

Program Overview	
Program:	PHOTOGRAPHY
Does this program have a CTE component?	Yes
Academic Year:	2017/2018
Review Period:	6 Year

A. 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, 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.

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 motion capture, editing and visual narrative, photographic business practices, and professional portfolio development, including the development of promotional materials 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 entrepreneurs, business owners, 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 CTE 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 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 through 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 critique. 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 breeches 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 in addition to the development of inventive individualistic style. It is repeatedly taught that this combination is the path to success in the field

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.

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.

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.

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).

On July 10, 2017, full-time faculty member Craig Mohr was awarded The President’s Circle Margin of Excellence Grant from the Santa Monica College Foundation. The grant was to fund a full-day industry workshop at SMC. The approved amount was \$4,875. The grant was used to stage the 2nd edition of the Next Step Workshops created by Anthony Nex (Professional Photographer, SMC Alum and part-time faculty member) and Craig Mohr (full-time tenured faculty member and SMC Alum). This 2nd edition featured a 2-hour Panel Discussion on ‘How to Become a Photo Assistant. There were 3 photographers and 2 assistants on the panel. 4 out of the 5 speakers are SMC alums. The students were divided into groups and they rotated between a Fashion photography set, a Food photography set, an Outdoor Portrait set and a presentation on marketing and developing a photographic style all conducted by local area photographers, one of

which, Nelson Machin, is an SMC Alum.

The final tally of volunteers and support people included 1 Sprinter truck full of lighting and grip equipment courtesy of SYNC Equipment Rental, Inc., 2 hair and makeup stylists, 3 prop and wardrobe stylists, 3 professional models, 4 digital techs, 7 photo assistants, 7 photographers, 6 current photo faculty and 88 students attending.

The program has also 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.

B. Populations Served

PHOTO: PHOTOGRAPHY

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.

In terms of ethnicity and race, Latino/Hispanic students are the new majority at 36.1%. At the time of our last program review in 2012, white students were the majority at 41%. In the 2016/17 academic year, 33.4% of students were white. Our Asian population increased about one percent from 11.2% to 12.6%. Our African American student population also climbed slightly from 8.2% to 9.0%.

Comparing our demographics to the overall college population, we have 3% fewer latino/Hispanic students, 6% more white students, and 3% fewer Asian students. Our African American student population is the same at 9%.

As for the gender population of our students, in 2016/17 51.7% of our students identified as male, while 48.3% identified as female. That number has flopped a bit since our laast review in 2012 when we had 52.8% female and 47.2% male.

About 33% of our students are under the age of 19, compared to 31% of the college overall. That number has grown about 4% since our 2012 review. Students between the age of 20-24 occupy the same percentage at 33%. About 11% of our students fall within the ages of 25-39, which is pretty close to the college average.

The resident status of our students has remained about the same over the years, with about a 3% drop in California residents at 81%. The 3% difference from 2012 is split fairly equally between international and out of state students.

The subtle changes noted above are virtually on track with the college's shift in demographics

since our last program review in 2012.

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 still tends to also be slightly 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. However, as explained later in this report, we expect that our equity gap will begin to show improvement in the coming years as we continue to find creative ways to supply students with necessary class supplies rather than require each of them to purchase several thousand dollars worth of gear.

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 slightly 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 ranged from 11.5% in 2011 to 16% in 2018, those same years saw a gradual increase among Photography students from 9.4% to 15.1%.

However, we don't find basic skills assessments to be an applicable or practical consideration in curriculum planning. The skills required for a career in photography don't directly relate to how well students perform in Math or English courses.

C. Program Evaluation

PHOTO: PHOTOGRAPHY

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

SLO: Produce and present a professional portfolio that meets department expectations and industry standards.

This is the primary goal and SLO of our program, but is attached to our capstone portfolio course, Photo 43. In this course, students build a portfolio of images that reflect the genre of

photography they are most interested in pursuing. We are constantly referring to the success of students in this class in order to improve our program and the rest of our classes.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

As a department, we monitor our SLOs as one way to make sure our course content is on track and successful. However, because we are a CTE program, we find that SLO's only scratch the surface in evaluating student success, so we tend to look at more tangible methods for accessing student success. We rely on job placement, advisory board feedback on the quality of our students as they enter industry, comments from employers who hire our students as interns, student evaluations of faculty and student enrollment trends in each class as additional evaluation measures.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

1. Associate in Science

2. Certificate of Achievement

The Photography program teaches the dynamics of visual communication to illustrate ideas, record events, articulate stories, express moods, sell products, and interpret a person's character. Courses stress technical knowledge, proficiency in camera control, digital and analog capture methods, artificial and natural light control, and image manipulation. This program prepares students for careers in photography-related genres including advertising photography, food photography, architectural photography, editorial photography, portrait photography, fashion photography, and photojournalism. Students completing the program in Photography will demonstrate the ability to analyze and assess photographic situations, solve technical problems, and overcome creative challenges as they arise in a photographic production. Students will further design and construct photographic images that can communicate ideas or narratives effectively for commercial, editorial or fine art purposes. Additionally, student will have the knowledge and skills pertinent to the operation of a freelance photography business and sound business practices in the trade.

