

Photography Program Review fall 2011

1. Enrollment Patterns	2. Achievement Data	3. Staffing /Resources	4. SLOs	5. Goals
<p>Enrollment in the Art/Photography Department from fall 2008 to spring 2011 has increased over 17% with FTES rising 22% from 402 to 491. WSCH increased 7.4 % (27,665 to 29,739) in the first year and declined due to reduced sections in the second year. For fall 2008 to fall 2010, Art WSCH fell 8% from 10428 to 9582. Yet, during that period, the average art class size rose an average of 30.6% from 24.5 to 32 while for Art History lecture courses, which have a higher enrollment cap, average class size rose as much as 40.5%. At the same time, the number of faculty was reduced by 27% (23.76 to 17.22 FTEF for fall 2008 to fall 2010).</p>	<p>Student success, retention and completion in the Art/Photography Department improved in all areas between fall 2008 and spring 2011. From fall 2008 to fall 2010, the Student Success rate was a 4.6% increase (64-67), Completion was 4.4% (68-71), and Retention was 8.1% (74-80). Comparing fall 2008 to spring 2011, the increases were slightly lower at 1.5%, 1.4% and 6.7% respectively. With the School of Creative Arts rates for student success, completion and retention between fall 2008 and fall 2010, increasing 4.4% (67-70), 5.7% (70-74) and 7.6% (78-84), respectively, the Department compared favorably, exceeding the school in two of three areas.</p>	<p>The Photography faculty members comprise the program's most valued instructional resource. From 2008 to 2010, one full-time Photography faculty member Brian Doan was hired while two full-time Photography faculty Michael Jacobs and Mickey Wilson retired. In addition, this does not reflect the enormous reduction in part-time faculty due to the elimination of 12% of course sections between 2009 and 2011. Our Instructional Associate, Jeff Smeding, is a vital part of our student support staff and allows us to capture FTE's in our LAC and PCC lab facilities. He also maintains the digital print/scan lab for students which supports all of the advanced photography classes. Part of the growth in photography has been the additional requirement of an "access lab" to capture lab</p>	<p>See Program Review narrative and Instructional Program Assessment Plan Template for additional information on both program-level and course-level SLOs.</p> <p>SLO#1 Produce professional quality photographic artwork that demonstrates skill, craftsmanship, comprehension of visual design and aesthetic conceptual rigor.</p> <p>Based on the 2011 annual student exhibition, faculty assessed 86% of the student work as excellent and 14% better than average in demonstrating artistic skill, understanding of design and aesthetic concepts, and professionalism.</p> <p>SLO#2. Develop a foundation of skills, craft, traditional and digital technologies where ideas and concepts are communicated through the production of photographic images.</p> <p>Surveys of the Photography students were used</p>	<p>See Program Review narrative and Department Plan for explication of Art/Photography Dept. Goals listed below:</p> <p>Improve and Increase Student Access, Quality, Safety and Effectiveness</p> <p>Engage in Community Outreach</p> <p>Improve Critical Thinking and Visual Awareness</p> <p>Modernization through the inclusion of digital resources and equipment in all levels courses</p> <p>Increase Transfer Degree and Certificate Attainment</p>

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		<p>FTE's. At PCC the Photography program has no line-of-site supervision. Because of this we now have a LTE position which holds the PCC studios open for advanced students to complete their required studio assignments.</p> <p>The LBCC Art Gallery is a very significant component of art students' education, so much so that the Department added a requisite to the curriculum that all art majors participate in a gallery exhibition to fulfill their degree requirements. Student surveys overwhelmingly indicated that the Gallery enhanced their motivational and conceptual education in art. The Gallery also serves both the college's general student population and the community at large. Thus, the elimination of the LBCC Art Gallery Director's position has greatly impeded the Department's educational and outreach goals.</p>	<p>to assess skill attainment as well as the quality of and access to equipment and facilities. 47% of students do not feel class size has negatively impacted them, while 32% do feel it's had an impact on their ability to learn. For PCC studios, 56% of students feel that they're supported, about 20% of the students are having a difficult time. For Access to lab instructors: almost 65% are very supported, with only 6% having trouble. For Access to facilities: 63% are supported, 10% are having trouble.</p> <p>SLO#3 Analyze, interpret and exercise critical judgment in the evaluation of visual art forms. Using the standard department rubric for assessing written papers, 80% of students in Art 1 and 83% of students in Art 2 achieved the rating of average or above in their ability to analyze art forms and use critical thinking when evaluating art.</p>	
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6. College Wide

Overall - How does this information fit with the College Wide Goals?

