PHOTOGRAPHY

PROGRAM REVIEW SELF-STUDY

Fall 2013

1.1 Introduction. The photography program at Solano College has existed for the past fifty years and has flourished for the last eight years. The department provides pre-employment training in a professional photography, a program designed to prepare students for self-employment and/or employment in the private and public sectors. Professional courses cover a broad spectrum of photographic fields including advertising, illustration, industrial, and portraiture, medical, commercial, photojournalism and landscape. As a CTE program, the department has embraced the most current technological changes in order to enhance student vision and career positioning. Along with career opportunities, students transfer to varied public and private senior colleges, such as the Pasadena Art Center, San Francisco Art Institute, Academy of Art University in San Francisco, CSU Sacramento and CSU San Jose.

Besides career choices and transfer, many students enroll in the department to become more proficient with the ever-changing digital technology that is essential to modern photography. Staying current with the technology is an on-going challenge and keeps our faculty and staff on a constant learning curve to provide the best supportive education for all our students.

Approximately ten years ago, curriculum in the photography program was completely rewritten. As a result, new courses and a new sequencing for professional courses have been offered. Because of the flexibility of the new courses we have offered a greater variety of photo classes throughout the day and evening, substantially increasing enrollment.

With Measure G funds the 1800 A building was remodeled. In the course of remodeling, the portion of the building devoted to analog photography (dark room, film based) was redesigned. A large section was created as a digital lab containing 20 iMac computers and professional ink jet printers. The dark room is maintained and we continue to teach students film photography and dark room techniques. The classroom dedicated to the photography program has an additional three iMacs and a professional ink jet printer for overflow situations from the digital lab. The remodel included a new larger professionally outfitted photography studio for use by students in the professional photography program. The new equipment includes an iMac computer on a portable cart, allowing students to shoot tethered (camera connected directly to a computer), enabling students to learn the techniques used in professional photography studios. In addition to revamping the studio, new lighting equipment was purchased for studio and on-location shooting. This equipment is available for students to check out and use in the field.

Both full time and adjunct faculty members constantly evaluate new techniques in photography. All instructors do their own professional work and some teach at other institutions, facilitating regular discussion at faculty meetings about best practices to pass on to our students and ways and means to keep our program a leader in education.

In the last ten years, a study abroad course has become a regular part of the photography program. Photography instruction takes place, on location, in places such as Vietnam, Paris,

Argentina and Myanmar. During these trips, students learn about the culture of a foreign country as well as increasing their photography skills. Upon return from travel course, students and instructor choose the best photographs for inclusion in a self-published book and present and sell work at local galleries, participating in exhibitions and the business aspect of working as an artist.

One of the newest developments in the department is a Facebook group called Zoom 18-70 where students share photography, ask business or equipment related questions, and generally help each other with issues that are relevant to their experiences with, and goals for, photography.

1.2 Relationship to College Mission & Strategic Goals. The photography department educates a diverse section of the Solano County population. We are fortunate to have students 18 to 70 years of age of diverse ethnic groups represented in our classes. Students learn the visual and technical skills needed to succeed in transfer programs, the photography industry, and the increasingly visual world of media. Visual literacy, the ability to interpret, negotiate, and make meaning from information presented in the form of an image, and to create images with intent is a primary goal throughout all photography courses.

Using the matrix provided, describe which of SCC's Strategic Directions and Goals the program supports. Limit evidence to one paragraph per objective.

SCC Strategic Goals & Objectives	**Program Evidence**
Goal 1: Foster Excellence in Learning	
Obj. 1.1 Create an environment that is conducive to student learning.	All faculty meet at the beginning of each semester to discuss the best practices for students. Faculty members consider the range in skill from those who have never used an SLR digital camera or editing software to students who are finishing their final courses in the professional program. Based on these discussions decisions are made regarding which courses to offer, when to update digital lab software, and what student assignments will achieve the visual literacy and technology goals for our students. Perkins funds are used to purchase video and workshop training for faculty in the use of state of the art photography software.
Obj. 1.2 Create an environment that supports quality teaching.	The remodel of the facility for photography has been the single most important factor in creating a supportive teaching environment. A new digital lab, updated studio, and

	maintaining a darkroom/film component to the program have encouraged the entire faculty to a higher level of excellence in their teaching. Through Perkins funding, the department is able to maintain the latest in photographic editing software and professional photography equipment.
Obj. 1.3 Optimize student performance on Institutional Core Competencies	Through critique of student photographs, students optimize both listening and verbal communication skills while analyzing each other's work. Analysis requires critical thinking skills and articulation. Learning and applying editing software to photographs increases visual literacy and problem solving. Artistic variety is key to success in photography. All faculty members insist that students be responsible to each other and themselves, including appropriate classroom behavior and meeting deadlines. One student made the following comment: "Kudos to you for trying to help students learn life skills! No small feat."
Goal 2: Maximize Student Access & Success	
Obj. 2.1 Identify and provide appropriate support for underprepared students	The following are methods we use to support underprepared students: A student teaching assistant is present (in addition to the instructor) in both the digital lab and the darkroom to provide one-on-one assistance to students. Student assistants are paid through Perkins funds; A student tutor for photography is available in the SCC Tutoring Center; A part-time lab technician is available to assist students with software/hardware problems in the digital lab, to check out equipment, and prepare chemicals for the dark room processes; All faculty, full time and adjunct, maintain office hours for students; The new Facebook page, Zoom 18-70 provides a self-help location for students seeking assistance from other students and faculty outside of the school setting.