4. What other evaluation measures does your program or discipline use to inform planning? (For

example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

Again, our industry requires us to look at tangible measurements of success in order to inform course planning and evolution. A few indicators we monitor are student job placement, Advisory Board feedback, industry and new technology demands.

5. If applicable, discuss achievement rates on state licensure exams.

N/A

6. 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.

2018 Board Members:

- **Katie Cornett**, SMC Alumnus
- **Joe Elgar**, Photographer's Assistant
- **Catherine Eng**, Casting Director
- **Daniel Gray**, Creative Director Daily & Associates
- **Dennis Keeley**, Art Center College of Design, Chair of the Photography Department
- **Richard Legoretta**, Digital Artist
- **Anthony Nex**, Photographer, Alumnus, SMC Faculty
- **Ethan Pines**, Photographer, Alumnus
- **Rick Steil**, Palisades High School
- **Andrea Stern**, Photographer's Agent
- **Peter Tokofsky**, Senior Public Programs Specialist at The Getty Museum

SMC Faculty:

- **Craig Mohr**
- **Josh Sanseri**
- **Josh Withers**

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.

Available minutes are attached.

7. Describe any program response to advisory board recommendations. Give specific examples.

The advisory board once again discussed the importance of skill building classes, specifically our analog darkroom classes. Each of the employers on the board agreed that they are more likely to hire students that learned to shoot film and print in the darkroom, reiterating what we've always suspected. Students that learn photography using analog materials are better organized, image planners, critical thinkers, and their technical skills are stronger across the board. Our darkroom classes don't necessarily lead specifically or directly to a job like they once did, but the classes' role in education has evolved to producing photographers who have a better grasp on the overall craft of photography.

The advisory board also reinforced our feelings on the importance of broadening the technology we teach to better mirror the work that is being asked of commercial photographers. Providing motion content is now common place in our field, and is an area we are looking at covering in our curriculum more effectively. We currently have one course that covers the basics of video capture, but it's an elective and many students choose not to take it. Moving forward, we'd like to revamp that class, as well as add elements of motion capture into other courses where appropriate.

The Board also recommends that we teach medium format digital capture and the industry standard image processing software, Capture One Pro. The medium format digital backs that the Department currently own are long in the tooth, and no longer current technology. Most of them are also out of service, and not worth the cost to repair. As a result, we have requested the purchase of two new systems through funds allocated to our department from Erica LeBlanc, and two additional cameras/digital backs through the 2018 Perkins Grant. Acquiring these cameras and teaching Capture One in greater depth will allow us to better prepare students for employment immediately after graduation as they are prepared to work as "Digital Technicians." Currently, "digi-techs" can make anywhere from \$500-\$1500 per day on a freelance basis.

We are also in agreement with the board's recommendation of increasing our presence in our own region and in highlighting our alumni. Both of these go hand-in hand together and would greatly assist us in fund raising and attracting a higher number of students. It is our hope that this will also increase the number of completers to the program. However, it is ever present that in photography we get a very high number of students who enroll in courses to build skills and inevitably leave the program after about 20 units. This has been true for a very long time due to the nature of our industry, but seems to have increased over the last couple of years. This aspect of the photo industry has also lead to a slight decline in enrollment.

D1. Objectives

Photography has enjoyed excellent support from the photo industry for many years. We wish to continue all of our developed relationships and look to create more. What we need is to investigate routes to creating sponsorships in order to fund raise for equipment repairs, for equipment awards to students and scholarships for excellence.

Status: In Progress

Comments:

We continue to work on this objective and have been making good progress in recent months. One of our Advisory Board members, Anthony Nex, has verbally secured about \$10,000 in annual corporate sponsorships. We plan to use the money for equipment repairs, production of special events, scholarships, and to save for emergencies.

We have also received a few significant donations from two former and current students who are strong believers in our curriculum. One of the donors gave \$10,000 to establish an endowed scholarship in retired professor Ford Lowcock's name. The same gentleman has donated \$5000 so that we can offer our "Next Step" weekend workshop. The Next Step is a full day workshop that exposes students to the methods of working photographers and addresses methods for students going to work after graduation.

Our other donor gave about \$5000 to cover the costs of a weekend print workshop in our digital lab. The instructor was flown in from out of state, and taught advanced digital printing techniques used by commercial labs and fine art photography galleries.

