

SOLANO COLLEGE ACADEMIC PROGRAM REVIEW  
**Abridged Two-Year Report** for Programs  
Receiving **Perkins Funds (CTE)**

# PHOTOGRAPHY

2017

## **Assessment Schedule**

The following assessment schedule outlines in which year program reviews, curriculum reviews, and student & program learning assessments take place.

Year 1: Program Review

Year 2: SLO Assessment

Year 3: Curriculum Review

Year 4: PLO Assessment

Year 5: SLO Assessment

Year 6: Preparation for Program Review

\*If it is the first time a course is taught, the SLO must be assessed that semester.

### **School of Applied Technology and Business**

2017-2018 – Program Review

2018-2019 – SLO Assessment

2019-2020 – Curriculum Review + Abridged Program Review (CTE)

2020-2021 – PLO Assessments

2021-2022 – SLO Assessment + Abridged Program Review (CTE)

2023-2024 – SLO and PLO Assessments

### **School of Health Sciences & Counseling**

2017-2018 – PLO Assessments

2018-2019 – Program Review

2019-2020 – SLO Assessments

2020-2021 – Curriculum Review + Abridged Program Review (CTE)

2021-2022 – PLO Assessments

2023-2024 – SLO Assessments

### **School of Social & Behavioral Sciences**

2016-2017 – SLO Assessments + Abridged Program Review (CTE)

2017-2018 – PLO Assessments

2018-2019 – SLO Assessments + Abridged Program Review (CTE)

2019-2020 – Program Review

2020-2021 – SLO Assessments

2021-2022 – Curriculum Review+ Abridged Program Review (CTE)

2023-2024 – Curriculum Review

### **School of Math & Sciences**

2016-2017 –SLO Assessments (1<sup>st</sup> half), Curriculum Review (2<sup>nd</sup> half)

2017-2018 – PLO Assessments (1<sup>st</sup> half), SLO Assessments (2<sup>nd</sup> half)

2018-2019 – SLO Assessments (1<sup>st</sup> half), PLO Assessment (2<sup>nd</sup> half) + Abridged Program Reviews (CTE)

2019-2020 – Any outstanding PLO/SLO assessments

2020-2021 – Program Review (all)

2021-2022 – SLO Assessments

2023-2024 – Curriculum Review

### **School of Liberal Arts and Library**

2017-2018 – Curriculum Review + Abridged Program Reviews (CTE)

2018-2019 – PLO Assessments

2019-2020 – SLO Assessments + Abridged Program Reviews (CTE)

2020-2021 – Any outstanding SLO/PLO Assessments

2021-2022 – Program Review

2023-2024 – SLO Assessment

In addition to the regular six-year cycle of comprehensive self-studies, Career Technical Education Programs including baccalaureate programs will be required to complete an abridged program review every two years to meet Ed Code and Perkins requirements. These abridged reviews should be submitted directly to the school dean, the Perkins coordinator (if not the same), and the Academic Program Review Faculty Coordinator by March 1st.

**The prompts below are excerpted from the six-year program review template; therefore, sections may not appear in numerical order.**

## PROGRAM OVERVIEW & MISSION

**1.1 Program Introduction.** Please provide a one or two paragraph introduction to the program including any significant programmatic changes that took place in the last two years. *Please limit your response to 250 words.*

In August 2016, Sarah Barsness became the full-time faculty and coordinator for the Photo Program. At that time, enrollment was steady but had dropped at the same rates as had enrollments across campus and a number of committed students were in the process of working towards their AS or Certificate degrees – and are continuing today. Several students completed their AS at the end of the school year 2016-17 and more are on target to complete in 2017-18. In the last semester, enrollment numbers are up and at least 12 students (mostly new students since Fall 2016) are in the process of completing an AS or Certificate in Photography.