Obj. 2.2 Update and strengthen career/technical curricula	Faculty members regularly participate in on line webinars and face-to-face workshops primarily focused on digital photography and software. Faculty members invite guest speakers who provide new perspectives on professional photography techniques. Membership in professional organizations also provides our faculty with on-going educational opportunities.
Obj. 2.3 Identify and provide appropriate support for transfer students	The professional photography program is intended for students who plan to enter the job market after completing the program. We have found that some students wish to transfer to senior colleges for an advanced degree. When those students identify themselves, we work with them, and the senior colleges, to articulate lower division transferable courses and assist the student to develop a portfolio of work.
Obj. 2.4 Improve student access to college facilities and services to students	Access to our professional photography courses is somewhat limited because of the necessity of studio, dark room and digital labs which have limited work stations. However, we offer our courses at a variety of times and days in order to meet the needs of all students. Our entry-level course, Photo 35, is offered both on and off the main campus. All facilities are wheelchair accessible.
Obj. 2.5 Develop and implement an effective Enrollment Management Plan	Although EMP is a campus-wide project, in Photography we do several things to enhance our program's enrollment: we distribute flyers of upcoming classes to every existing course at the end of each semester; we advise students about the usual sequence of courses for their individual needs; we use social media (such as Facebook) to remind students that registration has started, we maintain a presence via exhibition on and off campus, we offer tours and demonstrations of the facility.
Goal 3: Strengthen Community Connections	
Obj. 3.1 Respond to community needs	Members of the community often contact us requesting student photographers. Although

	the need is not always suitable for our students, we provide referrals when appropriate. Faculty members in the department participate in SCC Career Day events. Photos from the Travel Photography class are displayed in the Student Services Building (400) to provide a decorative and thoughtful addition to the walls of the building. We have a long relationship with the Benicia Library to display Travel Photography work in their gallery, and students are often asked to display their work at restaurants, coffee shops, and other businesses in Solano County.
Obj. 3.2 Expand ties to the community	Community ties to our program are primarily through our students. Our students are out in the community, taking photos of events, weddings and family gatherings. Instructors are available in the community as well. Instructor Ron Zak participated in judging the photographs at the 2013 Solano County Fair (see Appendix B for a complete list of student & faculty community participation).
Goal 4: Optimize Resources	
Obj. 4.1 Develop and manage resources to support institutional effectiveness	The Photography Department has done an excellent job of managing their financial and human resources. Because the ink for professional ink jet printers is very expensive, the department instituted a "print card" used by students to pay for the photographs they print in the digital lab. The print card is purchased at the College Bookstore so neither faculty or students handle cash in the lab. The money collected from the cards is used to cover ink cost and roll paper. In order to stay current with state of the art practices, the department uses both District and Perkins funds to maintain faculty training and enable equipment purchases.
Obj. 4.2 Maximize organization efficiency and effectiveness	N/A

Obj. 4.3 Maintain up-to-date technology to support the curriculum and business functions.	N/A

1:3 ***Enrollment*** Utilizing data from Institutional Research and Planning, analyze enrollment data including number of sections offered and full-time equivalent enrollment (FTE) for each semester since the last program review cycle. Provide a comparison to the enrollment pattern of the college as a whole, and explain some of the causal reasons for these trends. Also include the number of declared degree seekers in the program.

Photography - Number of sections offered

Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
15	15	18	14	18	16	14	13	13	13

Photography - Number of students enrolled

Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
232	251	294	252	314	277	255	259	242	228

Photography - FTES

Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
42.08	43.2	54.43	45.01	50.67	49.19	46.76	46.09	37.68	40.66

Photography - WSCH

Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
1262	1296	1633	1350	1520	1476	1403	1383	1130	1220

Enrollment in Photography courses is healthy, yet declining in recent years. We believe this trend, similar to the college trend as a whole, is due to a number of factors. First, we were asked by administration to cut sections in recent years, dropping from a high of 18 sections during Fall 2009 to 13 sections during Fall 2012. In the same time period, enrollment in Photography courses dropped from 294 students to 228. Solano College enrollment dropped from 12,261 students to 9,596 during the Fall 2009-Fall 2012 time period. A second factor is Solano College administrators cancelled summer classes during in 2012, likely causing students to turn to other institutions for their education goals and depleting the carry-over enrollments from the summer course that feed into fall enrollments. Third, the cost of tuition was raised from $36 a unit in 2011 to $46 per unit in 2012, making tuition less affordable. Fourth, the recession hit Solano County particularly hard, which impacted student's ability to attend school due to the high cost of textbooks, transportation to campus, etc. likely brought down

enrollment. The improvement in the economy can be a two edged sword; more potential students will be going back to work and less likely to take classes, however students will have more available resources to cover the cost of college. The apparent end to funding cuts to community college may allow us to grow and offer more sections in the future.