Please see the end of the Photography Program narrative review for how the above information in numbers 1-5 fits with the College Wide Goals including the Board's Goals, the President's Goals, and the LBCC Education Plan.

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Art & Photography Department

1. Summarize and interpret the data for Enrollment Patterns as it relates to your program.

Enrollment in the Art/Photography Department from fall 2008 to spring 2011 has increased 17.3% (4151 to 4871). FTES increased 21.8% during the same period (402.95-491.02). WSCH also increased over 21% (12087.76 to 14730.49). The average studio art class size increased an average of 39% (12.4 to 17.3). In Art History, which has a higher enrollment cap, average class size rose 40.5% (Art 1, for example increased from 39 to 42 students). Yet, from 2008-2009 to 2009-2010, the number of faculty was reduced by 27% (37.73 to 27.5 FTEF). Thus, the Program Load or ratio of WSCH/FTEF increased 47% (733.25 to 1080.40). In the President's Load Study from fall 2010, the Art/Photography department load WSCH/FTEF was 556, somewhat below the average in Liberal Arts which was 576, but higher than the average load College Wide of 542 putting the department at 102.6% in the College Wide Index.

The reduction in the number of class sections being offered has not only led to an increase in enrollments, but there are a number of classes that repeatedly exceeded their enrollment caps and had students remaining on the waitlists. This data does not fully take into account the number of students who do not make it onto the waitlists, but petition for admission into classes on the first day and are turned away for lack of seats or because such a high enrollment would significantly reduce the quality of pedagogy. The Art classes that had large increases in waitlisted students were: Art 1 (3 to 19), Art 15 (9 to 48), Art 23AD (1 to 18), Art 70AD (7 to 17), Art 9 (3 to 13), and Photo 31AB (1 to 12).

2. Summarize and interpret the data for Achievement as it relates to your program.

Student success, retention and completion in the Art/Photography Department improved in all areas between fall 2008 and spring 2011. From fall 2008 to fall 2010, the Student Success rate was a 4.6% increase (64-67), Completion was 4.4% (68-71), and Retention was 8.1% (74-80). Comparing fall 2008 to spring 2011, the increases were slightly lower at 1.5%, 1.4% and 6.7% respectively. With the School of Creative Arts rates for student success, completion and retention between fall 2008 and fall 2010, increasing 4.4% (67-70), 5.7% (70-74) and 7.6% (78-84), respectively, the Department compared favorably, exceeding the school in two of three areas.

3. Summarize and interpret the data for Staffing/ Resources as it relates to your program.

The Photography faculty members comprise the program's most valued instructional resource. From 2005 to 2010, one full-time Photography faculty member Brian Doan was hired while two full-time Photography faculty Michael Jacobs and Mickey Wilson retired. In addition, this does not reflect the enormous reduction in part-time faculty due to the elimination of more than 12% of course sections between 2009 and 2011. Our Instructional Associate, Jeff Smeding, is a vital part of our student support staff and allows us to capture FTE's in our LAC and PCC lab facilities. He also maintains the digital print/scan lab for students which supports all of the advanced photography classes. Part of the growth in photography has been the additional requirement of an "access lab" to capture lab FTE's. Without the Instructional Associate position we would not be able to require students to sign up for the Photo 281 and Photo 291 additional access labs, since we would have no open hours for students to attend. At PCC the Photography program has been broken into 4 different locations (a darkroom, a digital/wet lab, a classroom and a studio) all of which have no line-of-site supervision. Because of this we now

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have a LTE position which holds the PCC studios open for advanced students to complete their required studio assignments.

The LBCC Art Gallery is a highly significant component of art students' education, so much so that the Department is adding a requisite to the curriculum that all art majors participate in a gallery exhibition to fulfill their degree requirements. Student surveys overwhelming indicated that the Gallery enhanced their motivation and conceptual education in art. The Gallery also serves both the college's general student population and the community at large. Thus, the elimination of the LBCC Art Gallery Director's position greatly impedes the Department's educational and outreach goals.

4. SLOs:

a) Summarize the collected program data

SLO#1: Produce quality artwork that demonstrates skill, craftsmanship, comprehension of visual design and aesthetic conceptual rigor.

Based on the 2011 annual student exhibition, faculty assessed 86% of the student work as excellent and 14% better than average in demonstrating artistic skill, understanding of design and aesthetic concepts, and professionalism. In addition, there was a good example of the range of skill levels shown that attests to the advancement attained by students in the Art Program. The high caliber of the gallery installation produced by the former LBCC Art Gallery Director indicates the importance of this position within the department. One area for improvement would be an increase in the presentation of media works which can be addressed by the hire of a new faculty member in Digital Media/Computer Graphics.

