

2020 Annual Program Review

Program Name: Photography

Program Review Author: Josh Sanseri

I. PROGRAM DESCRIPTION: In one or two paragraphs, provide a description of the primary goals of your program or service area. Attach an appendix to describe your program or service area in more detail, if needed.

Note: If no changes have occurred, feel free to copy and paste from your last review. If it exists, feel free to copy the brief description of your program from the college catalog: <http://www.smc.edu/CollegeCatalog/Pages/default.aspx>

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, about 1000 students are enrolled in photography courses during each of the fall and spring semesters.

The program has strong ties to the Photojournalism, Theatre, and Art Departments on the main SMC campus, as well as the Graphic Design program at CMD. The program, through a variety of well-attended extracurricular photographic activities, has created a robust sense of community among its students, faculty and staff.

II. PROGRESS SINCE LAST REVIEW (LAST YEAR'S OBJECTIVES)

Identify the original objectives from your last review, as well as any objectives that emerged during the year (if applicable). For each objective, determine status and explanation for status.

Objective	Status (Check one)	Status Explanation
The Photography Department has been actively addressing the equity gap within our department, and are working on tangible ways to increase success rates of under-performing groups. Specifically, black students have a 45% chance of success, compared to 75% of white students. Traditionally, photography majors have needed to spend between \$3000-\$5000 in order to complete the curriculum successfully. As a result, many students received incompletes in expensive courses, or dropped out of the program all together. Over the past year, the department has been working closely with Dean of Academic Affairs Erica Leblanc to subsidize student expenses by purchasing and supplying the vast majority of required equipment and materials that students need to succeed.	<input type="checkbox"/> Not Completed <input checked="" type="checkbox"/> In Progress <input type="checkbox"/> Completed	The Photography Department has continued to make great progress in providing expensive photography supplies for students. With the help of Academic Affairs and Erica LeBlanc, we continue to find ways to eliminate prohibitive expenses in all of our classes. We selected "in progress" rather than "completed" because this is an ongoing effort that is dependent on budget availability.

Create and teach online sections of Photo 1, 5, 39, and 60.	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input checked="" type="checkbox"/> Completed	These four classes were submitted through the curriculum process last year, approved by the Curriculum Committee, and taught for the first time in Fall of 2019.
Click or tap here to enter text.	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input type="checkbox"/> Completed	Click or tap here to enter text.
Click or tap here to enter text.	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input type="checkbox"/> Completed	Click or tap here to enter text.
Click or tap here to enter text.	<input type="checkbox"/> Not Completed <input type="checkbox"/> In Progress <input type="checkbox"/> Completed	Click or tap here to enter text.

III. ACHIEVEMENTS

(Optional) List any notable achievements your program accomplished in the last year.

1. The Photography Department successfully transitioned all of our courses to an emergency remote learning method practically over night. We moved as quickly as possible to mobilize all of our Department resources, and provided each of our students with loaner equipment for finishing their assignments.
2. The Photography Department faculty successfully organized an online juried student exhibition titled [“Made in Quarantine,”](#) which showed off the amazing work our students accomplished during quarantine with limited resources.
3. Our portfolio class (Photo 43) successfully transitioned its [annual gallery exhibition](#) to an online format.
4. Legendary and iconic skateboarding photographer J. Grant Brittain gave an inspiring and free Zoom lecture about his career in photography.

IV. CURRENT PLANNING AND RESOURCE NEEDS

Part 1: Narrative

Broadly discuss issues or needs impacting program effectiveness for which institutional support or resources will be needed for the next academic/fiscal year.

The Photography Department is well supported by the College, and we are very grateful that the Administration continues to provide our students with the supplies they need to be successful. That being said, we could use a designated classroom for photography lectures and demonstrations (D115), and our two lab managers would be able to complete several more tasks if their position could be extended from 11 to 12 months.

Part 2: List of Resources Needed

Itemize the specific resources you will need to improve the effectiveness of your program, including resources and support you will need to accomplish your objectives for next year.

While this information will be reviewed and considered in institutional planning, the information does not supplant the need to request support or resources through established channels and processes.