Look for ways to increase marketing and the public's awareness in the strength of our program. This could include, among other things, an alumni web page highlighting people who got their start at SMC and show casing their work. (2016-17): We need to be more active in other social media's other than Facebook. Instagram account for the department is something that needs to be looked more closely into. Schools like School of Visual Arts and International Center of Photography do an excellent job at posting daily, which really attracts new followers to those schools. This could easily attract new students, but also give more reasons for donations with larger numbers of followers. The same is true for other social media networks that we should be investigating.

Status: In Progress

Comments:

Josh Withers has worked hard to update and revamp our website. It's come a long ways, but we're still hoping to add an alumni page. We've encountered some resistance from the college, as they have their own goals for capturing alumni information. We're hoping to find a compromise with them soon, as we firmly believe it's imperative for us to showcase the successes of our graduates. Professor Withers has also taken over our Instagram account and regularly posts images from our annual juried student exhibition.

We are looking into creating four, 1-unit flexible topic classes in order to address specialized areas of the photo industry.

Status: In Progress

Comments:

These one credit courses will allow us to offer flexible curriculum and short weekend courses that focus on current technology, marketing, entrepreneurship, and many other rotating topics of relevance.

We're in the planning stages of evolving the curriculum in some of our advanced classes in order to better connect graduates to relevant freelance jobs in the photography market.

Status: In Progress

Comments:

Photo 40 is long overdue for a content update to better reflect market requirements for graduates to enter the workforce. The official course of record is still sufficient, but the assignments and lessons taught need updating. We plan to shift the focus and spend more time teaching Capture One Pro software, and medium format digital backs. We requested new camera hardware through the 2018 Perkins grant in order to better teach this technology beginning this fall.

Our advisory board has strongly advised us to teach Capture One Pro more thoroughly and deeply than we have in the past.

Status: In Progress

Comments:

See above

D1. Looking Back

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

- We have been continuing with our student portfolio reviews at the end of each fall and spring semesters. The reviewers are professionals in our industry. They volunteer their time, where they could be paid \$1,500 for doing the same thing at an industry trade show. Participants at the trade show would be paying \$300-\$600 for three reviewers. Our students, typically, have 5-7 reviews and it's for free.
- In Spring 2018 we completed our 39th Annual Student Exhibit. We received 1,200 entries in two categories. About 15 faculty members spent nine hours on a Saturday jurying the work, and ultimately accepting about 220 images for the exhibition.
- In April 2018, Craig Mohr (faculty) and Anthony Nex (advisory board member) created another version of our new seminar/workshop program "The Next Step." The training event is focused to help our students become freelance photographer's assistants — a common way for young photographers to enter industry. Three established photographers came with digital technicians, hair, make-up and wardrobe stylists in order to train our students so they are better prepared for the duties of a photo assistant. A vendor area was also set up where six equipment manufacturers and local vendors displayed their latest gear for students to get their hands on. In all we had about 75 students in attendance, with a few from Santa Monica High School.
- We continue with our student portfolio exhibit each fall and spring semesters. This exhibition highlights the work of students as they complete our program, inspiring younger students to continue and complete our program.
- We continue to invite numerous guest speakers throughout the year, both through classroom visits and more formal "seminars" with 100 students in attendance. Some of the guest speakers we've recently invited to campus include: Art Streiber, Art Brewer, Miranda Penn Turin, Kate Turning, Paul Barshon, Scott Robert Lim, Thomas Werner, Greg Gorman, Frank Ockenfels 3, Dana Hursey, Russ Quackenbush, Andrea Stern, Jigisha Bouverat, and Mona Kuhn.

- Our Bi-Annual Alumni Exhibition continues every other year, and acts as a way for the department to stay engaged with our alumni. In Fall 2018 we will host our next alumni exhibition.
- In conjunction with the Journalism Program, the Photography Department has played host over the past few years to exhibit "Exposures in Journalism." "Exposures" is an exhibition of photojournalism that is composed of work from Los Angeles area professional and student photojournalists.
- For the past few years, the department has had a display booth at photo LA, which is a premier industry fine art exhibition to showcase many of the finest galleries from across the nation. The exhibition attracts large numbers of gallery owners, photographers, art collectors, curators, and lovers of photography (4,000 people generally attend opening night). SMC has been one of only five other schools to be invited to participate each year. Our booth at the exhibition provides the opportunity for 18 of our students to exhibit their work to a large audience and represent the Photography Department in a positive light. Many of our students have sold pieces to collectors at the exhibit, giving them the inspiration and confidence to continue their hard work. Our students learn the value of presentation, how to sell their work, make network connections, get experience talking to people about their work, and get the experience of the business transactions associated with selling their work. The lessons of pricing the work, writing an invoice and processing electronic transactions with an eCard reader have proven invaluable.
- For the past ten years or so, the department has participated in the Getty Museum's college outreach program. This amazing opportunity provides students access to many of the artists displaying their work in various Getty exhibitions. The small group format gives the students unparalleled access to professional artists and unique perspectives into the profession of making art. The annual experience usually consists of 3-4 intimate talks with artists, where the students create work inspired by the current photography exhibitions on display at the museum. At the end of each year's program, the Getty plays host to "College Night at the Getty" where participating students have the opportunity to display their work in a one night show in the museum. About 2000 students from several area colleges and universities attend the event and see the students' work.

