

## Instructional Program Review

Program Name: **Photography**

Program Contact: **Lohmann, Richard**

Academic Year: **2016-2017**

Status: **Submitted for review**

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### 1. Description of Program

Provide a brief description of the program and how it supports the college's [College Mission and Diversity Statements](#), [CSM Strategic Goals 2013/14 to 2015/16](#), and other [Institutional Program Planning](#) as appropriate. What is the program's vision for sustaining and improving student learning and success over the next three years?

In the fall of 2016 the Photography program consists of 17 classes and enrolls approximately 265 students. The program offers courses serving a large variety of educational goals for students; transfer to baccalaureate institutions, acquisition of additional skills and improvement for students seeking a second career. The program offers an AA: Photography Associate in Arts degree.

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 1,2,3,4. All Photography our courses are CSU/UC transferable and Art 351 Beginning B&W satisfies CSU and G.E. humanities transfer requirements.

The photography program consists of one full-time professor and three adjuncts. All of the instructors are practicing, respected professionals who bring enthusiasm and knowledge to their students. The faculty represents a wide range of ages and genders, although we can work on increasing our ethnic diversity. Nevertheless, all of the faculty value and teach multiple perspectives and the free exchange of ideas, in accordance with both the College Mission and the College Diversity statements.

The photography courses emphasize critical thinking skills by teaching students how to refine their observation skills. Students develop the ability to slow themselves down and discover and develop a deeper fascination for the world around them. Their photographs examine both the physical world and cultural attitudes that shape their environment and also develop visual literacy - which is an important and necessary skill in the arts and in the modern workplace.

The photography program supports the College Mission and Diversity Statement in numerous ways. All our courses are transferable and we have one class that satisfies G.E. requirements for students who plan to transfer. Enrollment is diverse with regard to gender, race, ethnicity, and economic status. A recent trend is seeing a greater number of lower income students. Accordingly, we've found ways to reduce the cost of our courses through shared materials and redistributing unused photographic papers and supplies.

We maintain high portfolio standards that encourage student excellence, CSM strategic goal #2 Our reputation within the community allows us to draw beyond our service-area and it's not uncommon to have students from San Francisco, Berkeley, Fremont and the South Bay.

In addition to teaching classes photography faculty participate in faculty inquiry groups and professional development activities that enhance teaching quality, innovation and interdisciplinary promotion of student success. One of our adjuncts teaches in the design and 2-D art departments, which provides cross-fertilization between our programs.

Photography faculty assess course SLOs, align course SLOs to CSM General Education SLOs, and write new course and program SLOs. Five new classes were written between fall, Fall 2011-and Fall 16 (four have been approved and one is in the 2016 COI queue) in order to fill in course sequencing, increase student success and reach out to students whose interest in photography is limited to phones and handheld devices.

During this fall semester we've spent considerable time finding ways to reach students currently outside the photography department. With a decline in enrollments, perhaps due to the retirement of our full time faculty member, our entry level courses are currently staffed with new adjunct faculty adjusting to Community College instruction. All have taught upper division and graduate level courses in universities. Our full time lead faculty member is mentoring our new faculty, helping them respond and react to the needs of our students. As our new faculty develop greater experience, we believe that a greater number of students will enroll beyond our intermediate and advanced courses.

To address enrollment, starting in the spring of 2016, we are now using social media as an effective tool to share the outstanding work of our students. We started with Facebook. Our account contains over 300 student photographs that are organized by the classes we offer and include photographs of our facilities and staff teaching in action. We provide weekly postings that include "*Featured CSM Photographers.*" Facebook allows us to reach over 600 people, and the number is growing with each subsequent post, with each new "like." In addition to displaying the work of our outstanding student's photographs, our page provides links to photographic exhibits and current articles about photography. This new system allows us to have each new post display in the newsfeed of those who have liked and followed us. Additionally, we have an Instagram account which is effective for reaching the younger millennials who are interested in both transfer credit and the opportunity to develop their visual literacy skills.

After many years of student requests we now offer a CSM Photography T-shirts in the bookstore. Our logo was designed by one of our students, (also a DGME student) and integrates digital and traditional photography by displaying a roll of film merged with an SD card. This shows, at a glance, our program's commitment to both digital and traditional photography.

One of our adjuncts is designing a 4x6 card that uses the same design as our Facebook page. We will distribute to various retail locations and public libraries, making the public aware of our place in the mid-peninsula photography community.

Our outreach goes beyond social media. 10 of our students printed, framed and exhibited their photographs as part of the Peninsula Photographic Arts Guild. The exhibit at Gallery 25 in San Mateo was a great success and brought CSM photography to the attention to the public.