SLO#2: Develop a foundation of skills, craft, traditional and digital technologies.

For this SLO we've used a student survey to see how students are using and evaluating the facilities and equipment.

Results:

1. How has the class size impacted your ability to learn the subject matter? 1=Negatively, 5=Not a factor

- 1 15.4%
- 2 17.9%
- 3 17.9%
- 4 17.9%
- 5 30.8%

Conclusions: 47% of students do not feel class size has negatively impacted them, while 32% do feel it's had an impact on their ability to learn.

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2. My skill development has been supported by: 1=Not supported, 2, 3, 4, 5=Highly supported

- Access to PCC studio facilities: (6.3%, 15.6%, 21.9%, 21.9%, 34.4%)
- Access to photo lab instructors: (0%, 6.1%, 30.3%, 24.2%, 39.4%)
- Access to photo faculty: (0%, 9.4%, 28.1%, 25%, 37.5%)

Conclusions:

For PCC studios, 56% the students feel that they're supported, about 20% of the students are having a difficult time.

For Access to lab instructors: almost 65% are very supported, with only 6% having trouble.

For Access to facilities: 63% are supported, 10% are having trouble

In general the majority of students feel that

3. Is the photo equipment in the program adequate for you to complete your assignments in a timely manner?

1=Inadequate, 2, 3, 4, 5=Adequate

- LAC Darkroom enlargers K119 (0, 13.3, 23.3, 23.3, 40.0)
- PCC Darkroom enlargers OO3 (20.8, 8.3, 29.2, 20.8, 20.8)
- LAC Camera check-out K119 (3.6, 14.3, 25, 32.1, 25)
- PCC Camera check-out OO3 (0, 15.4, 34.6, 23.1, 26.9)
- PCC Studio Lighting MM124 (3.8, 15.4, 26.9, 23.1, 30.8)

Conclusions:

For LAC Darkroom, 63% of students feel it's adequate, 36% do not.

For PCC Darkroom, 41% feel it's adequate, 28% do not

For LAC Camera, 17% feel it's adequate, 55% do not

For PCC Camera, 50% feel it's adequate, 15% do not

For PCC Studios, 53% feel it's adequate, 19% do not

4. Are the computers and photo printers in the digital labs adequate for you to complete your assignments in a timely manner?

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1=Inadequate, 2, 3, 4, 5=Adequate

- Computers at LAC (10.3, 17.2, 31.0, 10.3, 31.0)
- Computers at PCC (3.3, 6.7, 33.3, 20.0, 36.7)
- Photo Printers at LAC (13.3, 16.7, 26.7, 16.7, 26.7)
- Photo Printers at PCC (6.9, 17.2, 20.7, 17.2, 37.9)

Conclusions:

Computers at LAC, 41% feel they're adequate, 27% do not

Computers at PCC, 56% feel they're adequate, 10% do not

Photo Printers LAC, 43% feel they're adequate, 30% do not

Photo Printers PCC, 55% feel they're adequate, 24% do not

5. Rate how access to open studio or lab time has impacted your ability to complete your class assignments.

1=Inadequate, 2, 3, 4, 5=Adequate

- LAC B&W Darkroom K119 (25.8, 0, 25.8, 12.9, 35.5)
- LAC Digital Lab K123/127 (21.4, 10.7, 32.1, 17.9, 17.9)
- PCC B&W Darkroom OO3 (20, 16, 28, 16, 20)
- PCC Digital Lab OO3 (7.7, 3.8, 43.2, 19.2, 26.9)

Conclusions:

LAC B&W Darkroom K119, 47% time is adequate, 26% is not

LAC Digital Lab K123/127, 35% is adequate, 31% is not

PCC B&W Darkroom OO3, 36% is adequate, 36% is not

PCC Digital Lab OO3 , 47% is adequate, 11% is not

6. What are your goals for enrolling in the LBCC Photo program (check all that apply)

- Increase existing skills 87.2
- Photography Certificate 56.4

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- Increase digital skills 74.4
- Increase lighting skills 66.7

7. Rate how course availability has impacted your ability to complete your educational goals.

1= Can't get classes, 2, 3, 4, 5= Classes available

- 10.2, 10.2, 17.9, 17.9

Conclusions: 35% feel classes are available, 20 do not

From Painting and Drawing Survey (this item has been included because it relates to computers)

1. Please rate the computer capabilities in K143. 1= Poor, 2, 3, 4, 5= Good

- Access to lab K143 (10, 30, 30, 20, 10)
- Access to Tech Support (0, 40, 40, 10, 10)
- Current Apps/Programs (22, 11, 33, 22, 11)
- Quality of Computers (11, 11, 22, 33, 22)

Conclusions:

Access to the lab: 30% feel there's enough access, 40% do not

Access to support: 40% feel there's enough, 20% do not

Quality of programs: 33% feel they're good, 33% feel they're poor

Quality of computers: 55% feel they're good, 22% feel they're poor

Additional Comments:

The dark room hours at LAC are not adequate, especially for students who work during the day (mostly older adults with full-time jobs). By the time a student is off work the lab is closed. I had to take days off of work in order to complete assignments. Night hours would be great.