2. 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 Program Review Committee made three recommendations for the Photography Department after our last six year review:

1. Review course assessment measures and use the ISIS portal to record assessment results.
2. Update curriculum following current Curriculum Committee guidelines.
3. Move forward with the proposed review and revision of Photo 6.

We are proud to say that the Photography Department has achieved all three of these goals. All

of our courses were updated with appropriate SLO's, and our faculty consistently use them in planning curriculum for each individual course. Our curriculum has made a massive shift since 2012, eliminating Photo 3, Photo 4, and Photo 6. Those courses were mostly based in analog capture, and much of the content was in desperate need of updating. The result is a modular set of classes (30, 31, 32, & 33) that better reflect the skills required for students to enter industry after graduation.

3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

The photographic industries do not require licensing or certification in order to open a business or obtain a staff position. We are measured by the quality of work presented within a widely defined portfolio that illustrates skill levels in various areas that are discipline specific, communication skills, ability to work within a team on a single goal and being passionate about their industry.

4. 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).

In 2017, we received a \$5000 donation from a current student that was used to produce the "Next Step" program discussed above.

On July 10, 2017, full-time faculty member Craig Mohr was awarded The President's Circle Margin of Excellence Grant from the Santa Monica College Foundation. The grant was to fund a full-day industry workshop at SMC. The approved amount was \$4,875.

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The final tally of volunteers and support people included 1 Sprinter truck full of lighting and grip equipment courtesy of SYNC Equipment Rental, Inc., 2 hair and makeup stylists, 3 prop and wardrobe stylists, 3 professional models, 4 digital techs, 7 photo assistants, 7 photographers, 6 current photo faculty and 88 students attending.

5. Describe departmental efforts to improve the teaching and learning environment.

1. The cost of photographic equipment has long been a barrier of entry for many students, and has likely contributed to the equity gap we see in our department demographics and statistics. As

a result, over the past few years, we've worked hard to get creative in acquiring funding sources to eliminate the majority of equipment that students formerly needed to purchase for classes. For example, Photo 30 used to cost each student \$2000-\$3000 in equipment purchases in order to be successful. Using lottery funds has eliminated the vast majority of this requirement, and we now supply most equipment a student needs to be successful. The quality of education has not been sacrificed in the process. In fact, students now have the ability to complete projects using the appropriate equipment without the worry of going into excessive debt.

2. Since our last program review in 2012, we have also changed the access rules for students printing in our computer lab. We no longer require students to purchase a punch card for making prints. Instead, lottery funds have provided us with the amount of ink necessary to allow students to print their assignments for free (with the exception of the cost of paper, which they still provide). Canon has also been incredibly generous in donating printers to our program. In 2012, we had two over-worked Epson printers in our digital lab. Today, we have about 12 professional Canon printers that students use to print their work, and give them the experience they need for an increase in employable skills.

3. In 2016 we hired a new lab manager, Sean Blocklin. Sean has put in great effort to better organize our studio and darkroom facilities, while being more accessible to students than we've seen from previous staff in the same position. Our equipment is now meticulously organized in Drescher 117, making the check in/check out process for students a seamless transition that used to take several minutes.

6. 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.

N/A

We don't currently have a tutoring or learning support service associated with the photography curriculum.

7. 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.

Last year, we requested Perkins funding for new strobe equipment and printers. Our previous studio lighting gear was long overdue for replacing, and was often in need of costly repairs. The new gear we purchased is some of the best strobe lighting available, and will better prepare students for working in the commercial photography profession.

We also used Perkins funds to purchase new large format printers to complement the printers we already owned. These new printers allow students to print their portfolios and assignments on some of the best quality printers available, and showcase their photography to potential employers while meeting a professional standard of execution.

In order to produce our "Next Step" event for Spring 2018, we received Perkins grant funding. The funds were spent paying photographers for their time and knowledge, their assistants who helped them present material, and lunch for participants. Providing this event free to students gives each of them a glimpse as to what is expected of a commercial photographer and assistant. As a result, they are better prepared to work in the commercial photography industry.

