College of San Mateo

# Program Review Submission

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# 2014-2015 Instructional Program Review

Program Name: **Photography**
Program Contact: **Lohmann, Richard**
Academic Year: **2014-2015**
Status: **Submitted for review**
Updated on: **03/30/2015 10:58 PM**

### 1. Description of Program

Provide a brief description of the program and how it supports the college's **College Mission and Diversity Statements**, **Institutional Priorities, 2013/14-2015/16**, **5 in 5 College Strategies, Spring 2011**, and other **Institutional Program Planning** as appropriate.

The Photography program consists of 15 classes and enrolls approximately 400 students. The program offers courses in both film based photography and digital photography. The film-based courses include: Beginning, Intermediate, Advanced, and Experimental B&W Photography and Master Photography Portfolio. The digital courses include: Visual Perception, Beginning, Intermediate and Advanced Digital Photography, Master Digital Portfolio and Documentary Photography I and II. Both Beginning B&W and Visual Perception satisfy G.E. requirements. All emphasize critical thinking skills and visual literacy.

The photography program supports the College Mission and Diversity Statement in numerous ways. While all of the courses are transferable, we do have one classes that satisfies G.E. requirements for students who plan to transfer, and one Art 350 that has been a transferable course for decades, and was recently removed as The enrollment is quite diverse in regard to gender, race, ethnicity, and economic status. We continue to maintain very high portfolio standards that encourage student excellence. Our reputation within the community allows us to draw beyond our service-area and it's not uncommon to have students from San Francisco, the East Bay and the South Bay.

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### 2. Student Learning and Program Data

A. Discuss Student Learning Outcomes Assessment

1. Reflect on recent SLO assessment results for courses offered by the program. Identify trends and discuss areas in need of improvement.

Photography course SLO assessment continue to use a combination of portfolio review and assessment of critical analysis through writing assignments and critique. SLOs were assessed for all digital, documentary and 6 of the 7 traditional black and white darkroom classes.

Below we would like to illustrate some improvement in SLO achievement, by focusing on the two courses, Art 381 and Art 383, offered both

last fall.

The **bold** numbers are the more recent Fall 14 numbers.

Here are the SLOs for Art 381, Beginning Digital Photography.

• Demonstrate a knowledge and understanding of the digital camera. (90%/**94**%)

• Develop proficiency using the Macintosh and demonstrate the ability to use the computer to import, store, organize and present digital photographs. (95%/**93**%)

• Demonstrate through their digital portfolios, a refined knowledge and understanding of effective composition. (90%/**96**%)

• Critically analyze and evaluate their work, the work of their peers and the work of professional photographers. (90%/**92**%)

Here are the SLOs for Art 383, Intermediate Digital Photography.

• Upon successful completion of the course, the student will be able to create an original photographic portfolio. (90%/**80**%)

• Demonstrate through portfolio, effective use of the digital darkroom to produce professional prints.(85%/**90**%)

• Demonstrate a clear artistic perspective. (90/**90**%)

• Critically examine and evaluate their work and the work of others. (90/**90**%)

We are pleased that these SLO results demonstrate not only some improvement, but an average success rate that moves into the 80 and 90 percentiles. Most course SLO assessments reveal an above 80% success rate.

We are pleased that most students in our program are having success achieving high rates of success in the digital courses. Art 381, our most popular and commonly offered course, the material covered in the first weeks of the course seems to pose more problems for SLO success (SLO #2).  This outcome consists of students being able to use the Macintosh computer to organize and edit their photographs. The data above suggests we should seek new ways to close this gap. We have a population of older students who enroll in the course who lack computer proficiency and struggle to keep up with the class.  We been actively soliciting student feedback by using a simple poll, using it to expand and refine our delivery effectiveness.  We have added additional image-based tutoring; simplified text-based (faculty-written instructions) to guide students through critical computer tasks designed to close the student success gap for those who struggle with computer technology.

2. Comment on the success rates in the program SLOs that are aligned with specific course SLOs. What do the program SLO and course data reveal about students completing the program? Identify trends and discuss areas in need of improvement. Is the alignment between course and program SLOs appropriate and informative? See **course-to-program SLO alignment mapping**.