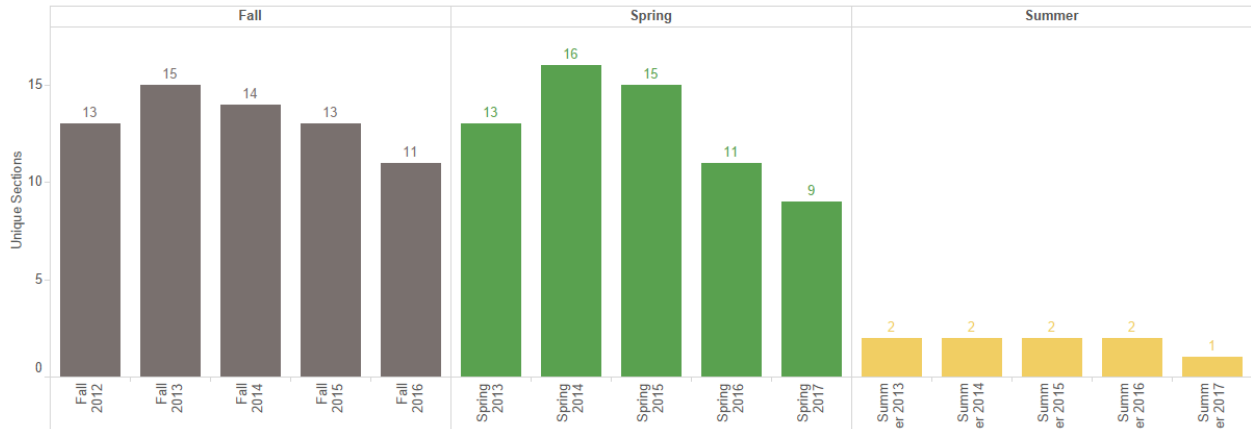
The Photography Department has maintained existing equipment and purchased professional level printers and a complete set of state of the art Prophoto studio lights to give students hands on experience with the studio lighting equipment they are most likely to encounter in the professional world. We are in the process of cataloging and disposing of obsolete and hazardous equipment which has been taking up much need space in the studios and labs. We have added Capture One software and are beginning to implement it into our classes, as well as updating all Adobe Software. Our digital lab computers are functional but small and the Photography Department will soon need new computers to give students an optimal professional learning experience. Besides the ongoing tech concerns, the Photography Department stays in close touch with professional organizations, professional photographers and galleries to enhance our program activities. Our students are actively involved in professional activities as portrait, commercial and fine art photographers, including exhibition in prestigious museum and gallery exhibits. Many professionals come on campus to share their expertise and insight, but we will need more resources to support an ongoing visiting professional program. The Photography Program currently has 1 FT coordinator and 6 adjunct instructors. As enrollment rises (which I anticipate it will) additional adjuncts may be needed!

**1.3 Enrollment.** Using data from Institutional Research and Planning (ITRP), show the number of sections offered, headcounts, and FTEs over the last two years, and provide an explanation for any trends. *Please limit your response to 250 words.*

The enrollment trend in photography is downwards since 2015, which corresponds with the drop in enrollment overall at Solano. This also reflects changes to repeatability in courses which were implemented in 2015 and have a particularly strong effect on studio classes, which students often took multiple times. Allowing repeatability kept enrollment levels higher, but was not necessarily valuable for student progress or program integrity. We are now seeing what I think is a leveling in that trend and, hopefully, as we improve the program (focusing on essential skills and studio and lab access) and recruitment we will see a steady rise in enrollment and also in graduation rates.

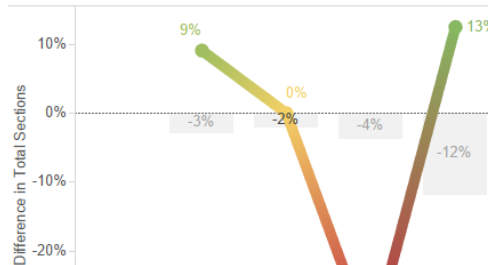
### Sections Offered (Photography)

Chart shows number of sections offered by semester.



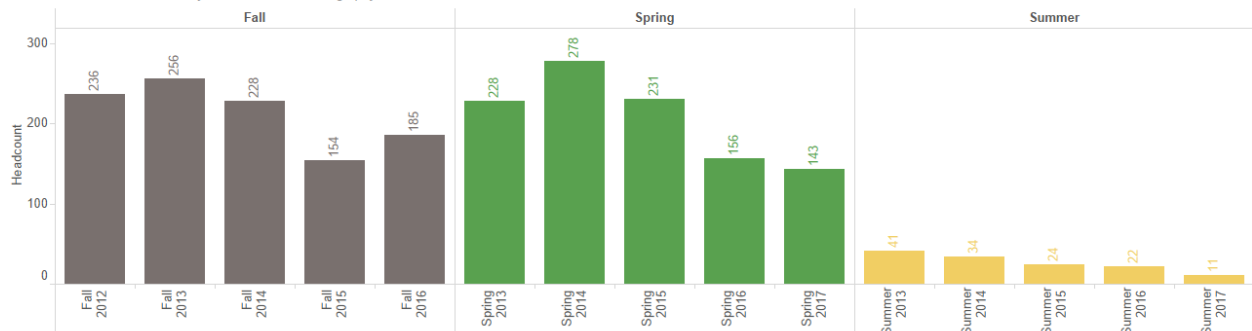
### Sections Offered Pattern (Accounting)