Our enrollment is diverse in regard to gender, race, ethnicity, and economic status. We hope to welcome a greater number of African American students into our program. We continue to maintain extremely high portfolio standards and are maintaining student excellence. Our reputation within the community allows us to draw beyond our service-area from San Francisco, the East Bay and the South Bay.

The main vision of the Photography program for the next three years is to uphold and strengthen what we believe to be our core responsibility: to prepare students foundational skills to successfully transfer or improve career prospects in a supportive and challenging environment. We have deactivated classes such as Color photography that don't support this vision and have replaced it with digital courses that do. We are facing the needs of our transfer students and the changes in photography by adapting to with updated and relevant assignment and photographic classroom materials.

These reflect how Photography's priorities support **CSM's Institutional Priorities and 5 in 5 College Strategies**, as listed below:

1. *Increasing student transfer success through the revision of our classes, subtracting we deem no longer relevant and replacing them with new courses like Documentary Photography and relevant courses like Photographic Composition for Handheld Devices to meet the needs of the modern photographic landscape. (Priority #1: Improve Student Success, Priority #2: Promote Academic Excellence; Priority #3: Promote and Develop Responsive, High-quality Programs and Services, Transfer Strategies.*
2. *Design and our Photography courses so that each student receives sequential and complete studio art skills and knowledge. (Priority #1: Improve Student Success; Priority #2: Promote Academic Excellence, Priority #3: Promote and Develop Relevant Responsive, High-quality Programs and Services, Basic Skills Strategy # 5: Rebrand and improve marketing of basic skills; increase community awareness of comprehensive basic skills programs Transfer Strategy #1: Enhance transfer services)*
3. *Increase student awareness and participation with the community and career opportunities through off-campus photography exhibits, internships, and job offerings. (Priority #1: Improve Student Success; Increase CTE outreach and community collaborations) City Arts of San Mateo - Gallery 25 to offer exhibition spaces to our students. Last September, the CSM students exhibited their photographs with the Peninsula Photographic Arts Guild. Students orchestrated the entire show, including hanging, PR, reception, and sales.*

## 2. Student Learning and Program Data

## A. Discuss Student Learning Outcomes Assessment

1. Reflect on recent SLO assessment results for courses and degrees and certificates offered by the program. Specify how SLO assessment informs curriculum development and changes to curriculum.

Photography faculty assess SLO's by grading and reviewing their students and other faculty's student portfolios, as well as exams and written museum reports. The most important assessment is done through a portfolio that is submitted twice a semester, at midterm and at finals. Most of what is learned in our classes is contained within the portfolio. Photography lecture/lab courses meet twice a week for 2.5 hours each. One of these hours is generally devoted to lecture/demonstrations and the other two hours are labs where students work on their projects. Because photography faculty are constantly teaching and critiquing student work during these lab hours, those who attend and produce work achieve success. In addition to exams, written museum reports and portfolio assessments, the photography department distributes survey forms that provide student based input and allow us to determine which SLOs that students feel they are excelling, and those where students struggle.

Assessments show that success percentages were up from 78.8% in 14-15 to 80.4% in 15/16. We attribute this increase to goals that we set in the previous Program Review and met; which was to expand our program with the newest trends in photographic education and to offer assignments that teach alternative creative processes which explore historical and handmade photographic printing processes, which open avenues of expression unavailable through digital photography. We show students that while digital photography is the standard by which most commercial photography is done, and that the darkroom is not obsolete. For those observing the progression of photography in the last several years, traditional darkroom processes are a rich and thriving arena for fine-art photography. It's the area where photography is seeing its greatest growth. Much of what is exhibited in museums and galleries are traditional and historical process are the fastest growing area for artistic serious expression. And we are developing assignments that include hand-coloring black and white photographs, making solar prints, Lumen and Anthotype prints, and other historical processes like hand-coated Van Dyke prints.

Our goal is to offer digital classes where students produce portfolios using the latest and technically precise workflow that prepare students for the workplace. We also have rich and creative darkroom classes that fully integrate historical printing processes and the use of primitive pinhole and zone-plate cameras, which offer new ways of achieving personal expression, different than our digital courses and which satisfy program SLO #1: "To use the photographic medium as a means of personal expression." These additions to our Experimental photography courses (Art 391 – 394) have created great enthusiasm and have led to the increase in student success. Additionally, the department has increased the use of office hours for clarification and guidance for students.

Eleven students submitted a General Education SLO and Program Satisfaction Survey.

1. Create effective photographic compositions using design principles. 81.8% strongly agree.
2. Critically analyze and evaluate a photographic exhibit. 81.8% strongly agree.
3. Demonstrate the ability to produce a fine print and create a professional presentation. 81.8% strongly agree.
4. Utilize the photographic medium as a means of self-expression. 81.8% strongly agree.

