. **RJ:** They believe what you tell them because what you tell them is the way it is outside. And they come back and tell you, thank you for telling me this or telling me that. So I don’t feel good about telling a student that they’re not going to work or be successful because they don’t show their piece of paper, because it’s not true. **HG:** But it’s a different question. It’s not the degree that’s important, it’s that last class. It’s the knowledge they gain that’s important. **FL:** We’re not necessarily saying they need the degree, but we are saying that they need the training. **HG:** Can you force them to file for the degree? **RJ:** Well, we can’t force them, but we’re going to start bringing the forms into the classroom and show them how to file and hopefully get them to actually do it. **JM:** You talk about preparing them for the whole wide world of photography, but lower your sights a little. Prepare them for graduating from your program. And then take advantage of the opportunities we give you, and, hopefully, be successful. That’s your goal. Get your interim certificate if you think you’re smart and can do it yourself or have an opportunity. Otherwise finish, and we’ll help you. But that’s your goal. And tell them the truth in the
meantime. The way it is. But tell them it’s really important to finish, and by the way, you’re going to meet people here that are important to you. **RJ:** We spend all of our time doing that. It’s about the information you get in pursuit of that paper. **AN:** Jon has a good point, that if you get them to a certain level, where the bulk of your students get that interim certificate, and then you have these classes—the one Andrea was talking about, or the motion class, and you call them “Advanced” so they can see right in the catalog that there are these critical few classes they need to graduate, that have what they really need to make it in the market. They can look forward to courses that open a door for them. **JM:** There’s no business that’s going to turn you down locally. So they spend one day meeting the SMC graduates, finding the bright one. Maybe the portfolio reviews, the studio tours can be part of that post-certificate track. **FL:** We have to be careful that we don’t seem to be offering anything at the Junior level in a four-year school. We couldn’t receive funding for those classes or their equipment. **AN:** But you have “Advanced Portfolio.” There’s some sort of way to title the course in a way that is very attractive to people who are **It’s not always about what we want to do.** That really see that this is vocational, that this is the kick that it’s going to take to help them get started. And if you do that after the certificate program, wouldn’t that make all those people get their certs? **FL:** I don’t know if there’s a way to say that the pre-req for these classes is an AA degree. **AN:** The AA is the end of the program. **JM:** If they take a certain number of classes you’re going to give them a certificate, right? **RJ:** It would have to be two certificates. **JM:** That’s fine. The more the merrier for the Feds, right? **RJ:** If we say you can get to this fundamental place that gives you the basics. Let’s say that’s 28 units. Than you can continue on for another, say, twelve units, if you want, but you have to have the 28 units. **AN:** I think the solution is all in branding and packaging. **BW:** What if we were to have some sort of recognition that’s occurring at about 80% level of progress through the curriculum. Perhaps that’s all the technical classes. Maybe that last 20% is required for the AA, which is portfolio development classes, which is marketing, those things that are very specifically tied to making the transition from school to real world. **AM:** With the tie-in of real, tangible reward. **HG:** With a little bit of specialty classes or so. **RJ:** It’s not always about what we’d like to do. We sit in a terrible bureaucracy. **JM:** We’re saying, work the system. Produce more certificates
than you can think of. Get the funding in the first half of the program. And then get the real education once you’ve got the money taken care. Your purpose is still the same. Be smarter than the students. Those fashion guys, they’ll have to shoot a bottle. **AM:** That fashion client might want you to shoot their bag, their shoes. If I don’t do table-top they’re going to go to another photographer. If you can shoot both you’re increasing your value. We’re in the land of multi-tasking now, If they can hire one to do the work of two, that’s where their going to go. As much as I hated it, I learned a lot about light by shooting stills. **BW:** You learn everything about light shooting still lifes. **JM:** Students bring a certain arrogance from where they come from. The reality is, in the world you have to pay your rent. If someone is offering $10,000 to shoot a Snapple bottle, you can have your discipline, and that’s arrogance, I’m only going to shoot my thing, but if you want to work, the extra skills matter.