1.3 Population Served.

The number of women enrolling in the Photography program is slightly higher than the college-wide female enrollment. Anecdotal information tells us that many of the students who fall into the over 30-age range are women returning to school to explore a new interest or vocation. Nation wide female enrollment at colleges is around 60% and the department is very close to that national statistic.

The department has a slightly higher percentage of white students than the College as a whole; however, the total number of non-white students totals 58% of the enrolled students (as of spring, 2013). The faculty members of the department strive to recruit and empower students of all ethnicities to excel in developing visual literacy. The work of our students is displayed each semester in the hallway gallery in the 1800A building and you can see the cultural and ethnic differences of the students reflected in these photographs.

The age breakdown of students in the department reflects that 60% of the students are between the ages of 18 and 30 with the remaining 40% being over 30. This provides a beneficial mix of young and older students – the younger students bringing fresh ideas about the use of technology while the older students provide experience and a long-term view of photography in one's life. The faculty members embrace the visual expressions of all students and the different life views often provide lively class discussions.

Percentage of Enrollment by Gender

	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
Female	60%	63%	59%	60%	62%	61%	60%	58%	58%	61%
Male	39%	34%	39%	38%	37%	38%	40%	41%	40%	37%
Not Reported	1%	3%	2%	2%	1%	1%	0%	1%	2%	3%

Percentage of Enrollment by Ethnicity

	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
Am. Indian/Alaskan	1%	2%	3%	2%	2%	2%	2%	2%	3%	2%
Asian/Pacific Island	19%	17%	17%	13%	15%	13%	15%	12%	17%	15%
Black Non-Hispanic	7%	10%	8%	10%	14%	6%	12%	11%	10%	14%
Hispanic	15%	15%	14%	13%	12%	13%	15%	19%	21%	21%
Other	13%	18%	18%	17%	12%	22%	11%	11%	7%	6%
White	44%	39%	40%	45%	45%	43%	45%	46%	42%	43%

Percentage of Enrollment by Age

	Fall 2008	Spring 2009	Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013
Less than 18	22%	18%	27%	17%	19%	17%	15%	16%	19%	11%
Between 18 and 20	18%	22%	15%	25%	21%	21%	17%	19%	14%	21%
Between 20 and 30	23%	29%	24%	27%	26%	28%	26%	24%	26%	28%
Over 30	38%	31%	35%	31%	34%	35%	42%	42%	40%	40%

1.5 Status of Goals.

	Educational Master Plan Goals	**Status**
1.	Continue to develop and modify curriculum to reflect industry standards	Current and on-going
2.	Seek outside funding sources to supplement current District funding	N/A
3.	Continue to provide sufficient lab time outside of main courses for one on one growth and support	Current lab tech provides outside lab time and will be leaving the college. The position is essential and needs to be replaced in a timely manner.
4.	Increase community support via public exhibitions	Current and on-going
5.	Further align curriculum to provide consistency in developing visual literacy	Current and on-going
6.	Increase equipment availability	On-going

	Program Review Recommendations (Previous Cycle)	**Status**
1.	Upgrade the lab technician position to full-time to accommodate the growing digital needs within the photography and media combined fields.	Current lab technician is leaving and the job requirements will be reviewed for expansion from 60% to full time.
2.	Employ a new full-time instructor to teach multi-media in conjunction with photography, arts, graphics, web design, journalism, etc.	A new full-time instructor has been hired in the Art Department to teach graphic design and a new adjunct faculty member in Photography to multimedia experience.
3.	Provide continuing equipment support and on-going funding to purchase technology equipment and software.	This recommendation continues to be met through District and Perkins funds.
4.	Continue revision and expansion of existing courses to encompass multimedia trends.	In progress

1.6 Future Outlook.

Internal conditions affecting the Photography Department are primarily financial. With increased financial support to the District from the State Legislator and Governor we could offer more sections such, as we did in the fall semesters of 2009 and 2010. Continued financial support via Perkins funds is essential to the success of the Department. As demand for student assistance with technology has increased, the demands on the Lab Technician have also increased. When the current technician leaves the position at the end of the fall 2013 semester, we are assessing the photo lab tech workload and are recommending the position be increased from 60% to 100%. The new regulations regarding the repetition of courses have created a challenge for the Department. In order for students to become proficient in the technical aspects of photography they must practice their skills. The ability to repeat courses, specially the labs is every important to student success. The faculty members are currently becoming knowledgeable about the new rules and revising courses to adjust to them.

