Department Information

Overview - Directions

<table>
<thead>
<tr>
<th>Program/Discipline</th>
<th>Date Submitted to Dean (Deadline by 4/27/18)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photography</td>
<td>April 20, 2018</td>
</tr>
</tbody>
</table>

List of Contributors

Signature of Area Dean/Director

Please type the name of the area Dean/Director and the date they reviewed the rest of the document. They may also use this space to provide optional comments.
Dr. Celine Pinet - 5/21/2018

Questions Regarding Degree and Certificate Programs

A.1 Core Outcome I - Completion
Observing the number of students who got Awards in your program(s) using the Program Award Tool, compared to the College historical trends what insights can you share?

Notes: Is your program an awards producer or a “feeder” program? If you have multiple degrees and/or certificates, please analyze and compare the trends among them.

The statistics provided are interesting, but not of much use to this program as analysis tool. While the photography program does offers an AA as well as a certificate, this program is not driven by degree or certificate award. We are primarily a training/feeder program. Photography fulfills the humanities transfer and graduation requirement. Thus the majority of the students taking Photo 1 (approx. 350 to 450 per semester at first census) are in class for this reason, and are not intended in advancing to an award in photography. Those who do continue can acquire employment at the completion of the four-semester program, and are often not interested in transfer or in awards. Additionally, a large portion of the students who advance through the program are art students who see photography as a medium of their art and not as an award goal.

The number of awards earned in this program is not very different from the number offered by some larger programs in the college. To engage in a concentrated effort to simply increase the award number would be detrimental the current success of the program's goals. This is due to the program's structure having been honed over decades of development to generate the FTES that it does, while using a small faculty/staff to do that work. Expansion of faculty and staff in this area would be necessary to enlarge our professional training and aesthetic development focus in order to increase award statistics.

How do you inform potential students about your program? How do students know which courses they should take for your program and in what sequence?

First, we depend on the institution to promote the general enrollment, as we have no budget or staff for advertising. Then, we promote the program through exhibitions of our students work in the community (First Friday Art Walks in Old Town for example) and on campus (Student Center, Seminar Gallery, and Hartnell Gallery). Additionally, students enrolled in photography classes are given a preview of the next step in the program, and directed into those classes by the faculty.

Students cannot only seek advice from faculty, which they do often, but can intuitively follow the course numbers and titles (such as Photo 1 Introduction to Photography) to sequence their enrollments. The program has been trimmed down over the years, due to funding cuts, to four essential courses which are offered in the sequence of Photo 1, 2, 3, and 4.

A.2 Core Outcome II - Time and Units to Completion

Observing the Time & Units data, what insights do you get from the data in general?

In the Photography Program time/ units is not an outstanding issue as students can be in the program for a maximum of four semesters, and most finish in one and one half to two and one half years.
The time and units information indicates what the faculty has observed, as well as what we have been told for many years... that many to most of our students: (A) need remedial course work and extra time to complete programs, (B) work and/or are heads of households and so have limited time each semester for course work, (C) are here for self-enrichment a single job related course, (D) face language barriers that slow their progress, (E) and that students nation-wide, including those who go directly to four year institutions, are taking longer to complete their degrees.

Observing the Subject Analysis tool, and focusing on the percentage of capacity of your program, is the college offering enough sections or too many sections of the courses in your program? The photo Program can be expanded, however there have been major obstacles in the way. The largest of which is the acute shortage of qualified and capable adjunct instructors. The only aperient solution is to increase the full time faculty in this area. As it is, faculty from other schools (MPC and Cabrillo in particular) have recently been in touch with me looking for adjuncts that are good teachers. So this is a common problem. The other problems involve funding as an increase in offerings requires an increase in equipment and material funding.

Does the way the courses in your degree and certificate program are scheduled enable students to take courses when they need them, plan their lives around their classes from one term to the next, and complete their program on time? If it does not, are there any obvious fixes? One example of our scheduling is that of, Photo 1. This course is offered in all time periods, every semester, and on every day except Saturday. The other photo courses are much more difficult to staff and run as they require lab time, two classrooms per meeting, and resources that are limited. As a result, Photo 2, 3, and 4 are offered only during the day in the spring and fall. This has been adequate, though an evening offering of Photo 2, 3, and 4 might make the program more accessible to a few more students, but is not likely to accelerate the progress of students significantly toward degrees.