**HG:** Which part of your program gets video, storytelling? **FL:** We’re encouraging them to take [Photo 29] right after the beginning lighting class. **AN:** A lot of them are taking it after Photo 6. **RJ:** But that’s also because it’s new. We have a lot of students who’ve been here for a year and a half. **BW:** When I started teaching the business practices class almost everyone in the course was about to graduate. I’ve been teaching it for two and a half years now, and finally the mix is about 60% first-year students. So, it can take a while for a class to find its place. **FL:** And now that it’s been around a while, students are waking up to the potential of the video class. Remember, these students are only one or two years old in terms of photography, and they came in with a dream of and a love of the still image. They see video as going away from their initial dream. They see it as a complete change of direction and are reluctant to relinquish their dream. They don’t see it as an additional skill. **RJ:** We try to make them understand that even if they don’t want to do motion, it’s here and if they’re going to hire someone to do it, they better know what’s going on and how to direct it. **JM:** That’s a branding exercise. You the photographer are a director in video. Learn your directing skills. That’s a lofty term. It also feeds students’ arrogance. That’s what we have seen in our business, even with highly skilled photographers. They’re not operators or technicians. They’re directing the motion. **FL:** In my advanced class they are doing QTVR, time-lapse story-telling,
moving magazine covers using Photoshop.
They’re getting a feel for motion even outside the video class [Photo 29].

HG: It takes you a year to get a course up and running. Imagine today it’s already been two years for still photographers to get involved in motion. JM: Right now, not a lot of advertising firms are using still photographers for motion, but if you look at the Virgin magazine Project, they have a lot of motion-based ads in there. If you look at Glamour on your iPad, it’s mostly stills, but a year from now 50% of those ads will move. FL: We are one of the first schools to include video in the stills curriculum, and in our upcoming student show we will be asking for motion clips. We discuss it in our advanced classes. HG: Do they get any story-boarding, directing? FL: In [Photo 29]. HG: How about behind-the-scenes stuff? FL: Not yet. Though we talk about it. HG: BTS is a great assignment, really teaches you how to tell a story, not just learn the technical aspects. AM: That’s value-added for editorial pieces. Here’s my reel. Hopefully, they get paid for it. A whole other invoice. FL: We are pushing story-telling more than ever before. In my creative-persuasive project they have to tell a story, and the grade depends on it. It uses time-lapse, stills, etc., but together, these techniques have to build a story. BW: With the new classes, the genre-targeted classes, we are hopeful that we will get more emphasis on story-telling, conceptualization. Currently, if students are shooting a couple of fashion assignments, their entire preoccupation is going to be with the technical aspects, finding models, acquiring clothes, and so on. But you can only do that for so long. If you’ve got sixteen weeks of assignments, you damned well better be conceiving very interesting shoots by the end that have narrative structure, that would allow for behind-the-scenes. We are hoping to add that dimension with these changes.

AS: I think with these certificates that’s its important to have a variety of skills. I find that with my commercial shooters, they evolve, they change from, say, shooting cars, to shooting people. You have to develop those muscles, no matter how much they know they’re going to specialize. You’ve got to expand, and that is the root of what needs to be taught. RJ: We believe that they need all the tools, the most technical information they can get. If you have all the tools, you can pick among them. That’s a reason for
staying in the program. **AS:** I’m saying about choosing one thing, I get that it’s pretty young to decide that before you see everything, but that’s the reality of our entire business. **BW:** is that people choose things. **AN:** If you’re shooting people and you get thrust into a still-life shoot, things you learned over there can be translated into this thing here. Everything can be scaled and translated into another discipline. I’m not sure they see this. “I don’t want to shoot that.” I don’t think they realize that shooting that is going to make them better at shooting what they love. **RJ:** That’s what we do here. though we may drag them kicking and screaming to it. Once they’re rolling they realize it. **AS:** What if one of the focuses is on this trait that every photographer has to develop, that they are going to have to rediscover themselves, keep their mind open, try new things.

**AS:** What if this certificate was an internship? What if we get them ready to be interns from this certificate. **RJ:** We’d have to guarantee that we could get them intern jobs. **AS:** You don’t guarantee a job after a degree... **AN:** They can take the class and get the degree, but if the internship is a prerequisite for the degree, you have to be able to get them the job. And some people are just not employable. **RJ:** If with this upper section of classes that we say are really going to make them better, we might be able to get them positioned for an intern job, but we couldn’t make the degree dependent on this. **AM:** You would have to guarantee a job, not just an interview. **AS:** But if we give the certificate substance, meaning in the community of photographers, they start respecting it, you create the certificate value. **AN:** That’s marketing the department. Once you do that the market will follow and step up to it. **JM:** We did this with Phase One. We started a program with them to create a digital tech certification program. We graduated about 120 who really know the software and the business aspects. Now there’s a following and an incentive to get listed on the Phase One site. So, branding the program differently, packaging and presenting the program differently, creating the perception that it matters to other photographers that are going to hire them. You can do this. This is just changing the way you talk. You guys can’t be caught down the hall saying that your degree doesn’t matter. Someone will hear you. You can’t say it. **AS:** But nothing matters. I can ask you, “How do you get in with North Records?” No answer. **AN:** There are a ton of answers. **AS:** Right, but none of them are really true. **JM:** But what we can
say is, you should get this certification or this degree or finish this program for all these good reasons. And this is what we believe: that we are giving you the best knowledge to do this. And by the way, in a year, or two years, video is going to be 30% of our program because we believe it’s going to be important to photographers. All those themes. That’s why you’re here. But it’s branding and packaging your program.