California Labor Market projections show moderate growth in the photography profession (please review appendix A). The California Community Colleges Chancellor's Office Salary Survey indicates that a person's salary will double after receiving a degree in Professional Photography. Whether a graduate enters the job market with a local employer, starts their own small business, or moves on to an advanced degree, the outlook is good for our students. The key to students' success in Professional Photography is directly tied to internal conditions at SCC. We must continue to update our curriculum, software and hardware, and support thereof so our graduates can be competitive in the job market.

II. Curriculum Development, Assessment, and Outcomes

Program Level Outcomes

***2*.1**

Program Level Outcomes	ILO (Core 4)	How PLO is assessed
1. Demonstrate and comprehend the technical components of digital/analog camera to effectively photograph varied subject matter with visual literacy	**II: A, D**	Qualitative measure: Critical verbal review of each student's photographs with research and response papers to evaluate student comprehension and aesthetics. Quantitative measure: Success on four in-classes quizzes, one midterm, a final exam, demonstrating an ability to consistently produce 10-15 images successful, technically and contextually, on a regular, and increasingly proficient, basis.
2.Analyze and distinguish creative components of a photograph within its contextual usage (light, composition, impact, etc.) and apply knowledge in producing successful images as they pertain to the photographic usage, i.e., fine art or applied.	**I: D** **III: C**	Qualitative measure: In-class group dialogue (critique) and written reviews utilized for critical analysis. Visual observation of student' work procedures during lab sessions and formal journal keeping. Quantitative measure: Participation in 6-8 critiques and self- evaluation every semester. Individual students to critique another students' work at least six times throughout the semester.

2.2 Report on how courses support the Program Level Outcomes at which level, introduced (I), developing (D), or mastered (M))

Course	PL01	PL02
Photo 30	I	I
Photo 70	I	I
Photo 71	D	D
Photo 72	D	D
Photo 151	I	I
Photo 152	D	D
Photo 153	D	D
Photo 154	D	D
Photo 156	M	M

2.3 Describe the results of the program level assessments and any changes/planned actions made based on the outcomes of program level student learning assessments.

Program Level Outcomes	Dates Assessed	Results	Action Plan
1. Demonstrate and comprehend the technical components of digital/analog camera to effectively photograph varied subject matter with visual literacy	**May, 2013**	67% of students received a grade of 70% or better. These grades reflect a combination of photographic images captured in camera and developed either in the dark room or digitally then presented as a finished product to fellow students and the instructor for in class critique.	Integrate additional field trip experiences into courses; Implement greater use of online resources for visual literacy

2. Analyze and distinguish creative components of a photograph within its contextual usage (light, composition, impact, etc.) and apply knowledge in producing successful images as they pertain to the photographic usage, i.e., fine art or applied.	**May, 2013**	Many students were able to articulate and apply knowledge of the creative components of a photograph. However some students are not willing to or unable to verbally present information; therefore, the instructor is not always able to assess the depth of knowledge they may possess.	Each student will complete a written response evaluating the photograph of a fellow student, analyzing the creative and compositional components of the photograph.

Student Learning Outcomes

2.4 The photography department has a single full-time instructor and 4-7 adjunct instructors each semester. In order to discuss course SLOs, as well as assessments and future plans, all instructors meet together at the beginning of each semester.

Most courses have a single section each semester. For those courses with multiple sections, instructors use the same textbook, and follow the same course outline. Agreement has been reached on the core concepts all students must learn in these courses and various assessment tools are used to ascertain if the students have grasped these concepts.

2.5 The department plans to follow the guidelines of completing assessment of even numbered courses in the fall and odd in the spring (unless a course is taught once per year), until instructed otherwise by the administration.

2.6 The photography department has completed SLOs and assessments for all courses. All provided information is determined to be accurate.

2.7 Course level SLOs are established and assessment is being done. Next steps involve developing more clarity in the development of assessment tools. During the pre-semester meetings, faculty discussions are on-going regarding the definition of visual literacy, level of expected technical skills, and the best way to assess this knowledge.

2.8 As a result of SLO assessments, we have done the following:
Faculty members have been encouraged to incorporate additional field trips into their courses. Field trips include visits to professional studios and photographic galleries.
Use of online tools to enhance lecture presentations about photographers past and present or to show students how to obtain technical assistance has been added to the instructor "toolbox". Adjunct instructors have been introduced on the use of rubrics for grading.
Both software and hardware are continually upgraded to stay current with state of the art products being used in the profession.

Curricular offerings

2.9 Course offerings.
Course offerings have not changed since the last program review. The current challenges for the Photography Department are the new rules regarding repeatability. Practice is essential to success with visual and technical skills. The faculty is now reassessing the formerly repeatable courses and looking at the content in relation to repeatability. Working with campus curriculum experts, we hope to develop a way to assist students to practice basic skills necessary in college level classes.