Photography program SLOs align with course SLOs in that all emphasize two primary visual literacy skills:  being able to analyze artistic expression of the photography medium; and being able to create digital portfolios with a refined knowledge and understanding of effective composition. (these are paraphrased, the two PSLOs).  All course SLOs fit within the scope of these program goals.  The program SLOs support the learning skills emphasis of Area 3 GE, and also the institutional goals of critical thinking skills and transfer.

Photography's PSLOs 1 strongly emphasizes effective composition using design principals and aesthetics.  All photography courses include a significant course SLO related to this very skill. We feel it's vital for students to process and comprehend the visually overwhelming culture they inhabit.  This includes our traditional film based, digital, visual perception, and documentary courses. These courses emphasize visual communication and contextual analysis. Our other courses reinforce the second PSLO, related critical analysis and evaluation of photographic exhibits, by both emerging and master photographers.

Thus, between Art 351 and art 350, the two essential core courses for the major, PSLO's are directly addressed and enhanced as part of curriculum.  Course SLO's have continued to improve regarding success rate; so we feel the PSLO's are also being substantially and successfully met.  The exit survey (see below), in its minimal way, also corroborates these conclusions.

3. Evaluate the program SLOs in relation to survey data from the degree and certificate award earners survey. What does the survey data reveal about the effectiveness of the program SLOs? Identify trends and discuss areas in need of improvement.

Photography program SLOs can't be assessed at this time in a meaningful way, because so few students who have completed the program, have responded to the SLO exit survey.

We have had two responses.  All PSLOs, received 100% strongly agree.  The second PSLO, regarding critical analysis received strongly agree.

We consider these two responses as promising, that our students are completing the program with strong film study skills and knowledge. But, again, it's too little to go on.

4. Describe any additional methods used to assess program SLOs and reflect on the results of those assessments.

None as of yet.

5. For any courses in the program that satisfy a GE requirement, which GE SLOs are supported or reinforced by the course SLOs? What do assessment results for the course SLOs reveal about student attainment of the GE SLOs? See **GE SLO Alignment Summary Report** or **All Courses GE SLO Alignment Data**.

Effective communication, critical thinking, composition, integration of design principals and creating portfolios are the three GE SLOs that most film course SLOs align with.  We think the data mentioned previously demonstrates that all photography courses, especially Art 351 and Art 350 strongly reinforce these three GE SLOs.  These photography courses make an explicit effort to introduce students to a wide diversity of ethnic, national and cultural expressions and narratives.  These courses also strongly emphasize critical thinking and effective communication through a variety of photography assignments, writing assignments, group critique, general class discussions, and in portfolio assignments.

B. Student Success Indicators

1. Review **Student Success and Core Program Indicators**  and discuss any differences in student success indicators across demographic variables.  Also refer to the **College Index** and other relevant sections of the **Educational Master Plan: Update, 2012**, e.g., Student Outcomes and Student Outcomes: Transfer. Basic Skills programs should also refer to **ARCC** data.

Student success rate has varied in the previous 3 years :80.7% in 11-12, to 78.2% in 11-12, to 78.5% in 13-14--though this last increase is negligible. Retention was 88.9% in 11-12, 84.9% 12-13, 85.4% in 13-14. Conversely, the withdrawal rate has increased from 11.1% in 11-12 to 15.1% in 12-13, and dropped 14.6% in 13-14, a slight improvement from last year. We want to note that for most ethnic groups, our success rates have improved slightly from year to year with a sharper rise with black students. 50.0 – 63.3, and a decline in Asian students, 80.0 – 70.0.  Additionally, our success rate for students 19 and under, since 11-12, 67.8%., 73.1% 12-13, 67.2% 13-14.  Male and female both succeed at approximately 79%.

2. Discuss any differences in student success indicators across modes of delivery (on-campus versus distance education). Refer to **Delivery Mode Course Comparison**.

The Photography department does not offer online courses, as nearly all of our classes require the use an on-site darkroom or digital lab.

C. Program Efficiency Indicators. Do we deliver programs efficiently given our resources?

Summarize trends in program efficiency as indicated in the **Student Success and Core Program Indicators** (LOAD, Full-time and Part-time FTEF, etc.)