Chart shows total percent change in section offerings within Accounting (line) and % change for college (bar)



### Headcount - Photography

Chart shows student headcount by Semester within Photography



**1.7 Future Outlook / Labor Market Data.** Report on labor market projections for occupations in your discipline area. The California Labor Market website allows employment projections by occupation at the state and county level: <http://www.labormarketinfo.edd.ca.gov/> “Cal-PASS Plus offers longitudinal data charts, detailed analysis of pre-K through 16 transitions and workplace outcomes, information and artifacts on success factors, and comparisons among like universities, colleges, K-12 school systems and schools”: <https://www.calpassplus.org/>. *Please limit your response to 250 words.*

The demands for trained photographers have not changed significantly in recent years, although the skills needed to succeed are constantly shifting. The program has responded by adding video training, as well as plans to bolster software training in the future. Also, we will be responding to the need for photographers to be self-starters and to have solid business and marketing skills.

**TOP Code(s):**

- 101200 Applied Photography

**Geography: California**  
Includes: All California Counties

**Annual Job Openings by Occupation**

SOC Code	Occupation Title (Linked to "Occupation Profile")	2014 Employment	Annual Job Openings (1)
274011	Audio and Video Equipment Technicians	14,600	510
274021	Photographers	16,100	600
	<b>Total</b>	30,700	1,110

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

**Source:** <http://www.labormarketinfo.edd.ca.gov/commcolleges/Projections.asp>

**1.8 Advisory Boards.** Describe membership on the advisory committee and summarize recommendations from committee members. *Please limit your response to 250 words.* Attach minutes in an appendix (a minimum of two meetings per year required).

Current membership includes a range of photography professionals including commercial, editorial, retail, education and fine art. These persons, collectively, have many decades of experience in the industry, as well as technical knowledge and expertise. There are currently 11 active members on the board and plans are to increase that number to 20, in order to create a range of input, as well as to include more local professionals.

It has been challenging to find a time and location for more than a few board members to meet at once, since they are all active professionals, and some do not live in the area. But I have met with them in small groups, as well as had ongoing phone and email conversations. I also sent out a survey at the end of 2017 asking key questions about the goals of the program. My notes summarize our meetings, individual conversations and a summary of that survey.

In the next year, I hope to have at least two larger gatherings and to add local professionals to the council. I will continue to conduct surveys once or twice a year, as that generates a great deal of useful, focused information.

**1.9 Core Indicator Report.** Review the Perkins core indicator report for your TOP Code at Solano from the last two years ([https://misweb.cccco.edu/perkins/Core\\_Indicator\\_Reports/Forms\\_All.aspx](https://misweb.cccco.edu/perkins/Core_Indicator_Reports/Forms_All.aspx) ). What are your areas of strength and which areas need improvement? *Please limit your response to 250 words.*

We are offering strong training and our students are attaining high levels of skill. While completion is not yet on target, it is solid, and new revisions to our program will likely help in completion rates.

Employment remains our biggest challenge. Local employment in this field is competitive, and for many areas, competition is stiff nationwide. However, many related and emerging areas of photography offer more opportunity, such as retouching, social media, video, assisting and technical management, and many areas of self-employment. The upcoming program changes will begin to address the changing demands and, hopefully, channel student skills into the areas that offer the best chances of employment. We also may need to track employment more carefully, to determine how many students are self-employed, or working in related fields.