The Photography Department offers Photo 35, The Art of Photography, at both Vallejo and Vacaville, as well as the main campus. This course meets General Education transfer requirements and serves as a gateway course to other department classes. We are planning to extend course offerings at the Vacaville Center by teaching Photo 70, Introduction to Digital Photography, at the Center. Enrollments in Photo 35 have been strong in Vacaville, indicating that a Photo 70 class would be successful.

2.10 Instructional Quality.
The Photography instructors face a significant challenge in keeping current with new developments in photography and web output. Cameras are becoming more sophisticated, software is updated and revised at least annually; even dark rooms are experiencing changes as standard and alternative chemicals traditionally used in film and print development are changed to products that are environmentally sound, reflecting the shift from once the main manufacturer of chemistry to newer suppliers. As a result of digital development in particular, instructors conduct and participate in video and classroom workshops to stay current. Most of the SCC photography instructors have some type of professional work outside the classroom. This work also helps them stay current with professional innovations.

During semester beginning faculty meetings, new material is reviewed and standards set for teaching that semester. These meetings also provide a sense of community among the faculty members so they can rely on one another for assistance with their courses and/or students. Academic rigor is insured through course requirements that ask students to produce a high level of photographs. As expected, the quality of student work increase in advanced level courses until students are ready to do competitive and professional level work in the community. Appropriately, lab classes have a student/faculty ratio of 24 to 1.

2.11 Teaching Methodologies.

The department uses several instructional methods in its courses. Small group work is utilized for analysis of individual photographs, and to offer peer generated suggestions for improvements and improve by ability to articulate both verbally and visually. Small groups also allow students to assist each other in learning about technical aspects of their cameras, cementing technical concepts. For example, students using Nikon cameras and those using Canons will be asked to sit together to discuss features unique to their system. Lab work is essential to all photography courses. Instructors are current with the latest version of software (currently Adobe Lightroom and Photoshop) and instruct students both in a traditional classroom and in the digital lab. Darkroom techniques are taught in a traditional dark room located within the photography department on the main campus. Advanced students are hired as teacher assistances to provide an additional layer of aid to students new to a lab. Individual instruction is a key methodology in the photography department. Instructors and teaching assistants work with a student, on an individual basis, to select and edit photographs. Individual attention is essential to the success of each student's path to achieving visual literacy. Student work is shown in exhibitions in the hallway of the 1800 building, the Art Department gallery, the Benicia library, the Sonoma Community Center, and countless other venues. These community settings enable students to show their work to their families and the broader community, leading to sales and jobs. Field trips are taken in most photography classes. They are designed to provide students with a relevant location photography experience. For example, to demonstrate examples of artificial and ambient light, a class would travel to an appropriate location for night photography. Other types of field trips include visits to professional photography businesses, galleries, and museums. The Travel Photography class publishes a book of photographs at the end of each travel course. Visit www.blurb.com and search for Solano College to see all nine books thus far produced from this course.

2.12 Fill rates/Class size.

Most classes begin the semester with a 100% fill rate. Fall 2013 has seen a decrease in enrollment, although courses remain at 60-100% filled. Enrollment is limited to 24 students in lab classes due to the size of the digital lab and dark room facility and because much of the instruction is individualized.

Flyers are created each semester listing courses being offered in the following semester. Flyers list the courses, registration numbers, prerequisite, instructor and other logistic information. The flyers are distributed campus-wide, to community locations, and to currently enrolled photography students.

2.13 Course sequencing.
If a student wishes to progress to the professional program, they simply begin the program sequence towards professional certification. An Introduction to Professional Photography course is required at this point; after completing the intro course, students may take the other professional courses in any sequence depending on personal preference and availability. At least two professional courses are offered each semester. The selection of professional courses offered is determined by student need. Students are advised, in advance, of the planned rotation of the professional courses. Students can complete the professional courses within 2.5 years. At the end of every semester each student is provided with information explaining the courses necessary for a certificate, or degree, and the sequence of those courses.

***2.14 Basic Skills* (if applicable).** N/A

2.15 Student Survey
A student survey has not been done over the entire program. The faculty is planning a department-wide survey in the future. End of semester evaluations are done in individual classes but there is no formal collection of the data. The following are a few quotes from comments students have contributed on classroom evaluations:
"A few things that I particularly appreciate:
-Having us bring our cameras to the second class, working with the camera in groups on location.
-Creating a positive, non-judgmental, respectful environment.
-Limiting discussions to the visual aspects of student work-which prevents us from getting bogged down in or distracted by camera details, what the person thought when they were shooting, etc. And stops people from going on and on…
-Requiring accountability and commitment; e.g., weekly assignments that challenge us and give a sense of accomplishment with self-respect.
-Kudos to you for trying to help students learn life skills (no cell phones and sleeping in class, making a commitment to self and others, being on time, etc.)!"
"Mr. Zak! I just finished my orientation at SFAI. I wanted to let you know that there were so many people, places, and things that I was familiar with because of what you have us to study and discover. I feel prepared to start my junior year with students that have been going to art school for a few years! Thank you"

***2.16 Four-year articulation* (if applicable).**
Although the photography program is an Associate Degree program, some of our students transfer to four-year schools. In that case, we work with the student to create a portfolio of work and suggest an articulation path for their transfer institution.