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

Josh Withers:

- Participated in a gallery exhibition and lectured at the Hive Gallery in Los Angeles, and was able to include fellow SMC faculty and students in the exhibit.
- Established relationship with LACMA for private viewings of the museum's archive
- Continues to photograph and retouch commercial assignments in his spare time
- Attended photography seminars covering latest software techniques
- Attended several photography/art lectures
- Member of Photographic Arts Council of Los Angeles
- Taught 2 week course at the Santa Fe Workshops
- Has created an online course in Beginning Photohop akin to writing a book on the subject matter at Craftsny.com
- Attended wet plate photography workshop in North Dakota
- Participated in Capture One training
- Volunteers time to attend and help host SMC student photography workshops on the SMC campus.

Josh Sanseri:

- Continues to photograph commercial assignments
- Works closely with SMC Foundation to create content for fundraising efforts
- Attended several artist lectures and presentations
- Adviser for annual class with The Getty Museum and Getty College Night
- Works closely with Getty Museum to continue to provide unique educational opportunities for students
- Works closely with Center for Teaching Excellence to organize events for faculty
- Attended the National Conference on Race and Ethnicity two years in a row (San Francisco and Fort Worth)
- Participated in Capture One training

Craig Mohr

- Member at the Supporting level of APA-LA (American Photographic Artists) and served on their Board of Directors
- Currently serving on the Academic Senate as an elected Senator, serving as a representative for the Faculty Assembly and serving as an at large member of the FA Executive committee.

- Attended the Faculty Summer Institute July 29 to August 8 2014 at the Bundy Campus.
- Attended various artist presentations and lectures
- Attended LA High Tech workshop
- Attended Photo LA
- Attended Julia Dean LA Times Photographer lecture series
- Attended Sean Kernan workshop at Los Angeles Center for Photography
- Bi-monthly meetings with the West LA group of Graphic Designers
- Volunteers time to attend and help host SMC student photography workshops on the SMC campus.
- Participated in Capture One training

D2: Moving Forward

Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:

- how the assessment results are informing program goals and objectives, program planning, and decision-making
- specific changes planned or made to the program based on the assessment results

SLO data for most of our courses is relatively consistent and predictable. We regularly monitor our SLO data and success rates carefully. However, the content of our courses and the methods of instruction that we use in the classroom are largely dictated by industry demands and technology. We compare the success rates of our students with the needs of industry, and strategize for the best methods for preparing our students to work commercially.

Overall, our SLO's are based on core photographic skills that are mostly timeless and predictable. We feel confident that each course has a strong set of exit skills that prepares them in that field, or for their next course of study within our program. Our program planning and decision making is largely based on the technical needs of our industry. For example, the first SLO for Photo 5 reads "Demonstrate skills in using image management software for exporting, cataloging and image processing." This SLO will likely never change. However, the specific technology and software we use to teach these principals changes regularly. As a result of growing technology and current industry demands, we recently purchased two new state of the art medium format Phase One digital cameras so that we can teach capture and processing methods that reflect current needs of commercial photographers. We've also committed to teaching Capture One Pro (digital asset management software) in a deeper, more thorough way. We find SLO's to be helpful in making decisions about basic foundational skills that need to be taught, but the bulk of our curriculum decision making results from feedback we hear from our advisory board.

Our Photoshop section of the Photo curriculum is a direct example of the merits of our SLO's and our student achievements. As instructors, we make sure the SLOs in every course are being met otherwise they can have an adverse domino effect towards the success of that student throughout the program. In the Photoshop courses, we use the data to understand what subjects

we might need to spend more time on in future beginning courses, and how to pace course material in the advanced course. Beginning Photoshop SLOs directly relate to being competent in each objective, and using that competency in the beginning course as a platform to start teaching the subjects in Advanced Photoshop, similar to learning a new language, and then having the ability to expand upon that vocabulary. Without the Beginning Photoshop SLO that indicates basic retouching skills, students will not succeed in many of the advanced courses we offer within the program, and it is expected that those skills are in place for the Advanced Photoshop class. Additionally, without the beginning Photoshop SLO that mentions the ability to combine multiple images, the Advanced class might be too difficult for that student (because the whole premise of Photoshop is the ability to combine imagery together). In the Advanced Photoshop course, the achievement of the SLO's leads towards employable skills, or awareness of those skills necessary as a commercial photographer or employable photographic Photoshop artist. The skills are both measured in the technical ability, and visual success of retouching, image manipulation and image compositing techniques. And these SLO (and the measurements of them) are based off of current industry demands, trends, and technology.

We use the valuable data that our SLO's provide to evaluate and monitor the connectivity and fluidity of our program. The data gives us quantified information how each and every course builds the skillset necessary to move from one course to the next. The data additionally can provide us a detailed look at every students' outcome as they move forward in our curriculum. Using the SLO's in conjunction with our exit skills we get an in-depth picture of student success since every one of our class builds upon the next one.