Resource Category	Resource Description/Item	Rationale for Resource Need (Including Link to Objective)
Human Resources	1. Our two lab managers, Patrick Connor and Sean Blocklin, are 11 month	Please see attachment

	<p>employees. The vast majority of their days on campus are spent assisting students with equipment, troubleshooting, managing student workers, maintaining supplies, etc. As a result, they often run short on time to manage infrastructure tasks for our studios and darkroom facilities. We strongly feel that if their positions could be extended to 12 months, they would be able to accomplish many tasks in August that are impossible to complete while school is in session. (See attached).</p>	
<p>Facilities (<i>info inputted here will be given to DPAC Facilitates Comm.</i>)</p>	<p>Designated photography lecture space (Drescher 115)</p>	<p>Currently, our photography lectures take place in our studio facilities. While this practice has been normal in the Department for many years, we feel instruction could be much more affective and practical if we had a designated space for our lighting classes.</p> <ol style="list-style-type: none"> 1. When a class is in session in the studios, students from other classes/sections are unable to work in the studios. This severely limits access for students to complete their work on campus. 2. Space is very small for 30 students, even in our largest studio space. Students are forced to sit and observe from the adjacent rooms, limiting how much they can see and interact. Drescher 115 was originally built for automotive education, with riser setting on the North side of the space. Adapting this room for photography would be a great fit, with students benefiting from sitting in desks, and from an elevated sightline giving them a clear view of the demonstration unfolding in front of them. 3. Setting up lighting demonstrations often absorbs the first 15-20 minutes of class. We do our best to use that time to answer questions and discuss the setup process. However, if the department “owned” Drescher 115, we would be able to leave our equipment set up and ready to go at all times, similar to how professional studios are run.

Equipment, Technology, Supplies <i>(tech inputted here will be given to Technology Planning Committee)</i>	Our Computer lab in Business 131 will need new machines in the next year or two. Our current iMacs are becoming overwhelmed with current industry software demands.	The professional photography world relies heavily on powerful Macintosh computers to run industry-standard Adobe and Capture One software. Without sufficient computing power, lessons can not be properly taught and students will be disadvantaged in the commercial workforce.
Professional Development	Camera and software training.	Professional photographic software and equipment rapidly evolves from year-to-year. In order to meet industry demands, the Photography Department prides itself in teaching the most current camera and software systems available. Faculty and staff currently find their own resources for keeping up with technology, but it would be great to have financial resources for consistent, department-wide professional development.

V. CHALLENGES RELATED TO SPRING 2020 COVID-19 CRISIS AND RESPONSE:

List significant challenges your program faced in Spring 2020 due to COVID-19. Please also Include your responses and solutions to this crisis.

Most of the curriculum in the Photography Department requires access to specific lighting, camera, computer and darkroom equipment. When classes were forced to move to a remote format due to COVID-19, our faculty and staff moved quickly to organize loaner equipment for all of our students. As a result, we loaned out the vast majority of our lighting and camera equipment. If it weren't for this quick and decisive action, it would not have been possible for students to complete their projects. Please see the "[Made in Quarantine](#)" online exhibition for prime examples of our students' success.

Even though we were largely successful in providing our students with mandatory resources, it was very difficult for faculty to adapt to new teaching methods (digital video demonstrations) overnight. Many of us were forced to learn video/audio/editing techniques all on our own, and were forced to make demonstration videos in our homes. Our faculty never complained, and helped each other as much as safely possible. The semester proved more successful than most of us imagined given the circumstances, and it was amazing to see faculty unite and help our students.

VI. THE NEXT SECTION IS FOR CTE PROGRAMS ONLY

PARTNERSHIPS:

Part 1: Industry advisory meeting dates and attendance for 2019-2020.

Date of Meeting	# of SMC Attendees	# of Non-SMC Attendees
Forced to cancel our meeting due to COVID	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.
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Click or tap to enter a date.	Click or tap here to enter text.	Click or tap here to enter text.

Part 2: Employer partnerships/collaborations for 2019-2020. Identify the most salient partnerships or collaborations.