Photography is an efficient program, linked to the number of available enlargers and computers in our darkroom and digital lab. Enrollment

continues to increase:  342 headcount in 11-12, to 385 in 12-13, 377 in 13-14. In 12-13 WSCH has decreased from 883.2 in 2013 to 860.6 2014.FTES 29.4 2013, to 28.7 2014. LOAD has decreased, from 413.3 in 2012, 381.8 in 2013, to 352.7 in 13-14.

## 3. Career Technical Education

D. Additional Career Technical Education Data - CTE programs only. (This information is required by California Ed. Code 78016.)

1. Review the program's **Gainful Employment Disclosure Data**, **External Community**, and other institutional research or labor market data as applicable. Explain how the program meets a documented labor market demand without unnecessary duplication of other training programs in the area. Summarize student outcomes in terms of degrees, certificates, and employment. Identify areas of accomplishment and areas of concern.

N/A

2. Review and update the program's Advisory Committee information. Provide the date of most recent advisory committee meeting.

N/A

## 4. Additional Factors

Discuss additional factors as applicable that impact the program, including changes in student populations, state-wide initiatives, transfer requirements, advisory committee recommendations, legal mandates, workforce development and employment opportunities, community needs. See **Institutional Research** as needed.

Statewide changes to repeatability have affected our Art 352, 353, 383, 384, 385 courses, which students usually repeat.  We have created several new courses to give students a variety of topics to pursue beyond Art 351 Beginning Black and white and 383, Beginning Digital Photography. Most four-year university programs have integrated film based and digital photography and we should continue do the same.

## 5. Planning

A. Results of Program Plans and Actions

Describe results, including measurable outcomes, from plans and actions in recent program reviews.

| All new courses – Documentary Photography I and Documentary Photography II, proposed as CSU transferable. | Fall 2014 | Completed. |

| Last year's goal 1. Cross list and teach Documentary Photography along with the Advanced and Master Portfolio class in spring 14. | Fall 2015 | **Completed.** |
|---|---|---|
| Prepare changes to the traditional darkroom course - Experimental Photography, by researching and integrating the use of digital negatives to print 19$^{th}$ century Cyanotype, Van Dyke and Kallitype processes. | Fall 2015 | To be finished summer of 2015. |
| 4T | Choose Year or Semester/Year | 4T |

B. Program Vision

What is the program's *vision* for sustaining and improving student learning and success over the next three years? Make connections to the **College Mission and Diversity Statements**, **Institutional Priorities, 2013/14-2015/16**, and other **Institutional Program Planning** as appropriate. Address discussion in the Student Learning and Program Data section: SLO assessment results and trends in student success indicators.
[**Note**: Specific plans to be implemented in the next year should be entered in C of the Planning section.
CTE programs must address changes in the context of completion and employment rates, anticipated labor demand, and any overlap with similar programs in the area as noted in D1 and D2 of the Career Technical Education section.]

To align itself academically with current and future trends, both at the four-year university and in the art world, the photography program will undertake a steps in refashioning its identity for the digital age. We have already established the digital program to be equal to our long established traditional darkroom courses. At this time we need to integrate the traditional and digital courses, so there not entirely separated. To take just a few local examples, San Jose and San Francisco State university each offer undergraduate courses in alternative processes which explore historical and handmade photographic printing processes which open avenues of expression unavailable through contemporary photographic processes. Cyanotype, Van Dyke, and Gum Bichromate techniques are covered, as well as creating both traditional and digital negatives for contact printing. This vision will begin in Fall 2015, as part of our current – Experimental Photography Art 391- 394 courses. This re-imagining of the assignments will offered in these classes and will replace some of the previous assignments, like infrared photography, where films and materials are no longer available. The younger students are captivated with the resurgence of these historical processes. They are very much in vogue in photographic galleries and museum. One full time faculty member is taking the lead, as he has been making Platinotypes, which are related to Cyanotype and Van Dyke processes since 1978.

1. To guide future faculty and staff development initiatives, describe the professional activities that would be most effective in carrying out the program's vision to improve student learning and success.

The lead photography faculty member, who is modernizing the experimental courses (see above) will be taking workshops on Van Dyke and Kallitype printing. Although knowledgeable in the world of historic processes, he will receive very precise instruction. It will cover, which fine art papers are useful, exposure guidelines, hand-coating using silver and toning prints in selenium and gold. This professional development will benefit the program and allow us to meet the demands of the younger students by offering clear and effective methods of producing these complex prints efficiently.