Understanding the data is more important than ever since there has been a relaxing of prerequisites in favor of advisories for most of our courses.

D2: Objectives

	<p>Objective #1 Objective: Photography has enjoyed excellent support from the photo industry for many years. We wish to continue all of our developed relationships and look to create more. What we need is to investigate routes to creating sponsorships in order to fund raise for equipment repairs, for equipment awards to students and scholarships for excellence.</p> <hr/> <p>Area/ Discipline/ Function Responsible: All</p> <hr/> <p>Assessment Data and Other Observations:</p> <hr/> <p>External Factors:</p> <hr/> <p>Timeline and activities to accomplish the objective:</p> <hr/> <p>Describe how objective will be assessed/measured:</p> <hr/> <p>Comments:</p>	
	<p>Objective #2 Objective: Look for ways to increase marketing and the public's awareness in the strength of our program. This could include, among other "things," an alumni web page highlighting people who got their start at SMC and show</p>	

casing their work. (2016-17): We need to be more active in other social media's other than Facebook. Instagram account for the department is something that needs to be looked more closely into. Schools like School of Visual Arts and International Center of Photography do an excellent job at posting daily, which really attracts new followers to those schools. This could easily attract new students, but also give more reasons for donations with larger numbers of followers. The same is true for other social media networks that we should be investigating.

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

External Factors:

Timeline and activities to accomplish the objective:

Describe how objective will be assessed/measured:

Comments:

Objective #3

Objective: We are looking into creating four, 1-unit flexible topic classes in order to address specialized areas of the photo industry.

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

External Factors:

Timeline and activities to accomplish the objective:

Describe how objective will be assessed/measured:

Comments:

Objective #4

Objective: We're in the planning stages of evolving the curriculum in some of our advanced classes in order to better connect graduates to relevant freelance jobs in the photography market.

Area/ Discipline/ Function Responsible: All

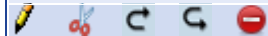
Assessment Data and Other Observations:

External Factors:

Timeline and activities to accomplish the objective:

Describe how objective will be assessed/measured:

Comments:



Objective #5

Objective:

Our advisory board has strongly advised us to teach Capture One Pro more thoroughly and deeply than we have in the past.

Area/ Discipline/ Function Responsible: PHOTO: PHOTOGRAPHY

Assessment Data and Other Observations:

Other data or observed trends

External Factors:

Advisory Board Recommendation (for CTE only)

Timeline and activities to accomplish the objective: Teaching Capture One Pro more thoroughly will happen in Photo 40 "Digital Techniques" for the first time this Fall. We've asked Natasha Calzatti to teach the course for us, as she's a Capture One Pro Certified Instructor. After the fall semester, we'll reassess the SLO's and make adjustments for Spring Semester.

Describe how objective will be assessed/measured: Objectives will be assessed based on students' understanding of the software as shown through assignments and exams.

Comments: See above

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.
- How program goals and SLOS are integrated into course design and curriculum planning.
- The relationship of program courses to other college programs (cross-listing, overlapping content)
- The rationale for any changes to pre-requisites, co-requisites and advisories.
- How the department ensures course syllabi are aligned with the course outline of record.

Our department reviews, revises, and creates new curriculum based on industry needs and the evolution of technology. We see technology change rapidly in our field. As a result, we're constantly revising the content in our courses and the methods in which we teach. Our department meets every week to discuss these issues, and makes changes after consensus is met. We also keep very close ties with our advisory board, ensuring that our curriculum is relevant to the needs of our industry.

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.

We rely heavily on the feedback we receive from our advisory board, and keep in regular contact with each of them. In our most recent advisory board meeting, the consensus was that we should be teaching Capture One Pro more thoroughly. As a result, we are adjusting the course material in Photo 40 to include Capture One more thoroughly. A student that has mastered the advanced software has the earning potential of up to \$1500 per day in the freelance, commercial photography market.

F. Community Engagement

1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.

The Photography Department faculty members participate in the CTE committee, Senate, The Center, VIP Welcome Day, cool careers, high school counselor information day, worked with CSEA and the Art Dept in hosting gallery exhibitions in the Photo Gallery, and in the past we have presented at the institutional flex day, including fall 2016.

We typically have 16-18 photo faculty members to jury our annual student show, usually takes 8-10 hours on a Saturday. We have collaborative student projects that involves graphic design, communications, business, theatre, film production, cosmetology, fashion and dance.