	Core 1 Skill Attainment	Core 2 Completion	Core 3 Persistence	Core 4 Employment	Core 5a NT Participation	Core 5b NT Completion
☒ 1011 PHOTOGRAPHY	98.15	83.33	92.59	25.00		
☒ 1012 APPLIED PHOTOGRAPHY	100.00	100.00	100.00	28.57	71.43	71.43

Performance Rate Less Than Goal is Shaded

Total Count is 10 or Greater

Total Count is Less Than 10

## ASSESSMENT

### 2.0 PLO/SLO Analysis (Optional).

Since Fall 2016, both the program PLOs and all course SLOs have been completely updated to create a more coherent and specific set of goals for the program. At the time that I took over the program, the PLOs and all SLOs were virtually identical, vague and could not be used effectively to assess courses. The photo faculty, in consultation with the division dean, assessed all courses that were in arrears, using the updated SLOs.

The new SLOs are enabling instructors to set clear goals for core classes, and students understand what to expect to gain from course content. Assessments, using the new SLOs, offered insights into the overall program goals and informed upcoming changes in the curriculum.

## CURRICULUM

**3.0 Course and Program Offerings.** Please note any changes to courses offerings (deletions, additions, prerequisite changes) and/or changes to degrees or certificates over the last two years. Include any significant changes to course times, locations, and/or course modality. *Please limit your response to 250 words.*

In coordination with the division dean, we have deactivated and are in the process of deleting several courses. The goal for the deletions is to pare the offerings down to the most relevant and essential courses, in order to ensure fill rates, avoid cancellations, and so serve students in the very best way. Some of the deactivated classes include all levels of travel photography, and advanced levels of most topics. While students sometimes request these classes, they are harder to fill, require enormous resources, and only serve a limited segment of our student population.

On the other hand, beginning in Spring 2019, we will begin offering 1 credit electives designed to offer scheduling options so more students can access our programs and, hopefully, decide to commit to longer courses.

Also beginning in Spring 2019, there will be significant modifications to both the AS and Certificate programs. Some core classes have been modified to more clearly offer a trajectory through the program. Pre-requisites have been modified to encourage a more productive path through the courses. An introduction to industry software will now be a core class, rather than an elective, since contemporary photography is heavily dependent on software skills. Finally, credit hours have been reduced in order to expedite degree progress.

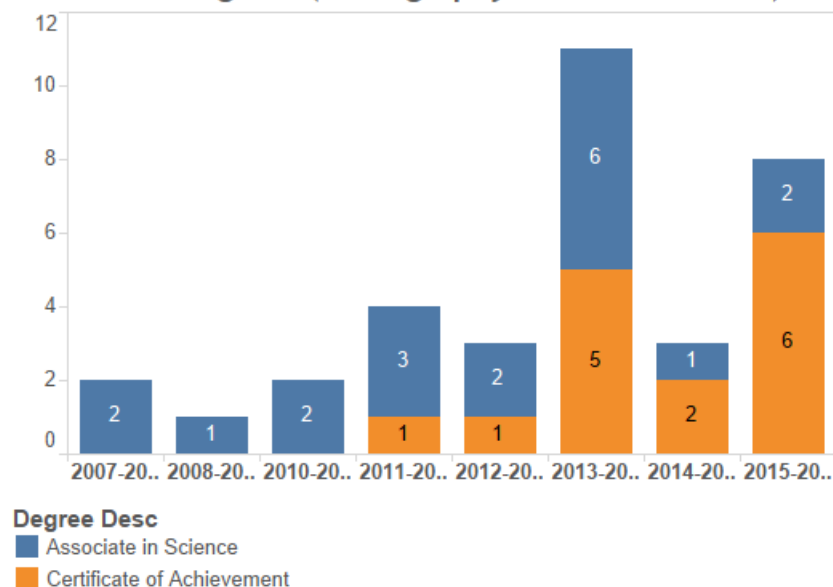
## STUDENT EQUITY & SUCCESS

**5.0 Demonstrated Effectiveness.** Using data from Institutional Research and Planning (ITRP), report on the number of certificates and degrees awarded in the last two years. Assess whether students are gaining employment upon completion of coursework. *Please limit your response to 250 words.*

Completion rates for our degree programs have been inconsistent, although our average completion rate is about 7 students per year. At least 12 current students have identified themselves as seeking a certificate or AS and the new program structure should support their ability to complete those degrees within a few semesters.