**AM:** I don’t think you’re saying the certificate or degree doesn’t matter, you’re saying the portfolio matters. I think if you do from the start push the certificate, it’s a means to an end.

**JM:** Pumping up the reputation of your program should be a high priority for you. Make the certificates to get the funding, because that helps you, and if you’re here, the students will benefit. **AN:** Branding and packaging is important, not just to the students, but to the outside community, what you are and what you do. **RJ:** We have some restrictive guidelines that we wouldn’t have if we were a private school. **FL:** If we had money, what would you suggest, where would we advertise. **AN:** You already have great enrollment, you don’t need more students. **FL:** The outside community. How can we reach them more effectively? **HG:** I think its feeding them a different perspective. **JM:** These students, five or ten years from now, carry with them their opinion of what this program is. Their opinion comes from you guys, from the program itself. This is internal branding. It’s “this is really important, and we are really good at what we do here at SMC. This is going to help you later.” It’s convincing students to stay. That’s how we got on this topic. Convincing them to finish the program. Then we’re going to play the game with the Feds and the state, but the bottom line is you hope they all stay for the two years and see value in that degree. **FL:** And if we have more people go outside then maybe we can get more Mattels. **JM:** That’s part of it. **AN:** Past the funding you have to get them jobs. If there were a web site where people could go to get a calendar of your graduate shows or alumni shows, here’s what’s going on in the department, and there’s a couple of video clips of recent people working, this is what SMC is. This isn’t a bunch of classes. This is this national ad, this commercial spot. **JM:** What you’ve just said is the department has to act like its students, it has to walk the walk. You’re going
to have to go back into your archives and pull all the work from the past. You should promote yourselves just as you teach your students to promote themselves. AN: It’s a lot of different, but logical steps. Be in contact with all these people, have them cc: you when they send out email blasts, so you can turn around and send out email blasts to people like Mattel or TRW. In that way you’re marketing the department. At the same time you can be marketing to existing photographers: here’s what our alumni have done over the years. Here are links to our recent graduates. These ten people have recently gotten certificates, these three are now C1 certified. It’s all just linking. Not just what they are doing in school, but what they are doing after. FL: I have been hoping to do a “Legends of SMC” program. AN: Well, this is the year, people are so connected.

AN: I just had lunch with Jigisha Bouverat at Chiat-Day, one of the most prestigious art buyers in the world, and I asked her where she gets her interns. “Brooks, Otis.” “Why not SMC” I asked. “I never thought about it,” she said. Yet, she’s spoken to classes here, she works two miles away. She never made the connection. We need to market to her and others.

JM: It’s a lot of work initially. A lot of hours. You need to make it infinitely maintainable. HG: the labor union which represents cinematographers, photographers and publicists in the Students could be involved as assignments in making this. AN: Existing students are only part of this equation. You have to get alumni work linked. There’s an enormous body out there. You should do a Survey Monkey to get them involved. If you got thirty good stories, that’s a lot of material.

AS: Do you collect the names of people who went here briefly, but didn’t finish? FL: I try to get the names of people who finished the beginning portfolio class. AN: I think you are unaware of a lot people who went here briefly and are working in the field. I have a woman working for me who said she learned more in one semester of your [Jones’s] class than in a year at Brooks for $60,000. AM: Those are also the people who, if you're looking for schools, I can email and ask where should I go to school, they can tell me SMC. AN: I quit the board of the Art Institutes because students were spending $90,000
a year, and I wanted to tell them, go to SMC and bank the other $85,000. It’s a better education.

**JM:** You need this all on one board, so you can see the whole cycle and then focus your attention on what it should really be: getting them out the door on the full cycle, because it matters to you and it matters to them.

**AM:** I think the small certificates get students close to the degree, and you can point out, look how close you are. Just a little more and you can get the degree. So I think the progress certificates can help you with the Feds along the way, and when they get to that dropout point, you can say, look how close you are to the end. Keep going.