I think you went wrong from Q#1--none of those are why I'm taking the class. Most questions need a "not applicable" choice--if I'm taking B&W film class digital questions don't apply & vice versa. Very poorly designed survey to get a meaningful answers. Bottom line is not enough equipment and access to lab especially for people who work full time days.

More Studio Lab hours Please:) And also bigger darkroom facilities. The computers at lac Digital printing lab is really slow maybe upgrade the computers for a better speed.

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The temporary facilities for PCC darkroom is awful. Improper lighting for B&W work (too dark), cramped facilities, digital lab closes too early in the afternoon. LAC darkroom and digital lab is much more accessible and open longer.

I wish the Black and White Lab was better at the PCC campus.

Classes are good, but much too crowded, and we need more equipment available.

I mainly find it hard to have long enough access to the lab. I wish they were both opened after 4PM rather than after 6PM.

It is very hard when the studio is in one located and the lab is in another. It was better before they moved the lab and studio in 2010. Teachers were within the area that we had to work. Now we have to find them mainly because they are at other locations... that takes up your time.

Repair the darkroom lights at PCC Repair the enlargers at LAC Add studio shooting time on Sat at PCC.

PCC darkroom unusable at night; feels unsafe because no one else is around if there is an incident of any sort. Also no lab assistant near to ask questions.

SLO#3: Analyze, interpret and exercise critical judgment in the evaluation of visual art forms.

Using the standard department rubric for assessing written papers, 81% of students in Art 1 and 85% of students in Art 2 achieved the rating of average or above in their ability to analyze art forms and use critical thinking when evaluating art.

b) Based on analysis of course and program SLO assessment:

How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

Summarize how the program has responded to SLO assessment results.

Discuss how each action/change is based on ASLO results and how it will contribute to the improvement of the program.

5. Goals:

a) Based on the data from questions 1 – 4 and any other relevant internal or external data your department has collected, how have your department and program goals developed and changed over the past three years?

We've incorporated a & b into the following list of accomplishments:

2008 - 2009

Faculty

- Hiring: Brian Doan, new full-time faculty member

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Facilities & Equipment

LAC: • New Cameras, digital and film

- Upgrade of digital lab software

PCC • Upgrade Studio Lighting: Speedotron Brown and Blackline strobes

- Additional Hot lights (6)
- Softboxes, Scrims, Cucaloris, C-stands
- Seconic Light-meters
- New Digital Canon and Nikon Cameras
- Tilt-Shift Lenses (Canon)
- CS4 & Lightroom 2
- New computers

Activity related to Advisory Committee Motions

I make a motion that digital photography classes at LBCC collaborate with other disciplines such as web design and graphic arts.

- Web & Internet access projects have been integrated into advanced classes
- PhotoFest: Website building, Online Book Publishing
- Photo 35: Photography for Publication - online publication with web class Art 45
- Discussion with Film program for combined curriculum

I make a motion that professional behavior and skill be integrated into the photo program at LBCC.

- Syllabus and program expectations: clear guidelines and expectations
- Photo Club strong participation in PhotoFestival & fundraising
- Professional staff and faculty - all members are actively engaged in photography
- PhotoFest - exposure to outside working professionals
- Work Experience class - professional internships

Activity related to Advisory Committee Motions

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I make a motion that more business skills be incorporated into the photo program at LBCC.

- Business practices have been increased in advanced classes
- PhotoFest: The Assignment, Grants & Portfolios

I make a motion that the entire commercial photography program at LBCC be based on emerging technology (including but not limited to digital technologies).