Many of our graduates, as well as our advanced students, are working as photographers or in related fields. Many of these students are partly or wholly self-employed photographing weddings, portraits and other events. Others have been exhibiting their work in local galleries and selling work to collectors. Current students are working as interns for photography dealers, and two of our graduates served and are serving as department lab technicians. As more students are able to complete the programs, with a core set of skills, I am hopeful that they will also be able to work as assistants, and in retouching, retail and catalogue areas.

Number of Degrees (Photography-Professional - All)





## RESOURCES

**6.0 Perkins Funding.** Provide a summary of how your program utilized Perkins funding over the last two years. *Please limit your response to 250 words.*

In 2016, Perkins funding was used to acquire equipment to support our new video class for photographers. This included a number of video capable DSLR cameras, fluid head tripods, and laptops. In addition, these funds were used to add professional level archival printers to the digital lab. In the Spring of 2017, the video class made full use of this equipment, while students in the Portfolio class were able to produce professional work on the new Epson 4900 printers.

In 2017, Perkins funding was used to make a badly needed upgrade to the studio lighting equipment. The existing equipment was not only obsolete (equipment that a graduate would never encounter in a professional studio) but it was also somewhat unsafe to operate. The new ProPhoto power pack, lamp heads, mono-heads and modifiers are state of the art and are standard in most studios so our students will be well prepared for the professional world.

## GOALS & PLANNING

**7.2 Program Goals.** Using the yearly update form, ensure that your program's goals are up-to-date and are based on current analysis of data (enrollment, labor market, core-indicators, industry changes, advisory recommendations, etc.).

If you completed a program review self-study report after 2012, then the goals you listed at the end of that report may be included in the tables below. **Feel free to modify, add, or delete, based on your program's current needs,** making sure to get as much collaborative input as possible.

Note: Some goals may fit in multiple categories, so choose the one that applies best.

### PROGRAM OVERVIEW & MISSION

Program Goals (click on text below for drop-down options, add goals as necessary)	Planned Action (s)	Person(s) Responsible	Priority ranking of program goals
Revise degree/certificate	Clarify structure, and requirements ensure best outcomes for students. Includes revising, renaming and	Sarah Barsness	1

	renumbering core classes, altering program requirements and adding one credit classes.		
<p>Rationale for above goals (and priority ranking), as relevant: Limit 100 words.  The current program needs updating to reflect contemporary professional practice, and also needs to be streamlined to create a clear path for students to complete a degree/certificate efficiently and with strong, relevant skills.</p>			

### ASSESSMENT

<b>Assessment Goals</b> (click on text below for drop-down options, add goals as necessary)	<b>Planned Action</b>	<b>Person(s) Responsible</b>	<b>Priority ranking of assessment goals</b>
<b>Update/assess PLOs</b>	Faculty have agreed on new PLOs that are more concrete, specific and relevant. These will be submitted as part of our program update.	Sarah Barsness	1
Update/Assess SLOs	This process is ongoing and is complete for most courses. (Under review) Some specialty classes need additional attention.	Sarah Barsness	2
Create Rubric for common SLO Assessment	For those courses that have multiple sections, we will create a common rubric. Single section courses may use this rubric as a starting template.	Sarah Barsness	3
<p>Rationale for above goals (and priority ranking), as relevant: Limit 100 words.  The program previously had vague, generic and non-assessable SLOs. PLOs were equally vague and did not tie outcomes to concrete career goals for students.</p>			

### CURRICULUM

<b>Curriculum Goals</b> (click on text below for drop-down options, add goals as necessary)	<b>Planned Action</b>	<b>Person(s) Responsible</b>	<b>Priority ranking</b>
<b>Create new course(s)</b>	Create a series of one credit courses designed to open up options for new students and to target special areas for students completing a degree/certificate.	Sarah Barsness	1
Delete/Modify Courses	A few courses have already been	Sarah	1

	deleted or are inactive as we consider their relevance. Modification of core courses will be part of the program revision proposal.	Barsness	
Get courses articulated	Current articulation does not reflect the changes in technology that have changed the core knowledge of photography. Articulating introductory courses would more accurately reflect those skills and align with other institutions.	Sarah Barsness	1
Rationale for above goals (and priority ranking), as relevant: Limit 100 words.			

### CAMPUS & COMMUNITY INTEGRATION

Campus & Community Integration/Outreach goals (click on text below for drop-down options, add goals as necessary)	Planned Action	Person(s) Responsible	Priority ranking
<b>Expand coordination with counselors</b>	Personal outreach, especially as the program changes, to help counselors understand the program trajectory and better help students.	Sarah Barsness	3
Other	Coordinate projects between departments to serve other areas and create creative collaborations.		
Rationale for above goals (and priority ranking), as relevant: Limit 100 words.			