**JM:** If I were talking to a potential student, I would say, why would you go to Brooks. SMC is right here, and the program is superb.

**BW:** Sounds like we need to set up a blog and feature an alumnus each month. **AN:** Every week, you need to do it frequently. Drive them back more often. You can bank them up ahead of time, release them as needed. Have them write them themselves. **FL:** Doesn’t even have to be successful photographers. We have students who’ve been recognized by POY, ASMP, and so forth. **BW:** I think internally we should push our graduation rates, but we shouldn’t ignore the people who came in for a couple of classes and can say that SMC was the turning point for them. **AN:** I’m such a role model. I think I need Photo 1 to get the certificate. **BW:** I didn’t finish the SMC program either.

**FL:** Any other business? It sounds like trends are about the same as we mentioned last time. **HG:** Authenticity, rather than technical prowess is the more important quality these days. A lot of established photographers don’t want to shoot a down and dirty flash-on-camera shot, but that’s the way the market is going. Storytelling has changed away from Photoshopped perfection to gritty and “real.” Students need to understand that shots that were rejects three years ago are now in demand. **BW:** Sounds like a seminar in
trend-spotting, not a course. **JS:** I don’t think it would be wise for us to teach to trends, because they are so transient. We should teach them craft so that they can adapt to whatever trends come along. **HG:** I think the essence of the professional is that, once you understand the trend, you can use your knowledge to actually deliver consistently the needed images. Maybe there should be a seminar that is a day of motion, what is the meaning of what we’re teaching, what are the stories people want to hear today?

**BW:** We currently have a web design class. I wonder if that is something we should continue to teach or if we would do better to teach a class in social networking, marketing, the platforms. **JM:** I have photographers come to me two or three times a week, telling me that they have lost control of their archive. I think that asset management is far more important than developing web sites. **AN:** Everyone uses template sites these days. Art buyers want the familiarity of template navigation. I don’t think any photographer should be learning to write HTML anymore. **JM:** It’s so important to understand how to store, should I use DNG? What’s the raw format? **AN:** Is that sixteen weeks? **JM:** Maybe its a week of your business class. **HG:** A social media class. **AN:** What’s the average age of your students? Early twenties? These people were weaned on social media. These guys all had MySpace sites as kids. Would marketing your work be a better class? Encompassing social media. How to do meetings, how to get in to see people, how to brand yourself, how to carry out your client's brand, how to work with a rep, how to schedule your year, how to use your downtime wisely, how to get through career plateaus. Setting goals, keeping network, keeping yourself from getting stale. **JM:** The class could emphasize, what are you good at, what can you accomplish? Maybe one person is better at printing portfolios, while another is better at social media, or taking meetings. I’m surprised at how many print portfolios there are in this day of the iPad. **AS:** Maybe trend-spotting is part of this sixteen week course. **BW:** So maybe the issue is how do you become sensitive to trends? **AN:** And how do you stay ahead of them. **JM:** It’s marketing and all the tools, new and old, that you can use. **HV:** A lot of clients don’t know what to do with social marketing, so the more you learn how to do it for yourself, the more you can help your clients.
**JM:** Sales of medium format cameras continue to grow. C1 Pro thus is a necessity for students to learn. It’s surprising, but real.

**AS:** There are a lot things that go into getting a job that are probably not covered in any class. The creative call, for instance, is so critical. What is a PO? How do you get paid? What’s an advance invoice? How do people learn this? **FL:** Remember, these are emerging photographers. Their clients will be small. **AN:** It’s all scalable. **AS:** But how do they do an estimate? **FL:** It’s something we touch upon. **HG:** Assisting will the the first step into the world for most students, and they need to know how to be the best at this. **AS:** How do they even learn to do an estimate? **JM:** I think these are all more important than learning web design. **AM:** LiveBooks and APhotoFolio is what art buyers are familiar with. Developing a site with bells and whistles is not the current trend. **BW:** I think the business class is doing a good job of showing students the nuts and bolts, behind the scene, how you meet the legalities, run the finances, and that is servicing students at the first year level. I think what we need to be doing at the top end to be putting in this marketing oriented class that uses all these tools. **AM:** And all the old tools, because things get recycled. **JM:** Sketch out the week-long trip to New York, six interviews a day, hit all the editorial shops and be fresh each time? That’s what matters. Promo cards, we’re starting to see those again. It comes down to picking the formula that you can get done. **HG:** What about AgencyAccess. Do you show students that?