- Upgrades in equipment at both campuses
(studio lighting, digital lab and cameras)
- PhotoFest: Canon Wireless Flash, Rebel, 5D Mark II Workshops, Digital Workflow

Calumet Location Lighting

- VTEA 09-10 (upgrade scanning & cameras)

PhotoFest 09 @ LBCC

April 1st, 2nd, 3rd & 4th

Workshops & Seminars:

Fine Art B&W Digital Printing

The Marketplace:

The New Age of Discovery

Toy Cameras

Films by Photographers

Wedding Photography

Canon Workshops

Infrared Photography

Lith Printing

Conceptual Documentary

Canon Explorer of Light

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Large Format Beauty Lighting

The Assignment: first Job

Location Lighting

Self-Published Photographic Books

Digital Workflow

Applying for Grants Submitting Portfolios

Developing a Photo Project

Establishing an effective Online Presence

Split Toning

Asian Contemporary & Fine Art Photography

Keynote: Making a Living , Commercial Photographer

Sponsors: LBCC Foundation, Freestyle Photographic Supplies, Tuttle Cameras, Calumet Photographic, Canon Cameras, Ilford, Bill's Camera, MOPLA, A.S.M.P., The MarketPlace, Freestyle Photographic Supplies, Tuttle Cameras, Nikon, Canon, Olympus, Ilford, Samy's, Calumet

Pro Photo Connection

Photographers' Exchange

Keynote:

Making a Living in

Commercial Photography

Matt Armendariz, Randall Slavin, Deborah Jaffe

Attendees

- 500+ attendees
- 50% Students, 25% Amateur, 25% Pro
- High Schools: Bellflower, Cabrillo,

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1. Digital Shooting Stations for the Studio Photography classes were implemented: we purchased laptop computers with upgraded digital software and high-quality DSLRs which were used by students in the Studio classes. This worked out terrifically in that students were finally able to shoot high quality digital files that could be used for large output.

2. We purchased several additional computers to augment and increase the digital access at the PCC where our advanced classes are offered. They didn't arrive until the end of the semester, we have now installed them and students are very excited about the new facilities.

3. The Lighting Kits made an enormous difference. First all students were able to have access to the equipment (before this I once had to have a student shoot by window light due to lack of equipment), which meant that students were able to shoot in class under direct supervision and instruction. We also made equipment available to students to check out and shoot on location, something they'd been unable to achieve before. In Portraiture the faculty were able to create group shoots on location and the Studio Product students were able to shoot on location as well.

1. Working in the studio with high-quality DSLRs allows students to experience professional level digital workflow and imagery. Additionally, there has been a large cost savings for students due to the lack of processing charges for color film transparency.

2. A HUGE improvement has been the VTEA's office tracking of our purchases. Having a centralized person in charge of this is really a big improvement and took care of most of the previous problems we had encountered.

3. With the digital output improvements we have started to switch to color digital from traditional. This is a big improvement since the color processors were highly unreliable.

2009 - 2010

PhotoFest 10 @ LBCC

April 13, 14, 15 & 17

Workshops & Seminars 2010 Event

Digital Workflow: ASMP Barry Schwartz

Fine Art B&W Digital Printing

High-End Digital Studio Photography: Hasselblad

Introduction to Digital Cameras: Tuttle Camera

Color Managed Printing: Canon

Canon Wireless Flash/Canon Lenses/Intermediate Digital

Starting Your Freelance Business: Maria Piscopo

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Establishing an Effective Online Presence

Getting into the Market: Aline Smithson

Gallery and Fine Art Photography Marketing

Self-Published Photographic Books

Portfolio Reviews

Night Photography: Tom Paiva

Shooting Blind: Doug McCullough & Bruce Hall

The World of Lith Printing: Freestyle

Printing Papers from Around the World

Toy & Vintage Cameras

Contemporary Fashion & Art Photography

Chromoskedasic Sabattier: Freestyle

Keynote: Douglas Kirkland

Sponsors: Freestyle Photographic Supplies, Tuttle Cameras, Canon Camera, Hasselblad USA, Bill's Camera, Ilford, A.S.M.P., Long Beach Magazine, Samy's Calumet

Attendees

- 500+ attendees
- 50% Students,
- 25% Amateur,
- 25% Pro

Advisory Board Motions and Actions

Digital Basics. Understanding and having fluency in digital terminology: Action: Digital information has been broken into 3 tiers of acquisition and integrated into all classes. Digital technology incorporated into Class and Program SLO's. PhotoFest workshops on: Digital SLR by Tuttle Cameras, Color Managed Printing by Canon, Intermediate Digital Skills by Canon.

Archiving and Image Bank Management: Action: Archiving and Image Bank Management is included in the Tier 2 classes (Photo 33, 34, 37, 39, 40, 41, 42 & 43).