### STUDENT EQUITY & SUCCESS

Student Equity & Success Goals (click on text below for drop-down options, add goals as necessary)	Planned Action	Person(s) Responsible	Priority ranking
<b>Analyze retention/success rates</b>	Create a stronger record of reasons for students who exit before completing the program as well as data on students working in the field during and after completion of program.	Sarah Barsness	2

Rationale for above goals (and priority ranking), as relevant: Limit 100 words. No clear data exists at this point and this is information that can best be generated and analyzed within the department.
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### PROFESSIONAL DEVELOPMENT

Professional Development Goals (click on text below for drop-down options, add goals as necessary)	Planned Action	Person(s) Responsible	Priority ranking
<b>Development in subject area</b>	Apply for professional grant to certify a faculty member in Adobe Creative Suite.	Sarah Barsness	1
Development in building/teaching an online or hybrid course	Explore the process of creating an online class for the department, including analysis of which courses might be most relevant.	Sarah Barsness	3
Rationale for above goals (and priority ranking), as relevant: Limit 100 words. Having a fully certified Adobe instructor in the department would provide students with the option to gain beginning certification – which is a highly useful career credential.			

### RESOURCES

Human Resources Goals (click on text below for drop-down options, add goals as necessary)	Planned Action	Person(s) Responsible	Priority ranking
<b>Current staffing is adequate; no HR goals at this time</b>			
Rationale for HR goals (and priority ranking), as relevant: Limit 100 words.			
Technology & Equipment Goals (click on text below for drop-down options)	Planned Action	Person(s) Responsible	Priority ranking
<b>Add/upgrade classroom/lab technology, equipment, instructional materials</b>	Current equipment is workable but computers are substandard for image development and some printers will soon be outmoded and/or unrepairable.	Sarah Barsness	3

Rationale for tech/equipment goals (and priority ranking), as relevant: Limit 100 words.			
<b>Facilities Goals</b> (click on text below for drop-down options)	<b>Planned Action</b>	<b>Person(s) Responsible</b>	<b>Priority ranking</b>
<b>Add/upgrade instructional space</b>	Creating a storage system for the lighting studio that would move non-essential equipment out of the active working area, along with a flexible curtain divider system to create smaller working areas for students.	Sarah Barsness	1
Rationale for facilities goals (and priority ranking), as relevant: Limit 100 words. The lighting studio is well sized, but badly organized, crowded with unnecessary materials and equipment and not laid out to maximize students use.			
<b>Library Resource Goals</b> (click on text below for drop-down options)	<b>Planned Action</b>	<b>Person(s) Responsible</b>	<b>Priority ranking</b>
<b>Collaborate with librarians to assess needs</b>	Meet with librarian to assess available materials and make a plan to create a more current and robust holding.	Sarah Barsness	2
Rationale for library goals (and priority ranking), as relevant: Limit 100 words.			
<b>Other Resource Goals</b> (add below)	<b>Planned Action</b>	<b>Person(s) Responsible</b>	<b>Priority ranking</b>
Rationale for other goals (and priority ranking), as relevant: Limit 100 words.			

## SIGNATURE PAGE

*Please include all full-time faculty and as many part-time faculty as possible.*

**The undersigned faculty in the Photography Program, have read and have had the opportunity to provide feedback on the attached program review self-study, dated \_\_\_\_\_October 7, 2017\_\_\_\_\_.**

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Sarah Barsness

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Faculty Name

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Faculty Name

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Faculty Name

## APPENDIX

### Photo Program Advisory Council Members and Meeting Minutes: 2016-2017

#### Members:

Joe Levine – Commercial Photographer and Educational Director, ProPhoto

Michael Sims – Editorial Photography and Educator (Academy of Art University) Adobe Certified Expert

Jim West – Commercial Photographer and Educator (Cosumnes CC)

David Wasserman - Commercial Photographer and Educator

Erik Butler - Commercial Photographer and Educator

Carin Alpert - Commercial Photographer and Educator

Carla Fraga – Photographer, Adobe Certified Educator, co-owner Luminous Works

Steve Laskevitch - Photographer, Adobe Certified Educator, co-owner Luminous Works, author of software guides