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

Photo is given a booth at a photo event each January called Photo LA, where we involve about 20 students and faculty. APA, ASMP and LA Center of Photography are a few professional organizations with whom we co sponsor several industry events on and off campus. Students participate in these seminars and where they meet local photographers and industry professionals. We have enjoyed numerous specialized presentations by: Photo Shelter, Freestyle Photographic Supply and The World of Inkjet Papers and Lith printing, numerous photographers come and speak, photographer's representatives, art buyers for major advertising companies and consultants. We host our annual Awards Recognition Dinner and camping trips. We have led students and faculty to Carmel, CA to meet with nationally recognized photographers and museums. We organize and conduct studio tours, portfolio reviews and other events for students and faculty alike. We have been involved with the Getty Educational Department several times with their "Master Class" that involves students from SMC and four other colleges. "The Next Step," which has been mentioned in other sections, is a specialized training day for our students geared toward preparing students to enter the professional world as photographers' assistants.

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 Photography Department has a long tradition of solid relationships between full and part time faculty. We wouldn't be able to offer many of the extracurricular events we produce without the help of nearly all of them. To name a few examples, alum and Adjunct Professor Anthony Nex acts as co-leader with Craig Mohr every semester to produce "The Next Step" for our students. About 15-18 adjuncts volunteer annually as jurors for our student exhibition. Ed Mangus volunteers to help out with every single project, on both the photography and fashion sides of the department. Several adjuncts volunteer to occupy our booth at Photo LA every January, answering questions about our program and curriculum from interested members of the community. Our department is truly like one big family, volunteering their time and effort making the strength of our department a community effort.

Our entire faculty officially meet twice a year — once in fall and once in spring. During the meetings, we discuss new college policies, curriculum evolvment, current department activities,

and more. We also make time for open discussion for suggestions from adjuncts, and encourage each of them to participate in curriculum development. We've also had both full and part time faculty take part in the Faculty Summer and Winter Institutes.

G1: Current Planning and Recommendations

1. 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].

Our facilities and classrooms are in embarrassing condition. Painting is desperately needed for all of our spaces, including Dresher 110 – 127, Photo Gallery Dresher 216, Business 107, 105, 131 and 133. We regularly invite industry influencers, guest speakers and sponsors for campus tours, workshops, and special events. It's embarrassing to walk these VIP guests through our classrooms where the paint is peeling from the walls, and holes can be seen in multiple places. We suspect that the state of our facilities also works to deter new students from joining our program. The Photo Gallery is in extremely bad repair the walls buckling horrendously at each seam, and the antiquated lighting heats the room to unbearable temperatures.

2. If applicable, list additional 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].

As recently as last year, photography majors were required to purchase several thousand dollars of equipment in order to complete our courses. Over the past semester, we've worked diligently to purchase the vast majority of equipment that students need in order to complete the program and be successful. We've worked closely with Erica LeBlanc in order to utilize lottery and other funds to subsidize every student's experience, making the photography major much more equitable across the board.

That being said, it's imperative that our technology is always current and up to date. Employers expect our program to teach current and relevant technology so that the students they hire are immediately prepared and trained effectively upon graduation. We've made great progress this semester in upgrading our primary gear and building an equitable experience for students. We're hopeful that this support from the college continues in coming years, so that we can continue to evolve our program by providing a direct link for ALL students to enter the commercial photography field.

3. If applicable, list additional 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].

The biggest need our department currently faces is for an additional full time faculty member.

Professor Lowcock retired in December, reducing our full time faculty by 25%. With all of the after hours, extra curricular activities that we enjoy offering for our students, our faculty was already stretched thin before Ford retired. Now that we have fewer faculty on hand, the remaining three full time faculty members are being stretched further than ever. We're doing our best to continue creating opportunities for our students beyond the classroom, but with limited resources, our offerings have been regrettably minimized. Burnout is a major concern for us, but we are committed to offering the best educational experience for our students that we're capable of. Replacing Ford would allow us to continue the high quality experience and reputation that our department is known across the country for.

We currently have one full time classified staff member who operates our computer lab daily from 1:30-10:00pm. This staff member is vital to the operations of our digital lab. However, the lab remains closed during his off hours. If we were granted an additional staff member to supervise the lab from 8:00-1:30, that would provide a significant increase in lab hours accessible to students for completing their work.

G2: Future Planning and Recommendations

1. 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?

The photography industry is quickly expanding to include motion/video/audio capture. Every DSLR being produced today includes the ability to capture video and audio. This evolution in technology has spilled into the commercial photography industry, making it imperative that up and coming photographers are trained on the basics of video capture, editing, and audio. Our department is committed to our long standing reputation of training photographers to be some of the best content providers in the commercial arena. Expanding our mission to include basic video and audio techniques is at the top of our five and ten year plans. We don't anticipate ever shifting our primary focus from still commercial photography, but need to continue providing our students with a direct path to employment. Adding these basic skill sets to each of our graduating students will make them significantly more employable in the commercial field. We're planning for these curriculum changes by requesting an additional full time hire, who specializes in video capture techniques for still photography.