Employer Name	Type of partnership or Collaboration <ul style="list-style-type: none"> • Advisory attendance • Internship site • Donations • Job placement • Other 	Optional: Additional information about partnership or collaboration
Synch	Job Placement	Professional studio rental servies
David LaChappelle	Job Placement	Internationally well known commercial/fashion photographer and director.
Mattel	Job Placement	Click or tap here to enter text.
Various Freelance Opportunities	Other	The majority of the Photography industry operates in a freelance manner. We have several anecdotal examples of how/where our students work in the industry that are not counted by traditional measures.

CONGRATULATIONS – that’s it! Please save your document with your program’s name and forward it to your area Vice President for review. Please CC or send a copy to Stephanie Amerian and Erica LeBlanc.

The following section will be completed by your program’s area VP

Vice Presidents:

First, please let us know who you are by checking your name:

- Christopher Bonvenuto, Vice President, Business and Administration
- Don Girard, Senior Director, Government Relations & Institutional Communications
- Sherri Lee-Lewis, Vice President, Human Resources
- Jennifer Merlic, Vice President, Academic Affairs
- Teresita Rodriguez, Vice President, Enrollment Development
- Michael Tuitasi, Vice President, Student Affairs

Next, please check this box to indicate that you have reviewed the program’s annual report Provide any feedback and comments for the program here:

Click or tap here to enter text; the box will expand when you enter text.

Finally, please **save the document** and email it to both Stephanie Amerian (amerian_stephanie@smc.edu) and Erica LeBlanc (leblanc_eric@smc.edu). If you have any questions, please contact us!

Thank you for your input!

About the additional four weeks in August.

This is an addendum to Sean's reclassification/justification statement.

After many changes in the department over the last 4 years, Sean and I are feeling besieged by the volume of work to be completed in the winter and summer semesters. Many of the changes are dramatic, and a few of them could easily elicit a classification change by themselves, let alone the sum total of all the changes.

An overview of our department: there have been sweeping changes to the photography program since the retirement of former employees Jones, Ford, Marguerite and Paul Harris. In a general way, we have more physical space to manage, significantly more gear to handle, more student traffic in our various labs and studios, and a whole host of new safety procedures to maintain. From a technological standpoint, we have transitioned from paper forms to software and computers to manage the uptick in studio traffic and gear rentals, we are managing many more documents, online reservations, google sheets, firmware updates, calendars and still we push forward-we are currently working with IT to develop a barcode database software system that would allow us to use scanners for off campus rentals. Sean and I, in the spirit of SMC pride have pitched in to help maintain this aging Drescher Hall facility, physically scrubbing the labs and studios several times a year. Our post it boards for winter and summer are bursting over with to-do's. I received my photography certificate from the Santa Monica College Photography program 8 years ago and I can tell you from *personal experience* that the department has undergone dramatic changes that effect students positively. All of the quantifiable growth and improvements come with data and documentation to accompany the above statement see PDF attachments. I want to stress the fact that these are new tasks we have taken on to improve the department, not our job descriptions. Our job descriptions can be found in another attached PDF. We would also like to encourage you to come meet Sean and I and take a tour of the photography department. We are open from 8am-9pm.

Physical Space: The physical space has grown and is slated to grow more with the department acquiring room Drescher Hall 115. We have already grown 750 sq ft by centralizing operations to room 117 in Drescher Hall and what we colloquially refer to as *117 deep*. These two rooms now provide student services that did not previously exist, a photo finishing area, equipped with spotting, mounting and matting stations and a small photography library. We also installed a counter to more effectively check students into/out of studios, and to rent gear on and off campus. 117 deep is our ever-growing equipment room. The level of customer service brought on by the creation of