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? Describe any additional methods used to assess program SLOs and reflect on the results of those assessments. See [course-to-program SLO alignment mapping](#).

100% of the specific course SLOs align with the success rates in the program SLOs. Program SLOs provide a broad umbrella that allows for individual courses and instructors' various points of view. In assessing the success of the mapping, we make sure that course SLOs align with program SLOs but also make sure that program SLOs continue to provide a framework that allows for creativity, consistency and quality. This alignment is appropriate and informative, as it makes sure that we are all on the same page

in terms of fundamental goals and practices while teaching our own points of view and areas of expertise.

3. 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 (and for the GE SLOs, if available) reveal about student attainment of the GE SLOs? See [GE SLO Alignment Summary Report](#) or [All Courses GE SLO Alignment Data](#).

This is difficult to address, since both of the documents (GE SLO Alignment Summary Report and All Courses GE SLO Alignment Data) have not been updated and show old data from fall 2010 - spring 2014. However, examination of this data shows that a majority of the Photography courses support GE SLO (Effective Communication) by refining student's visual communication skills and have them communicate beyond visual communication, they write museum reports that describe and explain the themes and meaning derived from the exhibit.

The SLO Critical Thinking is addressed as students create photographs their using critical thinking according to a definition analysis by Kompf & Bond (2001), "critical thinking involves problem solving, decision making, metacognition, rationality, rational thinking, reasoning, knowledge, intelligence and also a moral component such as reflective thinking." Photography courses satisfy Quantitative Skills, as art students are constantly presented with both technical and intellectual problems that they need to solve. However, I am unsure how the term "quantitative" is being used in this SLO. Is this SLO written specifically for those discipline involved in the accumulation of a large amount of data, such as math or science? If so, then perhaps the SLO should be re-examined and re-worked to be more inclusive of other disciplines.

Social Awareness and Diversity and Ethical Responsibility/Effective Citizenship is addressed in the subjective arena of students making photographs that display and describe the world around themselves. Assignments are often done with visual exploration the homeless problems from multiple perspectives. Documentary photographs focus on many themes that include, poverty, environmental pollution and stewardship of natural resources. Students are encouraged to find diverse ways of creating and thinking about photography, which is an integral part of our curriculum. Photography instructors purposefully show a diverse range of styles and techniques from around the world and across cultures. Students learning how to effectively critique artwork that relies on objective observation and reasoning and verbal communication with the subject. My conclusion is that GE SLO's may need to be looked at from a larger perspective that includes Music, DGME and 2-D art and other image-making disciplines.

## 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.

Enrollments for 15-16 are at 265, down from 14/15, (337) and from 13-14 (377.) We've seen a decline in our overall enrollments that is attributable to several factors. Art 350 was once a course that we ran two sections per semester and had enrollments of 30 or more students per class. Its popularity was due in part to its G.E. transferability to CSU, but the course no longer fulfills that status. Accordingly, a course that was supporting 60 students per semester has been canceled for the last 3 semesters reducing our overall enrollment. We don't see it returning to full enrollment due to its loss of transfer status.

Additionally, due the retirement of one full time faculty member, we are staffing our beginning classes with new adjunct faculty. These new faculty bring enthusiasm and new approaches to our department, but both are new to Community College instruction. One adjunct has experience teaching at the university level, and the other at the graduate level. Both are learning about community college students and are adjusting to the new challenges they face. Accordingly, fewer students are moving ahead to take the intermediate and advanced courses. Loss of repeatability is also a contributing factor which prevents students from gaining mastery that was developed in the intermediate and advanced courses. (Please see **#4. Planning** for how we will address this issue.) The Photography program clearly welcomes any and all input and advice for how we will cover how we plan to face the enrollment decline, which we see as temporary.

155 of our students are female, 97 are male and 13 are unrecorded. We have seen a slight rise in the number of female students and a small decline in the numbers of male students for some time. At one time photography was viewed as the domain of males. Photographers of great stature were men and receiving attention and success. In the last 15 years there has been a gender success shift and women have achieved success equal or greater than males. Following this trend, we have seen female enrollment grow

proportionally.

Females success percentages in 15/16 were 78.7%, in 14-15 were 84.3% and 13/14 were 78.0% Male success rates in 15/16 were 79.2%, in 14-15 were 79.7% and 13/14 were 77.3%, unrecorded had a 100% success rate. The withdrawal rate for females has dropped from 13/14, 15.5 to 10.3%. The withdrawal rate for males went from 12.8% in 13/14 to 13.4%. Unrecorded was at 00%. This suggests that while enrollments have temporarily dropped, we're keeping our students.