***2.17 High school articulation* (if applicable).**
Ron Zak has worked with varied high schools in Solano County to articulate courses and support our mutual goals. Berta Lloyd has facilitated the most recent articulation meetings and agreements. We have articulated Beginning Photography 030 and Beginning Digital

Photography 070 with Vacaville HS, David Elliott; Will C. Wood HS, Hattie Gomez; Buckingham HS, Lynn Larsen; and Rodriquez HS, Patricia Hernandez.

***2.18 Distance Education* (if applicable).**
The photography department does not offer distance education courses.

***2.19 Advisory Boards/Licensing (CTE)* (if applicable).**
The advisory board has met annually. The members approved the course offerings and sequence of our Professional Photography major. In the fall of 2009 the department moved into a newly remodeled building. The new facility contains a digital lab that did not exist in the previous configuration. The digital lab contains 24 iMac computers and seven professional inkjet printers. The studio was upgraded in size and equipment and the classroom expanded to include presentation prep area and properly lit critique space. Advisory board members toured the campus facility and agreed that our classroom and labs are state-of-the-art, concluding our students will be prepared for the professional work place.

In addition to the formal advisory board, full time faculty member Ron Zak meets regularly with working professionals in the field and at educational institutions. This regular contact insures that faculty and students are kept current with professional and educational trends.
ADVISORY GROUP MEMBERS:
Dona Kopol Bonick-http://www.dkbphoto.com
John Bonick-http://www.dkbphoto.com
Hedi Desuyo-http://www.hedibdesuyo.com
Helen Roe
Shelley Alger-http://www.shelleyalger.com
David Alosi-http://www.frame37.com/pages/davidhome.html
In example, at the last meeting at the Kopol-Bonick studio in Napa we discussed:

- Courses & curriculum at SCC and relevance for career objectives in photography.
- Course sequence and continuity that are appropriately scheduled.
- Apple iMac computers that are state of the art but reaching their limit with the latest software available, i.e. Adobe Lightroom , Adobe Photoshop, and related upgrades due to hardware limitations.
- Along with the technical components of the program, a strident review of student portfolios for successful transfer and employment.
- Finally, field excursions to galleries and working studios to expose students to the employment options available to them in the Bay area.

III. Student Equity & Success

3.1 Course Completion and Retention.
There are four key ways the Photography department works to promote student success.

1) Faculty cohesion: the full time and adjunct faculty meets every semester to discuss curriculum, review student learning objectives, and classroom management. These

discussions lead to the development of collegial cooperation among the instructors and insure consistency in the classroom and throughout the program. It enables faculty members to rely on each other for advice when challenges arise with particular students, leading to greater student success in the classroom and with basic life skills.

2) Technical assistance in the labs: faculty members, classified staff, and student aides are available in the dark room and the digital lab to assist students, one-on-one, with the production and editing of photographs. Personal assistance is essential to the success of the students. The editing process requires utilizing much often new information at once and having an expert available is vital to student success.
3) On line peer assistance: Our Facebook page, Zoom 18-70 allows students to ask questions of their peers and faculty members. In this non-threatening environment, discussions regarding artistic vision, technical and camera issues, and exhibition and job potentials are all addressed, as well as feedback from non-professional photography personal such as friends and clients.
4) Campus Tutoring Center: A student tutor is available to help students in the campus tutoring center. This tutoring assists students during times when the photography labs are not available, as well as with students with special needs.

Course completion and retention analysis:

Success rates:

The overall success rate for students in the photography department ranges from a low of 65% in the Fall of 2010 to a high of 74% in the Spring of 2010. According to the ten semesters of available data, six of the semesters show a success rate of over 70%.

Gender

Female: 66% – 76%
Male: 60% -72%

Ethnicity

The success rate in this category is difficult to analyze because there are so few students in each of the ethnic groups. Therefore when looking at success rate percentages one must be cautious in drawing conclusions. Some general comments can be made: 1) the success rate is fairly even across all ethnicities, 2) Black students have less success across all semesters than other ethnic groups and appear to have/own less sophisticated equipment 3) generally, white students have the most success across semesters, though in spring 2013 they showed the least success.

Age

In general students aged between 20 and 30 had the lowest success rate and those over 30 had the highest. Although we hesitate to speculate based solely on percentages, we can anecdotally assume that the 20 to 30 age groups is more likely to have life circumstances (family, work) that interfere with successful completion of courses. In addition, the category “over 30” covers as much as 40 years – we have students in their late 60’s and 70’s taking photography classes. Therefore it may be said that the over 30 group have less distraction in their lives and are better able to attend and be therefore be successful in courses.