**AN:** Jon, is everything you do on Capture One? **JM:** Yes. **HG:** We use Canon software. **JS:** Lightroom. **AN:** C1 seems critical to learn. Anytime an assistant or tech can show me something new, they have added value for me. I think learning C1 could enhance student’s employability. **JM:** You could then go back to Phase and show them that you’ve got a class built around it and get more support from them. If you could say that fourteen of our students went on to get certified in a Phase One program, you would have demonstrated a real commitment to them and could maybe get more out them.
Appendix 4

Testimonials from Former Students

Last year we sent out a Survey Monkey inquiry to 300 alumni. 77 of 110 who responded (70%) declare themselves to be self-employed freelancers in the photo industry.

We would like to share a few results from that survey. These samples represent students who did and did not fully complete the program, but have unique success stories that we would like to share. They range from leaving SMC between 1983 and June, 2011. The point we would like to make in sharing these stories with you is to illustrate clearly that our students are able to earn a living through photography by way of the education they receive here at SMC.

Edwin Ho


After leaving SMC, I went to do some internships in New York after which my career as a commercial photographer took off. I was introduced to an agency call PMI...After one year with them I was asked to join Marge Casey and Associates (one of the leading agencies in North America after they recognized some of my work to be of a high commercial and creative standard. I worked for clients such as Procter & Gamble, AT&T and Philip Morris in the US. I also travelled to Asia to work on regional campaigns for clients such as Nokia, Visa, Unilever and Johnnie Walker.

Besides advertising work, I also do editorial shoots for publications such as *L’Officiel, Harper Bazaar, Elle, National Geographic, Flaunt, Maxim, In Style, Everyday with Rachael*
Ray, Zink, Slam, VS and City Magazine, Marie Claire US, and Surface, which allow me more creative freedom. My interest is in still life and beauty photography. I have worked with National Geographic,

Volkswagen, NIKE, Converse, Marlboro, Target USA, Timex, Epson, Motorola, Sony, and many others. Some higher profile projects that I have worked on include: doing a world wide shoot for Baileys, Johnny Walker, Nokia, LG and am the lead photographer on a $1 billion re-launch campaign for Proctor and Gamble.

I moved to Paris in 2010, where I continue to pursue my photography career.

I am currently CEO of my own company, which provides photography and design solutions and productions for a variety of clients throughout the world. At any one time we may employ up to twenty people either part or full time.

Currently I earn sufficient funds to own properties in various parts of the world and live a comfortable lifestyle in Paris whilst commuting between New York, Singapore and China.

www.edwinho.com

www.margecasey.com

www.cliqasia.com

David Zaitz

Left SMC in 1983 and did not complete the degree or certificate requirements. “After leaving SMC I marketed myself as a photography assistant to some of the best shooters I could find in Los Angeles. Before long, I was hired full-time as an assistant and studio manager by an A-level photographer in Hollywood where I quickly learned “real world” training that built upon
my academic training. I am an independent, self-employed entrepreneur working for no single employer. My primary market is advertising photography, however I also produce work in client direct and editorial markets. My clients have included: Toyota, Amgen, Nestlé, Esquire Magazine, Money Magazine, Sunset Magazine, Wells Fargo Bank, Sparkletts Water, and Allergan. My career has been extremely rewarding since I have a diversified client base. I have traveled to Korea, Japan, Croatia, Mexico, Canada and London on assignment as well as just about every state in the US. Currently I gross between $400,000-$500,000 yearly from photography.”

Matt Beard

Left SMC in 2003 and did not complete degree requirements.

“While still enrolled at SMC, and after having left, I went on to assist over 150+ photographers on assignments which took me around the world and back.

In 2005 I shot my first professional Advertising Campaign for Ritz Carlton (Team One Agency).

In 2008 My wife and I opened STUDIO 1444 in Hollywood CA.

(march 2010-current) I have barely had a day off. My shoots have picked up exponentially, and I am enjoying one of the best shooting streaks to date.

My primary market is entertainment and fashion, however I also produce work in many other markets. My clients have included: Apple, iTunes, Microsoft, Levi’s, Cirque Du Soleil, Lucky Brand Jeans, Betsey Johnson, Bare Essentials Cosmetics, MTV, Sony, and many, many more.
Maroon 5 Billboards and Artwork (worldwide tour).

Cirque Du Soleil's IRIS & Quidam new Banners, Billboards, Street signs and the new programme guides.