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PhotoFestival Workshops: Digital Workflow by ASMP, Digital Basics by Canon, Digital B&W Printing

Exposure to high end capture: Action: PhotoFestival Workshop on Digital Capture by Hasselblad & Digital Workflow by ASMP

Legal and Business. Giving students a foundation for understanding good business practices and how to protect their assets: Action: Photo 38 was taught Spring 2010 and included Webinars from ASMP on Websites, Copyright, Digital Terms & Conditions, lectures on networking & business practices. PhotoFestival workshops on Business practices by Maria Piscopo and Aline Smithson, Establishing an Online Presence by Craig Havens, Portfolio Reviews by LB Magazine Photo Editor, OMC Gallery.

Outreach

- Photography exhibition space at PCC
- Community exhibition of student work
- Fall: Phantom Gallery
- OMC Gallery, Huntington Beach
- Spring: Photo Contest Reception
- PhotoFest 2011, dates TBA

Increase access to digital resources into all courses

Print Lab:

Epson 2880 & 7900 printers

Viewing Station

Studio:

Ringflash

Speedotron Black Line Packs

Tripods

Cameras:

Nikon D200 DSLR

Canon EOS 50D

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Canon Rebel

Software:

Adobe CS5 Suite

Adobe Lightroom 3

All the classes in the Photography program have been rewritten to include additional academic skills in writing and speaking, which will meet the goal of integrating academic and career competencies. These skills increase their critical thinking skills and the ability to analyze their photography.

The equipment purchased in the project was used to host our Photography Festival which integrated secondary and post secondary students and faculty. Local secondary students were given introduction to photography, the college and film-making. The same festival is working to create strong links with area 4-year institutions for transfer to media related programs through portfolio reviews and lectures.

Students now have access to professional level digital cameras, scanners, studio lighting and printers through the project purchases. This hands-on access has increased the demand for our Work Experience students, which doubled in size this year. The Photography festival also provided training in all aspects of the industry including: digital workflow and professional business practices

We have partnered with multiple corporate sponsors: Canon, Hassleblad, Freestyle Photographic, Calumet Photo, American Society of Media Photographers to increase access for our faculty and students on all aspects of the industry. ASMP has opened their seminars to our faculty free of charge, Canon spent a day during the PhotoFest@LBCC on digital training, as well as providing a legendary Keynote Speaker. Hassleblad provided a high-quality digital tethered shooting workshop We have also updated our Advisory Board to make sure that all members are currently working in the field. However, we have received no funding to spend on direct faculty software training and this is greatly needed to address our specific needs.

We are continuing to improve and expand the use of professional level equipment into all levels of our program, this includes but is not limited to, high-end DSLR cameras, Drum Scanners, Current Software, Pro-level Printers and we are expanding the types of lighting we are training our students on. Many of our students are from low-income and under-represented groups, this expansion of access to technology allows them to complete classes they would have been unable to otherwise. Armed with these skills these students are able to get experience as professional level interns.

This past year we developed and are starting to implement Student Learning Outcomes for our program. These evaluations cover both technical skills and critical thinking attainment. The college also provides an assessment of how the needs of special populations are being met and we meet all the current standards.

The project purchases of DSLR Cameras, Upgraded Software for Digital lab and printers directly improve, expand and modernize the program. We initiated high-quality professional level scanning through our purchase of an Imacon Flextight X1 scanner. We also expanded our

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students studio technical skills through the access to new types of lighting and the ability to use the equipment on location.

The project has transformed the advanced classes through increased access to high-quality professional level equipment and software. These classes are now engaged in a higher level of photographic output.

This year we hosted our 3rd Annual PhotoFest@LBCC which featured a wide range of industry-specific technical workshops and seminars. An important feature of the festival were business skills, included in these: Starting your Freelance Business, Establishing an Effective Online Presence, Getting into the Market as well as a workshop designed specifically for handicapped students. All of these were offered to all LBCC students and the public as well.

2010 - 2011

VTEA

Digital Lab:

Epson V750 & Nikon CoolScan Film Scanner

Apple 21.5" iMac 8GB RAM

Epson 3880 printers

Studio:

Speedotron Black Line Packs

Arri Softbank Lighting Kits

Speedotron 2 Light Location System

Tripods

Reflectors, Barndoors, Stands etc.