these rooms have added significantly to our workday. The new level of efficiency has welcomed increased traffic in our studios. This consolidation has contributed positively to student outcomes in a multitude of ways, we have more room for gear, and so we can offer more equipment. We can get students into and out of studios faster and process students more expeditiously with off campus check outs. Again, centralizing the department in such a way has also freed up space in other areas: Drescher Hall 110B (the old studio key closet) is now a functioning computer room with a modern Apple computer for students and a student food pantry, where hungry students can access free food. Another asset from centralizing to 117 allowed us to remove 4 large bank safes from studio B3 into DH 117 gear room. Prior to this, students in studio B6 were effectively making photographs with staff and fellow students utilizing half the space. Now B-1 thru B-6 all provide the same privacy and space, eliminating the discrepancy and making the studios more equitable to students. Two underutilized rooms in the A Studios 110J and 110K have been reconfigured into a grip closet for advanced student use (110J) and a demo closet for professor use. The grip closet is equipped with baby pins, baby plates, foam core, plexiglass, A-clamps, cardellini and light modifiers. The demo closet has projectors, props, cameras, c-stands and strobes to be used in class demonstrations. We also have appropriated the display case adjacent to the Drescher Hall Gallery that we are currently curating and exhibiting student work and are scheduled to have two large exterior bulletin boards installed this week to post goings on, lab schedules, photography and events.

Additional Gear:

(29) Alien Bee strobes

(4) Extremely High Value Phase One Camera's with 2 additional lenses

(9) Profoto B1X portable strobe lights

(40+) Younguo Speedlite kits

(46) Profoto D2 Heads

(?) universal transmitters

(?) proprietary transmitters

? pocket wizards

(2) Nikon D5's camera

Canon 5DS camera

(2) Canon 5d Mark iv Camera

4 additional Dynalite kits

(275+) Canon T6 kits

25 additional tripods

29 4x5's back into circulation

Portable seamless stands

8 color munki display calibrator

(4) Interverometers

(45) additional light meters

Speedlite modifiers

20 tethering cables

4 Laptops

Grip gear: gels, cucalorus, blue tack, tape measures, baby pins. Baby plates, A-clamps, gaff tape, artist tape, flags, cinefoil, gloves, food dye, fishing line, j hooks and cardelini.

The additional gear is great news for our students! What we are offering in terms of photography equipment is prodigious and although we are excited, for Sean and I, the added gear come with a negative opportunity cost. As you can see from the above list, that total creates many, many more transactions for us. There are added repairs, added purchase req's, we need time to familiarize ourselves with new systems, unpacking and accounting, tracking warranties, firmware updates, added time every day to charge camera and strobe batteries, added time numbering and tagging, added time

modifying paperwork to include the gear, more equipment means more gear in general to inspect when checking gear back into custody. As studio managers, we also troubleshoot technical problems students are having with the gear, more equipment creates more technical problems to solve. We also have more students using the gear as documented in our studio traffic reports. (See PDF.)

Enhanced protocols, additional office work , etc...

Safe 1-4. Over the years we have compiled quite an array of photography equipment, last year after the department acquired four Phase One cameras systems and other high end camera gear, it was decided that student employees would no longer be able access the safes. That protocol now requires that Sean and I step away from other tasks from 8am-8:30am, 10am-11:30am, 1:30pm-2:30pm and 5:30pm-7:30pm Monday-Friday-a considerable amount of time anchored to 117 deep.

The Color Lab. Professor's noted that prior to the arrival of Sean and myself, the Kreonite machine, which the whole Color 50 class is centered around, was poorly managed and lacked consistent color accuracy, which negatively affected student work and time. We now have an enhanced protocol: we keep a Kreonite lab tech log, we plot a curve weekly to insure color accuracy and consistency, we use X-Rite calibration tools, test strips and a hydrometer. We also keep the machine on several more days a week as part of our new open lab policy and feed the machine paper more often per the manufacturers recommendations.

T6 Camera Management. We are now offering prosumer camera kits to our Photo 1 students. We have 275+ cameras and created a whole log book dedicated to keeping track of the kits. The T6 kits are equipped with 1 camera, 2 lenses + caps, SD card, bag, sd card readers and battery and a battery charger. With 275 additional cameras, the cleaning, restoring factory settings and assessing add an additional 500+ transactions for us every semester. We spend considerable additional time calling and emailing back and forth wrangling gear back to campus. In rare cases, we contact student judicial affairs to begin punitive holds on student records when cameras are not returned to campus. Again, a great asset to the department and to students, but *it is* certainly time consuming.

Calendars. The growth of the department has become untenable without a detailed calendar. The calendar encompasses the student employee schedule, B&W classes, the color lab, the studios, events and preparedness, safety and deadlines. See attachment.