Alyson Belcher – Fine Art Photographer, Educator (Academy of Art University)

Tricia Blakeman - Student

Fred Cabillo – Student

Debra Berrett – Solano Faculty, Occupational Education

#### Meeting 1 – February 13, 2017

Duration: 1 hour

Present: Michael Sims, Erik Butler

#### Program essentials:

Michael and Erik both had strong ideas about what were the essential components of a professional photo program. Michael, who comes from a background in software and digital printing, emphasized the necessity for up to date software training from an Adobe certified instructor. He also felt that digital printing is still a crucial skill, especially in relationship to developing a strong professional portfolio.

Erik agreed with Michael, but added that a deep understanding of studio practice and management are essential. Real world assignments and encounters with working professionals are extremely helpful.

#### Job opportunities:

Both feel that students need to have a realistic understanding of the competitive nature of the photography world and to create a program that emphasizes “bread and butter” skills as well as creativity. The best entry level jobs for graduates are in assisting and postproduction using software. Internships and also hands on training would be invaluable to train in the first area, and solid software courses are important for the second.

Michael also emphasized that students should work with the best possible equipment, that is similar to what is used in the industry, including full frame cameras, updated software, powerful

Macintosh computers that can run both photo and video programs and professional printers. Erik emphasized up to date studio equipment, especially for students preparing to assist.

Both emphasized that photography is changing rapidly and is blending with other areas, such as graphic design, illustration and video. Video training with appropriate equipment should be part of any professional photography program.

Meeting 2 – November 6 2017

Duration: 1.5 hours

Present: Michael Sims, Erik Butler, David Wasserman

David Wasserman joined this meeting. He stressed that students must develop a conceptual approach to image making, as opposed to simply aesthetic. Everyone makes photos in today's world, and many amateurs are competing with professionals. It is not enough to have basic technical or even compositional skills. A photographer today must set their self apart with imagination and a distinct personal approach, as well as the ability to respond to client needs.

All three felt that applying industry standards in critiquing, evaluating and grading student work was essential, at least in higher level classes. Students must have a clear sense of the level of quality they will need to compete.

David commented that a capstone portfolio class is crucial for all students completing a program and heading into the real world. In this class, students should produce an outstanding portfolio of work, but also create websites, promotional materials and learn basic interviewing and networking skills. He agreed that students need honesty about the opportunities and options in this field.

Michael talked a more length about the importance of offering solid software training, and that this training should be offered by an instructor with Adobe certification. He also suggested that lower level certification should be required for graduation. This test level is basic but is a way to let employers know that a graduate has solid entry level skills.

Meeting 3 – December 20, 2017

Duration: 1 hour

Present: Carla Fraga and Steve Laskevitch

Carla and Steve are both Adobe Certified Educators who run a private Adobe software training program. They offer small classes, catering to the needs of corporations as well as individuals. They helped me to understand, more clearly, how the Adobe Certification programs work and advised on the best strategy for gaining certification. They agreed with Michael that having a certified instructor would be a great asset to the program and to students. They suggested that the level of Adobe Certified Educator was best, rather than Adobe Certified Expert. The first level assures students that the instructor understands how to TEACH software, as well as use it fluently.



Steve had many thoughts about strategies for introducing students to Adobe software, which is increasingly dense and complex. While young students should be more comfortable with technology that older students, all students are often daunted by the complexity of learning software and need to be introduced to it methodically. He felt that helping students to understand the structure of Adobe software was most important. Today's photographer needs to be prepared for ongoing learning of new software and new features in familiar software. Teaching software is more about teaching students how to LEARN software than the details themselves.

### Individual Consults

#### Joe Levine

Joe also emphasized the importance of up to date equipment and was helpful in advising us on purchasing new studio lighting equipment. Like software, studio equipment is rapidly changing and students must be prepared to be constantly training in new technologies. Joe has a good sense of the trends in professional studios and how to prepare students to work there.

Joe has ongoing suggestions for educational resources for both our instructors and for our students.

#### Jim West

Jim also emphasized the need for up-to-date equipment and encouraged us to apply for Perkins funding to upgrade our lighting system.

Additionally, Jim offered strategies for integrating technical and conceptual learning, always a challenge in photography. He encouraged me to integrate portfolio building into all classes, so that every class is an opportunity to build real world skills.