Cameras:

Canon lenses: zoom, wide-angle & T/S

Nikon F10 Cameras

Canon 5D DSLR

Software:

Upgrade to current system

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PhotoFest@LBCC 2011

Connected with Month of Photography Los Angeles

First Friday Art Walk, Photography exhibitions by students

Speedlight Workshop, Tuttle Cameras

Canon Lenses Workshop

Canon High Dynamic Range Photography

Canon Tilt/Shift Lenses

Canon High Definition Video with DSLR Cameras

Canon Keynote Speaker: David Hume Kennerly

Fine Art Photography and the Market

Beyond the Frame: An Investigation of Photographic Sculpture and Installation

Experiments with Double Exposure

Infrared Photography

Lith Printing Workshop by Freestyle Photographic

Portfolio Review

Getting Starting in Digital Retouching

Fine Art Digital Printing

2nd Saturday Phantom Gallery Student Exhibition

Contemporary Portraiture with Large Format Cameras

Choosing the Right Lighting Tool for your Project

Photography and Sustainability

Business Basics for Photographers and Visual Artists, ASMP

Toning Workshop

From Student to Working Pro

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Going Pro as a Community Photographer

Hosting group of 100 students from Cabrillo High School Media Arts program. Mixed hands-on demonstration with TV/Film Studios.

Hosting group of LBCC Foster Care Program Students, in studio demonstrations.

STUDENTS ACCOMPLISHMENTS

Exhibitions

2011 Freestyle Exhibition: Emerging (i) 6

2010 Photo Club Exhibition – Phantom Gallery, Long Beach. Organized by Brian Doan, curated by Neil France, judged by Rebecca Sittler Schrock (CSU Long Beach).

2009 Photo Club Exhibition “From Within” – OMC Gallery, Huntington Beach. Organized by Brian Doan, judged Jason Landry (Program Manager - Photographic Resource Center in Boston), featured selected artwork by 30 students. Catalogue produced.

Guest speakers (2008-2011)

Viet Le, Sheila Pinkel, Glenn Stern, Noritaka Minami, Rolf Goellnitz, Nin Hoang, Rebecca Sittler Schrock, Erik Schubert, Jason Landry, Irina Rozovsky, Aline Smithson, Han Nguyen, Marissa Roth, Ali Kheradyar, Soo Kim.

Transferred Students/Scholarship

- Michael De Vera, The Art Institute of San Francisco, BFA program, Portfolio Scholarship 2010
- Eydie McConnell, UCLA, BA program, partial scholarship 2011

c) Based on the new data collected (4), what are your plans for change in the future?

Our survey results and conclusions:

1. Class size and availability: Overall the majority of the students are comfortable with the class sizes, however a third of the students feel that their ability to learn has been negatively impacted by the class size. We are trying to hold the class size where it is, however with the reduction in darkroom space at PCC, we're looking at rewriting the courses to reflect the change. About a third of the students feel the classes are available when they need them, however this survey was taken by students currently enrolled as opposed to those who could not get in a class.

2. Student support at the PCC studios and our Lab Instructors: In general the majority (2/3) of students feel supported with our studios and lab instruction, which would be our Instructional Associate Jeff Smeding and the additional part-time hire of a Studio Lab Tech at PCC (since the PCC facilities are in 4 buildings with no line-of-sight).

3. Is the Photo equipment adequate: Our biggest needs are at PCC in the darkroom (which is in temporary housing and poorly lit) and at LAC with more cameras. We've had to move more

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classes to LAC due to the very fragmented temporary housing and that has spread our equipment thin. Additionally, equipment ordered in July through VTEA did not arrive until March.

4. How are the digital labs (computers and printers) supporting students: Overall, these numbers are weak. At LAC only 41% of the Photo students feel it's adequate, while over 50% of the Art students surveyed do not. Art students are also using K143 which is an outdated non-Mac lab and need to be upgraded. We have already put this upgrade into our current Department plans. Also students felt the printers at LAC were not as adequate as the PCC location (where we have more space and printers). At PCC the majority of students feel the facilities are adequate.

5. How is our open lab and/or studio time supporting students: Overall, the majority of students are happy with the LAC darkroom time and that's because we have an Instructional Associate there, the numbers drop a bit when it comes to having enough digital lab time and that's because we only have one digital lab/classroom which is usually full with a class. At PCC students feel the digital lab is working, but the numbers drop when they are using the darkroom (as per earlier reasons).

6. Student Goals: in order of preference students are here to Increase existing skills, increase their digital skills, increase their lighting skills and get a photography certificate. So the biggest reasons to be here are to increase their skills levels. Many of our students already have degrees or previous photographic experience. We would like to increase our advanced offerings, but currently are unable to do so due to budget issues.

Our Proposed Goals and Plans

Program Narrative:

In the past 4 years we have continued to make major changes to the Photography program at LBCC. We have rewritten all of our photography courses to integrate digital technologies at all levels. This year we are starting the process of shifting the emphasis of the courses from traditional technologies to digital. This will acquaint students with all aspects of the entertainment and visual media industries. A big part of this shift is the remodeling of the PCC lab, which is cutting our traditional facilities in half, and so we now need to increase the digital facilities to accommodate at least a class minimum. By expanding the digital computer lab, we can now allow (and instruct) an entire class of students. We are also need to continue to expand our students' access to high quality digital cameras. By upgrading and modernizing our computers, digital cameras, lighting equipment and computer software our students will have increased access to technology and Industry Standard equipment.