Instruction Method

The photography department classes employ two instructional methods, lecture/lab combo and lecture only classes. Photo 35 is the only class that does not contain a lab. Photo 35 is a general education course, an introduction the medium of photography medium, the photograph's history and evolution, and visual literacy. All remaining courses are lecture/lab. Overall, classes that contain a lab show a higher success rate than non-lab classes. It is difficult to draw conclusions from this data because the Photo 35 art of Photography course is a general education class designed to meet the Humanities requirement for transfer and graduation while the lecture/lab classes are meant for students in the vocational photography program.

Data provides a starting point for faculty discussions regarding improving success rates of males, black students, and those between 20 and 30. It is more likely that these discussions would be more successful on a college-wide basis because the trends are seen across the system.

Another factor that may affect success rates in the future is the problem of repeatability. Learning the technical aspects of photography, digital and/or analog, requires time, practice, and critical thinking skills. The limitation regarding repeatability makes it difficult for students who come into the program lacking basic skills (math, reading, and computer) to master all necessary components in one semester before advancing to more difficult concepts. Some of our students just need more time.

Persistence Rates:

These rates show a regular pattern of fewer students persisting from fall to spring semesters. Two years show a decrease of 4% in the spring, one a decrease of 9% and one an increase of 1%. The persistence data for 2012-13 shows a decrease of 20% in the spring which seems to be an outlier, possibly requiring further examination of the data collection.

Historically, there is a college-wide decrease of enrollment from the fall to spring semester. The department does several things to assist students to persist into the next semester. The schedule of classes is discussed with the Dean prior to scheduling to provide the best series of courses to help students stay on the vocational track. All courses are offered both day and evening on a rotating basis. Flyers are created each semester showing the class schedule for the following semester. Instructors discuss with students which class/es are appropriate next steps.

Averages of slightly over 50% of the students persist from one year to the next. With the financial crisis facing the College, several sections were eliminated, including summer session. This interruption in courses, and lack of sections in general, may have contributed to decreased persistence.

***3.2 Degrees/Certificates Awarded* (if applicable).**

One to four degrees and certificates have been awarded in Professional Photography between 2008 and 2013. Although the program is small, one would expect to have more degrees and/or certificates awarded each year. The small number is mostly due to students getting the technical knowledge they need, building visual literacy, establishing portfolio, and entering the workforce without a degree; once a portfolio is completed, students often move on to their own professional work, or are hired by a local company. Students who do not go on and complete all the courses in the program are not eligible for the degree or certificate.

***3.3 Transfer* (if applicable).**

Students who transfer to senior college photography programs often do not follow the traditional pattern of transfer courses. Each college (locally the Academy of Art in S.F., S.F. Art Institute, for example) has a set of required general education courses however admission is primarily based on a professional photographic portfolio. Solano faculty members work with students who anticipate transferring to develop a portfolio appropriate for the transfer institution. Faculty members maintain anecdotal information regarding students who have transferred.

***3.5 Career Technical Programs* (if applicable)**.

The key competencies required for students leaving the professional photography program are those reflected in our program and student learning outcomes. Our goal is to have students develop visual literacy and a unique style to their visual imagery. This means students develop a unique artistic vision (goal). First of all, they must be aware of the essential aspects of the photographic experience: light, color, subject matter, and composition before they can successfully articulate themselves visually. A student must then learn to apply these essentials within the confines of contextual usage. In addition, students must know the technical aspects of photography, both analog and digital. The technology is dynamic and must be mastered and melded with artistic vision for success. All faculty members and classified staff are dedicated to meeting and facilitating these goals for our students. There is no formal placement effort within the photography department. Informally, if the department receives requests for photographers, and makes an effort to connect students to those requesting photographic services. Additionally, students are notified when a faculty member comes across possible appropriate job openings.

IV. Program Resources

4.1 Human Resources.

The Photography department consists of one full time member and eight adjunct faculty members. The full time person is Ron Zak; adjuncts are Al Zidek, Beth Craven, Markus Pfitzer, Rick Mariani, Tracy Lukehart, Bruce Brown, Stephanie Williamson and Moshe Quinn. No sabbatical leaves have been granted to Mr. Zak. Ron Zak serves on the

College flex cal committee, has participated in and/or chaired several hiring committees. In the community he is an active, exhibiting professional photographer, he was on the photography jury for the Solano County Fair, and he curates student shows on and off campus. Rick Mariani works professionally and curates shows for our students in Vallejo restaurants and cafes; he brings working professionals to our classes to speak to students about the world of work in photography. He has arranged several tours to professional workplaces, including graphic design studios.

4.2 **Describe any changes to classified or academic faculty since the last program review cycle and how those changes have impacted the program. Address current or future staffing needs.**

The only changes to the faculty have been in the adjunct staff. Several adjunct instructors have left for other colleges or departments and we recently hired three new adjunct instructors. At this time the number of available instructors is sufficient to meet our needs.