#### Caren Alpert

Caren is a very busy food and product photographer with an active studio. She feels that there are two crucial areas that need more emphasis in a professional program: business and collaboration.

Most photographers will be self-employed for at least part of their careers, and so business management skills are crucial, as well as an understanding of branding, marketing and financial management. Running a studio is a very specific type of business, and she recommends incorporating at least some training in this area.

She also noted that many students mostly work completely by themselves, and yet the professional world is dominated by teamwork and collaboration. She suggested that teamwork should be built into the professional studio classes, including strategies for collaborative creativity but also effective cooperation and interpersonal support.

Survey – January 2018  
Responses summarized:

1 – What are the primary technical skills that a student must have to enter into and compete as a photographer today? (Software, camera skills, lighting, video, other.) Looking at the program required courses, do you see any obvious gaps?

- *Advanced camera skills (especially DSLR)*
- *Deep understanding of exposure*
- *Studio lighting as well as a strong understanding of light, including color*
- *Collaboration as well as creativity*
- *Marketing, social media and web experience*
- *Video shooting and editing*
- *Advanced work in current versions of Adobe Photoshop and Lightroom, including retouching and correction skills and Digital Asset Management.*

*None of the respondents saw obvious gaps in our program but some areas could be strengthened.*

2 – What kinds of equipment (camera, lighting, accessories, software, other) would be most important for students to be familiar with in today's industry? If you can, be specific about brand or professional level.

- *DSLR camera (Nikon, Canon or Sony) with HD video capability; mirrorless cameras (Sony)*
- *Good quality microphones for vide, (lavalier for interviews, shotgun, on-camera scratch-track, etc.)*
- *Portable, dimmable lighting for video, preferably with rheostatic switches and a range of color temperatures.*
- *Lenses: Macro, wide, telephoto*
- *Profoto or comparable studio lighting equipment*
- *Tethering equipment and software*
- *Current Adobe Software*
- *Professional pigment printers*

3 – What personal and business skills are most important for students entering the photography field? (Presentation, social media, marketing, finance, other)

- *Marketing skills specific to style and client*
- *Networking, finding and maintain clients (marketing and database management),*
- *Participation in organizations and clubs*
- *Multimedia skills*
- *Website and social media*
- *Portfolio/ presentation of a body of work*
- *Creating and presenting a proposal*
- *Business plan and budgeting*
- *Punctuality*

4 – What areas of photography do you think present the best job opportunities for entry level photographers? (Such as retouching, assistant, self-employment in studio, wedding, gallery, product, or other.) We know that this is a rapidly changing and challenging field, and I want to help students be prepared for getting started in a realistic way.

- *Wedding and portrait*
- *Assisting*
- *Corporate in-house social media photography*
- *Product photography.*
- *Video for large companies*
- *Self-employment.*
- *Online product shoots*
- *Retouching*

5 – How important is open lab and studio access (outside of class) for acquiring skills? How many hours per week, per class, would you recommend for a student?

- *Crucial for learning!*
- *We keep open lab hours going night and day. As many as we can fit in. It creates a sense of community as well as a place for students to work.*
- *We also have another lab on campus that has all the adobe products loaded up and it has open lab hours as well.*
- *Vital!*
- *Yes, this is very important.*
- *Very important for hands-on skills classes that involve shooting, lighting, or retouching*
  
- *5-10 hours per week per class in lab*
- *15 to 20 hours per week shooting or in labs*
- *As much time in out-of-class lab as class time*
- *I would say six hours a week if possible.*
- *5 hours a week minimum for each class that involves those skills.*

6 – What is the most important advice that you would offer to an aspiring photographer today?

- *Learn from your mistakes, and don't let anyone tell you you need the most expensive camera gear to get that perfect shot!*
- *Do it because you love it. Work on building a career but don't force it or give up if it doesn't work out immediately.*
  
- *Work very hard. Absorb as much as you can. Take internships. Go to student programs that are industry lead. Take advantage of every opportunity that comes your way.*

- *Take yourself seriously, but not too seriously: minimize pro-bono work (folks respect your time if they're paying for it) but realize you will always be learning and will make mistakes.*
- *Diversify! Be willing and able to do a lot of different things, as you may need to spread yourself thin in the beginning just to make enough money.*