Access to computers is an essential tool for our low income and underrepresented student populations as they need digital skills to compete in today's job market. Continued access to high quality digital cameras is especially important for low-income and underrepresented populations who cannot afford to purchase these cameras on their own. Giving our students high-level skills opens many career paths. One of the largest growth areas of income for photographers has been wedding and portraiture event photography, which cannot be outsourced. Many of our students are starting successful careers in these areas and report that digital training and studio skills are essential to their business. As more studios are transitioning to digital skills there is increased demand for employees who can manage digital assets. Learning to use these computer programs, cameras, will make our students competitive in this

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expanding market. Essential to event photography skills is the use of studio lighting on location, and our Studio & Lighting requests will address these needs.

All the classes in the Photography program have been rewritten to include additional academic skills in writing and speaking, which will meet the goal of integrating academic and career competencies. We have also created strong links between our program and local area secondary educational programs through our Photography Festival. The same festival is working to create strong links with area 4-year institutions for transfer to media related programs. This year we will be increasing our partnership with the Business and Industry with program sponsors that now include computer, camera and software manufacturers.

Our digital labs at PCC and LAC are now busy throughout the day as students work to complete a wide range of assignments. The projects incorporate improvements and modernization of digital capture as well as the editing equipment and software that our students have access to. This area is used by all of our classes in the Photography Program and the department is now starting to integrate digital technologies into the Art areas as well.

6. College Wide:

Discuss how the program SLOs as well as the department goals integrate, articulate, and complement the institutional goals and initiatives. (How does your department fit into the big picture?)

Board Goals

1. Improve student success in both areas of transfer and areas of Career Technical Education: with improved access to high-quality equipment students will not only be able to complete their courses, but they will now have training on industry standard equipment and be able to work in a wider range of skilled jobs.
2. Improve the relevancy of vocational training: (see above)
3. PCC improvement for AS degree attainment and transfer: the majority of the requests are for our PCC location and will support increased student access and success.

President's Goals

1. Student Success (Learning and Equity)

Equipment will support success through additional access and experience with quality equipment. Currently, many of our students do not have access to their own digital cameras, our tripods still need replacement and we are now 2 versions behind in our digital lab software). Additional printers allow students to complete their assignments and learn vital color management skills. Increased access to up to date software also allows us to expand and modernize student skills.

2. Improve Career pathways in technical program: Cameras, Tripods, Printers and Software are essential to the program,, they are connected to the Presidents' plan to improve career

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pathways in technical program and the Boards goals to improve student success and increase the effectiveness of a vocational program. These cameras will allow low income and under represented populations access to high quality digital technologies. Digital skills are utilized throughout all of California's entertainment and media industries.

3. Economic Workforce Development (see above)

LBCC Education Plan:

This requests supports student success in the areas of Information Technology and Computer Literacy, Aesthetics, Creative Thinking and Goal Attainment. It supports the college Mission Statement in the areas of "affordable access" to quality AS and Photography certificate programs, Workforce Preparation and enables transfer to 4 year institutions, prepares them for successful careers and helps them advance in their current careers. It strongly supports Equity by increasing student access to high-quality equipment and materials.

Program Goals

The requested items fulfill the Photography Program goal:

1. Modernize the Art & Photography Programs.: by updating our computers, cameras, studio equipment, printers, software and enlargers we increase student success and stay current with industry standards.
2. Engage in Community Outreach for Art and Photography Programs: we use the equipment to produce the PhotoFest@LBCC, which is open to both students and the community at large.
3. Increase Transfer, Degree, and Certificate Attainment: by modernizing the equipment and by expanding student access to the equipment more students have the ability to complete their studies.
4. Improve and Increase Classroom and Student Access, Quality, Safety and Effectiveness: by modernizing and expanding access to equipment.

Program SLO's

SLO#1 Produce professional quality photographic artwork that demonstrates skill, craftsmanship, comprehension of visual design and aesthetic conceptual rigor.

SLO#2. Develop a foundation of skills, craft, traditional and digital technologies where ideas and concepts are communicated through the production of photographic images.

Photography Course SLO:

1. The requested items fulfill the SLO goal of "designing, creating and producing" photographic imagery for the following courses: Photo 31, 32, 33, 34, 35, 37, 39, 40, 41, 43.