2. To guide future collaboration across student services, learning support centers, and instructional programs, describe the interactions that would help the program to improve student success.

Developing resources with library, where students could utilize expensive texts, on historic processes and theory for reading assignments.

We have a long history of students who visit the Writing Center regarding their exhibit reports, but most art students approach art faculty with their questions.

3. To guide the **Institutional Planning Budget Committee** (IPBC) in long-range planning, identify any major changes in resource needs anticipated during the next three years. Examples: faculty retirements, equipment obsolescence, space allocation.

See the Resource Requests section below to enter itemized resource requests for next year.
Leave sections blank if no major changes are anticipated.

Faculty

Even with the retirement of one of our two full time faculty, we don't envision another full time position, but will use our highly qualified adjunct faculty replace the load of our retiring faculty. We hope to hire another adjunct faculty, as it will take several part timers to absorb the full time load due to the retirement of our full time faculty member.

Equipment and Technology

The program will continue the need to purchase film cameras. New students entering the program don't own film cameras. Our enrollments in the traditional classes are strong, and film based classes are a vital and important part the program.

Instructional Materials

Instructional software including Adobe Lightroom, Photoshop and monitor calibration software. All will need to be updated on a regular basis.

Classified Staff

The photography program has just hired a part time laboratory assistant to help with the darkroom and digital labs.

Facilities

The photography program clearly demonstrates potential for growth. As we move in the direction outlined above, we envision an upgraded lab space, within our current facility for students to produce historical and alternative photographic prints which require simple changes to our current fcility. This addition to the program would offer support for students planning to transfer to four year institutions

C. Program Plans and Actions to Improve Student Success

Prioritize the plans to be carried out next year to sustain and improve student success. Briefly describe each plan and how it supports the

**Institutional Priorities, 2013/14-2015/16**. For each plan, list actions and measurable outcomes. (Plans may extend beyond a single year.)

Last fall we learned that Art 350 has been removed from CSU general education transferability. The course outline is being rewritten with he hope that it can return to CSU general education transferability. This will help enhance the transfer path to the CSU's.

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**6. Resource Requests**

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Itemized Resource Requests

List the resources needed for ongoing program operation.

Faculty
**NOTE:** To make a faculty position request, complete **Full-time Faculty Position Request Form** and notify your Dean. This request is separate from the program review.

| Full-time faculty requests | Number of positions |
|---|---|
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None.

Equipment and Technology

| Description | Cost |
|---|---|
| (1) 20x24 exposure unit for Cyanotype and Van Dyke printing. | $469.99 (No Tax) |
| (29) Adobe Lightroom 6.0 Upgrade | $1.131.00 |
| (5) SLR film cameras ($299.00) | $1149.95 |
| (1) RotoTrim Mast cit II | $429.99 |
| Tax | $291.29 |
| Total | $3,472.22 |
|  |  |

## Instructional Material

| Description | Cost |
|---|---|
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None

## Classified Staff

| Description | Cost |
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None

## Facilities

**For immediate or routine facilities requests, submit a CSM Facility Project Request Form.**

| Description | Cost |
|---|---|
| Remove the Color processor from the darkroom. | N/A |
| Replace the processor, build a wooden shelf for the 2 print trimmers to replace the processor. | N/A |
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| | |

## 7. Program Maintenance

A. Course Outline Updates

Review the **course outline update record**. List the courses that will be updated in the next academic year. For each course that will be updated, provide a faculty contact and the planned submission month. See the **Committee on Instruction website** for **course submission instructions**. Contact your division's **COI representatives** if you have questions about submission deadlines.
**Career and Technical Education courses must be updated every two years.**

| Courses to be updated | Faculty contact | Submission month |
|---|---|---|
| Art 350 | Richard Lohmann | May 2015 |
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| | | |
| | | |
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B. Website Review

Review the program's website(s) annually and update as needed.

| Faculty contact(s) | Date of next review/update |
|---|---|

| Richard Lohmann | Spring 2016 |
| --- | --- |
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C. SLO Assessment Contacts

| Faculty contact(s) | Date of next review/update |
| --- | --- |
| Richard Lohmann | 2016 |
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|  |  |