Lucky Brand Jeans (image revamp of the entire website, lookbooks, outlet store images, retail store images, catalog images, email and direct market images, advertising images (March 2012 issues of Vogue, Vanity Fair, Elle and Harper's Bazaar)

VistaPrint (Sill images mirroring the currently running commercial spots)

GameFly (Sill images mirroring the currently running commercial spots)

Consumer Cellular (new ads running in 2012)

Bare Escentuals Cosmetics (product packaging imagery, in-store banners and posters, internet ad placement as well)

La Prairie Spa at the Hotel Bel Air

Currently I earn between approx $150,000 - $350,000 yearly from photography...depending on the economy at the time.

www.mattbeard.com

Jenn Kennedy

“I completed the entire program but did not apply for the certificate as I already have a BA from a four year school. After leaving SMC in 2001, “I represented a photographer to get business experience and save money, then went on my own as a portrait shooter.

My primary market is environmental portraits for editorial and advertising as well as travel photography. My clients have included: LA Confidential, Women's Entertainment
Network, Paul Mitchell, MTV and Safeway. I am currently working as a freelance journalist for ArchDaily, Noozhawk.com, SheWired.com and others. My duties include interviewing and photographing interesting subjects. Some higher profile projects that I have worked on include: celebs like Adele, Ashley Simpson and Eve for Yahoo Music and personalities (Nigel Lythgoe, Lacee Schwimmer and Florence Henderson) for Las Vegas Magazine as well as.

I wrote and photographed my first book in 2011 called Success by Design: Revealing Profiles of California Architects. It's a resource for architects looking to start their own firm and includes both compelling stories and strong images.

Currently I earn between $50,000- $70,000 yearly from photography.

My future goal/s include: "I'm starting a new adventure column for Noozhawk and doing a column that I write/shoot for Archdaily called Green & Gold on leaders in architecture."

http://www.kennedypix.com and www.kennedypens.com

Pete Saloutos

Graduated with an AA 1980’s.

I am an independent, self-employed entrepreneur working for no single employer. My primary market is commercial (e.g., sports, destinations, concepts, architecture, landscapes), however I also produce work for major international traditional and microstock photo agencies (e.g.,Corbis, Getty, Blend, iStockPhoto). My clients have included Nikon, Bank of America, Federal Express, UCLA, to name a few. After completing my AA, I continued on to become a
certificated college instructor in my own right (with the help of my B.A. from UCLA, I taught at SMC for several years before moving to Washington), and have also taught online courses and workshops for professional organizations like PPA and ASMP over many years.

I am especially proud of being selected as one of Nikon’s “Legends of the Lens,” and of having one of my images selected for use as a United States postal stamp featuring an Olympic sport. “Legend of the Lens” is a high honor that results from one’s body of work and achievements. Google my name: you’ll find my history. Or visit my website: www.petesaloutos.com for further information and examples.

If I factor in returns from investments I’ve made from my earlier earnings as a photographer, my photo-linked income is somewhere between $175,000-$225,00 per annum.

Scott Hugh Mitchell

“I did not complete the program but I went as far as photo 7. My last year at SMC was 2010. After leaving SMC I moved to New York to become an assistant photographer and started my own photography studio. SMC allowed me to create work and use equipment I would not have been able to use otherwise. The resources I used at SMC helped me and are still helping me in my career now. I came to SMC from another photography program and I found that SMC provides amazing gear and wonderful teachers who inspire you to reach a career in photography.

Some of my higher profile projects I have worked on are: LA Weekly, Bunker Hill Magazine, Glitteruti Magazine, Adorama New York, Range Finder Magazine, PDN, and Fashionisto magazine. I am currently marketing worldwide and I am in touch with Company’s such as Lancome, Smashbox, TBWA, JWT, Walmart, Target, Macy’s and many more.
Currently I earn between $30,000 - $45,000 yearly from photography. My earnings from photography affords me to support my rent in New York City and Studio in Brooklyn. My future goals are to expand my client list and open a rental studio in New York City.”

www.scotthughmitchell.com

And finally,

Anthony Nex

A poster child for the SMC Photography Program is one of our advisory board members, Anthony Nex, who stopped attending classes at SMC in 1981. His earnings from freelance photography range from $450,000 - $650,000 per year. His payroll per year is between $70,000 - $80,000. Clients include Disney, Fox, MGM, Nissan, Dole, Walmart, Guthy Renker, Microsoft, Speedo, Sony, and many more. Nex never completed SMC’s photography degree or certificate — he simply stopped attending classes, and he did not attend any other photography school. Insofar as he got a job while in school and left the program early, Anthony represents majority of all past and present SMC photography students who leave the program before completion.