The laboratory technician in the department has submitted her resignation and must be replaced in the middle of the 2013-14 academic year. Hiring a new photo lab techician is essential to the success of the department.

4.3 Equipment.

The equipment in the photography department was replaced through Measure G funds and remains in excellent condition. Software needs continual updating and equipment needs to be repaired on a regular basis. Fortunately, we have been able to use Perkins funds for both new software and equipment maintenance. Computers were purchased in 2008 and 2009 and will need to be upgraded in the next fiscal year.

4.4 Facilities

The photography department has four key facilities; classroom, digital lab, dark room and photography studio. Also important to our success is adequate office and storage space.

Using Measure G funds, the photography department was gutted and rebuilt. Some spaces formerly dedicated to analog (film) were replaced by a fully equipped digital lab with iMac computers and professional photographic printers. The classroom was expanded to include a workspace for framing and mounting finished photographs. It was equipped with worktables on wheels so students can face the front of the classroom or turn the tables to face boards where students can pin their work for critique. The dark room was made slightly smaller although it still holds 24 students. Workrooms for film were incorporated into the space “stolen” from the old dark room. The photography studio is state-of-the-art. Students leaving Solano to work in a professional studio will feel very comfortable. It is equipped an iMac on a rolling cart where students tether their camera to a computer, enabling students to view the shots immediately on a computer monitor rather than the small screen on their camera, and

quickly resolve any technical issues. The office of the laboratory technician is combined with the storage area, enabling her to work in her office while being available to check out and safe-guard equipment. The full time faculty office is very small, but adequate.

4.5 Budget/Fiscal Profile.

There are three sources of funds for the photography department: the College general fund, Perkins funds, and the income from student-purchased "photo cards". Over the past five years, the photo department general fund budget has stayed fairly steady, around $285,000 which includes faculty and classified salaries. The supply budget, which is key to the success of photo students, is around $15,000. Additionally, the Perkins funds are around $7,500. Together these funds pay for software, student assistants, chemistry for the dark room, equipment and various other supplies. These funds have been adequate however the computers in the digital lab will need to be replaced within the next few years. Ideally, one fourth to one third of the lab computers should be replaced each year in a constant pattern. This would mean a relatively small increase in the annual budget but less commitment in any single year. A successful program instituted in the department when we obtained our inkjet printers was to ask students to buy "photo punch cards" at the campus bookstore for a charge of $22. Twenty dollars goes to the department and $2 for administrative costs (bookstore). The funds from print card sales are kept in a separate supply account from which ink for the printers is purchased. Student's cards are punched based on the size of their photograph. When they finish a print card, they purchase a new one. This system has worked well and the balance between income from the cards and the purchase of ink is closely balanced. No cash is exchanged for printing, no card means no print.

V. Programmatic Goals & Planning

5.1

Since the renovation of building 1800A, which included expanded studio and classroom space, we have increased enrollment in the photography program. In addition, the establishment of an iMac digital lab, reflecting industry standards, has attracted more students into the professional certification program. These significant changes, as well as curriculum changes, has made the photography program an educational destination. Continued growth will depend on adequate funding for the upkeep and purchase of the latest technical equipment. Funding, a full-time lab tech, and a continually cohesive group of instructors are necessary to meet the demands of an ever-changing world.

5.2

Short Term Goals	Planned Action	Target Date	Person Responsible	Source
1. Replacement hire for Photography Lab Tech	**Fall 2013 Immediate**	**Commence Spring 2014**	**Ron Zak**	DB
2. Apple computers for	**Fall 2013**	**Fall 2014**	**Tracy**	DB/P

digital lab (2009) needed for maximum efficiency			**Lukehart/Zak**	
3. Repair & order essential equipment	**Fall 2013**	**Fall 2013**	**Zak/Lukehart**	DB/SP
4. Continued inventory and equipment update	**Fall 2013**	**Fall 2013**	**Zak/Lukehart**	DB/SP
5. Updates for digital lab	**Fall 2013**	**Fall 2013**	**Lukehart/ Zak**	DB/P

Long Term Goals	Planned Action	Target Date	Person Responsible	Source
1. Maintain quality instruction with semester flex meetings, tech updates, and tutorials	**Continuation of communication and dialogues throughout the year**	**ongoing**	**All photography staff**	NR
2.Overall evaluation and assessment of program goals	**Collection of student success as evidence for continued reinforcement of educational strategies**	**ongoing**	**All photography staff**	NR
3.Maintain expertise of staff via workshops and hiring of qualified adjuncts to implement current changes in photography	**Accessible workshops in person and online**	**ongoing**	**Photography staff**	P

In the source column denote “SP” for Strategic Proposals, “DB” for Department Budget, “P” for Perkins or “NR” for No Additional Resources Needed