How do you work with underprepared students? How do you share the educational resources that are available on campus with all your students? Please give examples of when these resources have worked well and when they have not.

As there are few if any on-campus resources for photo students to be found outside this department. Generic help services such as the Computer Lab, Reading and Writing Labs, or the DSP&S services are promoted to our students in each photo class. These services do have a positive effect on students, but the photo program has no tool to measure their effect.

A.3 Core Outcome III - Transfer
Observing the number of transfer students from the transfer volume data, what insights do you get from the data in general?
While overall transfers are generally increasing each of past 5 years, I have seen a fluctuating, though growing number of Photo student transfers over the same period. Our transfer rate, however, is influenced by factors described in the response to question A.3.

What interactions do you have with students about transfer options? Please give examples.
Transfer and employment is discussed from the first course (Photo 1) through to the last course (Photo 4 - Professional Portfolio). Photo 4 is a course designed to have a photo student leave the program armed with an important tool of acquiring employment or transfer – a portfolio of their current skills and knowledge.

How are program learning outcomes aligned with the skills and knowledge students will need to succeed in transferring to baccalaureate degree programs?
Our program is focused on rapid advancement. In the Photography Discipline the skill sets and knowledge necessary for employment are the same as for transfer as well as for developing art careers. Thus, our learning outcomes are consistent with these goals.

A.4 Core Outcome IV - Employment

Observing the Employment data, what insights do you get from the data in general?
There is not a single profession that does not use photography as a component of their operations. As a result, photo students who complete our programs usually use photography in professions other than direct employment in the photo field (such as real-estate, advertising, retail, science, medicine, etc.). The general employment data is not an accurate measure of the employment success of this program. While we do emphasize employment opportunities with in the field, most students are interested in the application of photography to their particular profession of interest. Today, photography instruction should be viewed as a necessary component of all professions as are math and English programs.

How and when do you inform students about prospective employment opportunities?
Transfer and employment is discussed from the first course (Photo 1) through to the last course (Photo 4 - Professional Portfolio). Photo 4 is a course designed to have a photo student leave the program armed with an important tool of acquiring employment or transfer – a portfolio of their current skills and knowledge.
How are program learning outcomes aligned with the skills and knowledge students will need to succeed in their future employment?

Our program is focused on rapid advancement. In the Photography Discipline the skill sets and knowledge necessary for employment are the same as for transfer as well as for developing art careers. Thus, our learning outcomes are consistent with these goals.

A.5 - Recommendations

Reflecting on your observations and analysis from A.1 through A.4, what recommendations do you have for your program?

If the current goal is to reduce the time students must spend in a program to transfer or find employment, that concept is out of place in this photo program. This program was cut down to its bare bones over the past 25 years (from 12 offerings to the current 4). It cannot be streamlined further without eliminating the program altogether.

As will be emphasized in the fall PPA, the photo program needs additional faculty to expand and redirect a portion of the program into the areas of instruction that have been previously cut from the current program. There is a population of students seen in the photo area each semester who express a desire to direct their photography education in directions beyond the four courses we are currently able to offer. We do not have faculty to do that.

Reflecting on your observations and analysis from A.1 through A.4, what commendations do you have for your program?

This program has more than met the communities’ demand for basic to mid-level higher education in this field. We have done so with small support from the general fund, while making our fair share of FTES. Our students have gone on to start their own small businesses, transfer to four year institutions, and incorporate photography into their professional as well as their personal lives. In the time I have been at this college, the art/photo faculty and staff have elevated the lives of tens of thousands of individuals regardless of program cuts, budget short falls, facility obsolescence, and the sacrifice of personal time and personal moneys which were put back into the school. What more can we do?
Questions About Previous Activities

B - Questions About Previous Activities

Evaluate the success of each completed activity in Section D.1 (Previously Scheduled Activities) from your Spring 2017 PPA. What measurable outcomes were achieved? Did the activities and subsequent dialog lead to significant change in student learning or program success?

The primary needs focus of the previous PPA was the need to increase full time faculty in this area. This also was the primary focus of the needs for the visual art area. As these two areas are interconnected by both the same facility & faculty staff participation this need is of primary importance. As of this writing, regardless of the fact that hiring committees have consistently ranked our needs in the highly each year, no faculty hire in the photo area have occurred. This area continues to provide quality educational services only thru an increased demand of the time and resources of the current faculty.