2. If applicable, list additional 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].

Eventually, we'll need to invest in editing hardware and software capable of professionally editing digital video and audio. Our current hardware functions, but at a limping pace. We'll also be looking to invest in professional grade audio hardware. We currently have basic equipment that functions for now, but we'll need professional grade gear in order to take our curriculum to the next progression.

3. If applicable, list additional human resources (staffing, professional development, staff training) 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].

In January, the Chair of the Photography and Fashion department, Ford Lowcock, unexpectedly retired. Ford was one of four full time faculty members in the photography discipline at SMC. In as soon as next year, we're anticipating that Craig Mohr will also file for retirement. Losing 50% of our full time faculty in two years will dramatically increase the workload on the remaining two full-timers in the Photography Department. We're hoping for one additional hire to allow our well-established department to keep up with the evolution in technology that continues to drive our profession. Rapid changes in photographic technology, aesthetics and business models have not slowed down. New hardware and software are introduced almost daily. Business opportunities and threats follow quickly. Monitoring these changes, deciding which are relevant to our students' future, and keeping our curriculum abreast are intensive tasks and benefit from increasing the number of voices contributing to our discussions about program development. While adjunct faculty input is valuable, curriculum decisions (often predictive) are ultimately the responsibility of full-timers.

The strengths of our current full time faculty lie primarily in studio lighting, high end retouching, digital artistry, and darkroom skills. Our potential new faculty member will hopefully complement our current skill sets, while filling in the gaps of current technology that is being asked of today's commercial photographer.

With the Pathways initiative on the horizon, we're hoping to recruit an instructor that will help us evolve our program and provide stronger content-to-employment connections. According to the Center of Excellence at Mt. San Antonio College, occupations in photography are expected to increase 11% by 2021. The careers related to our industry and the technology we use is rapidly evolving. Our advisory board has routinely encouraged us to introduce more video skill building courses into our curriculum, as much of the projected growth in career opportunities is seen in digital and motion capture. Employers are in need of graduates who are skilled in high end/commercial quality still capture cameras and software, as well as HDSLR video production, sound recording, and digital non-linear editing software.

Ideally, this new instructor would also be proficient in Capture One Pro, which is currently the industry standard for high-end commercial photographers working with still photographic images. Once a student is certified as a "C1Pro Professional," their new skills open a path for freelance employment where they can make \$500-\$1500 per day in the commercial market. We're planning to offer a certificate geared around C1Pro, and we're hoping the new faculty member will help lead the way with their expertise.

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

As mentioned above, hiring an additional staff member for our computer lab would be very beneficial by providing greater access to facilities for all of our students. CTE/Perkins funding

has been incredibly helpful over the years in allowing the Photography Department to teach relevant and current technology.

Moving forward, funds and assistance in marketing our program would be very much appreciated. The three of us full time instructors are very active in our industry, but are not marketing specialists. Like the rest of campus, our enrollment numbers have decreased in recent semesters. We're optimistic that if we were given the appropriate professional marketing assistance, our enrollment numbers would rebound to where they were a few short semesters ago.

5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.

In summary, our department continues to perform a commendable job keeping up with industry technology, while making our courses more equitable for all students. That being said, we're a little nervous that once Professor Mohr retires in the next 12-24 months, the two remaining faculty members will have a difficult time maintaining the high level of interaction, opportunities, and cutting edge technology courses that have come to be expected from our department. Our respected reputation was built over several decades of hard work and commitment to students. In order to keep that tradition alive and thriving, we're hoping the college continues to support our department as it has in the past.

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

N/A

H. Evaluation of Process

Please comment on the effectiveness of the Program Review process in focusing program planning.

Using Curricunet is a painful process. It logs you out repeatedly, erasing all the work you've entered and forcing you to start from scratch. The layout and organization is non-intuitive, and difficult to navigate. Returning to a MS Word document would be much preferred for future editions.

Also, only being able to access data from Institutional Research while on campus has made this process much more complicated and time consuming than it needs to be. Most instructors will tell you that it's impossible to get any work done on campus that requires deep concentration. For that reason, I am only able to work on this report while at home. Having off campus access to the data that is required for most of the questions would have made the process much more efficient. On a related note, finding relevant data through the Tableau website is extremely difficult, and required regular help from Yosief.

The overall process for creating this Program Review was time consuming, frustrating and

stressful. We were given very little notice of the requirements of the review, and felt completely overwhelmed when it was dropped in our lap. Simplifying the requirements of this review, and streamlining the process would be very much appreciated down the road.

I. Executive Summary
Narrative
Program Evaluation
Commendations
Recommendations for Program Strengthening
Recommendations for Institutional Support