Managing online reservations. Students used to have to drive to campus and make reservations “in person”, that was the existing policy when Sean and I began at SMC. We eliminated that and reduced the carbon footprint and student frustration by creating PhotoStudios@smc.edu so students could make online reservations, but in doing so we created considerable online scheduling that did not exist previously. We also manage several google sheets documents that need to be cleared and reset and the beginning of each semester in conjunction with the district calendar and our department calendars.

The Studio Traffic Report. (See PDF) the obvious data from the reports indicates an drastic uptick in student traffic in our studios. The increased traffic itself is clear, but there are more nuanced ramifications that aren’t apparent. The studios get dirtier, the gear gets used more, gear gets broken more frequently, there are more technical problems to solve, more off campus check outs, more lab techs to manage and train, more student time management issues.

New Safety Protocols (See PDF) Our new chemical hygiene plan established in Jan 2019 I would argue is the primary justification for approving the additional time in August. This is a dense document that simply didn’t exist and needs to be reviewed, improved and updated annually.

What August would do for student outcomes and the department?

This spring we didn’t open shop properly, there was a problem with a few color enlargers that didn’t get fixed that are now impacting students in the Color 50 class, there were some strobes that didn’t make it onto purchase req’s and are now sitting unusable, we weren’t quite prepared for some of the new protocols in the analog labs, we didn’t update some of the forms to include new gear, or work out the bugs in the new scanning software for off campus check outs. Having August would give us the desperately needed time to properly prepare for the upcoming semesters. During the 18 week semesters we are struggling to stay atop of our managerial tasks and the summer/winter “breaks” are not affording us enough time to tackle them. Please take into account that we are still running labs in the winter and summer semesters and that we are also encouraged to use our vacation during these times to lessen the impact on students.

Safety. We could *thoroughly* assess the department for safety issues and use the time as a refresher for emergency protocols. Today I'm using my flex day to follow up on progress potential safety issues, a follow up to a work order I put in over two years ago. I can only speak for myself, as Sean is here for more hours and may feel more acquainted with our current safety protocols than I do, but I feel unprepared and often defer to Sean.

Gear management. We would plan the majority of equipment to ship in late June & July, so in August we could unpack, inventory, tag, orient and update systems and policies around our new stock. During the course of our week, it sometimes takes 3 or 4 days for us to find the time to properly unpack deliveries. And we rarely get a chance to orient with the new gear as it makes its way directly into circulation. It should be noted that although it is formally the responsibility of the professor to demo the gear, Sean and I are here 13 hours a day 5 days a week and in that time, we are bombarded with questions about the equipment. It behooves us to know the gear intimately to ensure the proper use, save the students time, and prevent students from developing bad practices. We have had vendor issues in the past in August (Sean can u clarify what issues?)

Misc. The photography department was started in (josh how old is it exactly) and we have accumulated (some say hoarded) quite an amount of obsolete gear, we have had much success purging the antiquated equipment, but as you know, much of it needs to be coordinated through asset management and the process is slow. Business 133 and some other ad-hock storage areas are usurping space that could be better appropriated if only we had the time.

Improved outcomes for students. Currently, we often rely on students bad experiences as a way to improve our system, often students simply cannot discern what is an acceptable standard and what is not an acceptable standard. August could eliminate that dilemma. We could trial the gear, read the manual, and orient with the equipment. Another benefit of August would be not just orienting with gear but, emulating what students are required to do in the studio and in the labs. Completing the whole circuit of student use would elevate many of these types of recurring problems, do the Phase One camera's work with the Macbook Air laptops or are they sluggish processing files? Are all of our laptops providing the same user experience? If students are using web based Adobe products, how is the wifi in B6? Should we buy better quality tether cables? August could answer the question: How can we improve the student experience? We need time to see how the equipment functions as a whole, what are the variables that can be improved? Sean and I would prefer to be *proactive* as opposed to *reactive*, and we hope you will consider our plea for the month of August. Again, please feel free to drop in and tour the department.

Thank you for time and have a good day.

Patrick Connor & Sean Blocklin