Student success in terms of ages -19 or less is 85.7%, 20 to 24 is 77.1 and 25 to 29 is 64.3. Students as age increases have greater student success. 30 – 34 in 77.3%, 35 – 39 in 88.3%, 40-49 is 91.2% and levels off at 50+, which is 80.6.

This is a very important statistic because both the intermediate and advanced classes are cross-listed and support a healthy mix of younger and older students. The higher success rates that the older students bring to our classes has a carry-over effect, and the younger students benefit from observing the consistent work habits demonstrated by the older students. Their commitment and resolve, show the younger students how to be a good student. This cross-fertilization between students benefits both, as instructors witness the back and forth interactions that go both ways. When beginning students attend the cross-listed lab session, they always comment on the collegial atmosphere, and the willingness of the advanced students to help the beginners. We feel we have developed an informal "learning community" and that, in part, accounts for the high quality work that is typical of our program. Many students also say that the display of photographs in building 10 near the learning center makes non-photography students aware of our program.

We've worked hard to get away from the perception that we only cater to retired life learners and the numbers show that we've been successful in this. 23.8 % of our students are in the age range of 19 and below. 26.4% in the 20 – 24 group, and 10% in the 25-29 group.

Ethnically, whites make up the majority of our enrollment at 44.9%, Asian, 13.6%, Black, 1.9%

Filipino, 4.9%, Hispanic, 15.1%, "Other," 44%, "Unrecorded,"100%, and Pacific Islanders and Native American are extremely low, with under 1%.

Success rates range from White 79.8%, Asian, 83.3%, Black, 60%, Filipino, 92.3%, Hispanic,77.5%, "Other," 79.5% and "Unrecorded,"1.9%, Pacific Islanders 79.8%, Native American 50%. Photography's success rate for all students is at 80.4%, up from 75.8% for the 14-15 cycle. Retention is 92.1%. We feel that we are doing a good job of retaining students and helping them achieve success in their classes.

## 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.)

The Photography program retains one full-time instructor and three adjuncts. 59.6% of classes in the photography program are taught by the full-time instructor and 40% are taught by adjuncts. Program efficiency for the Photography program depend on the performance of the adjuncts teaching the entry level classes, which are an important gateway to our program. We rely upon the commitment and cooperation of the adjuncts, but are having a hard time finding staffing, as two of our neighbors, Foothill and De Anza colleges are on the quarter system and the schedules are incompatible. It would be of great benefit if we could share adjuncts as other districts are able. Also, with the high cost of living in the Bay Area, adjuncts simply can't afford to "pay their dues" honing and demonstrating their abilities before being qualified for a tenure track position. Our full time Photography faculty was adjunct for 10 years, and the 2-D full-time faculty member waited 18 years before achieving full time status. Additionally, we see fewer persons willing to drive between districts and still earn a satisfactory income. This reduction of qualified adjuncts makes it harder to staff

beginning classes with experienced faculty that are prepared to face the challenges of teaching Community College Students. As of now, we may be losing one of our best adjuncts due to the high cost of living in this area, and the other to a full time position elsewhere

### 3. 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.

Photography enrollments were severely impacted by the statewide repeatability restrictions, particularly in terms of life learners. We experienced a drop of 40 students between 2012 and 2013. Current enrollment is down by 72 students from the 14-15 cycle. Photography courses that rely upon a set of technical skills that need to be acquired and practiced for a longer amount of time than one semester have been re-written to have families of four semesters.

### 4. Planning

#### A. Results of Program Plans and Actions

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

We are working hard to reshape the program that has only one full time faculty and two new adjuncts. We feel that we provide a very solid foundation for transfer and career students in a supportive environment. Our students are passionate and challenged and our faculty feels supported and engaged. There is definite room for improvement, as outlined below. Recommendations from the previous Program Reviews were to work on Expanding the curriculum of the darkroom courses, which we have done.

#### **Increasing diversity:**

Request help from the college in terms of ways to expand our diversity, especially for Black, Native American and Pacific Islander students. Clearly the steps we've taken so far have not been successful.

#### **Improving program:**

1. Regular flex activities for Photography faculty are held at the start and end of each semester to discuss issues and be trained on SLO assessment. We are now 100% on target with our SLO assessment cycle.
2. Write curriculum that will add to student transfer and career success and/or completes sequences of courses. A new family courses was created in fall 2014 and one more course was offered in fall 2016 to extend the Documentary sequence to four courses.
3. Provide opportunities for students such as internships, exhibition venues to experience Fine-Art Photography. This action is designed to address the lack of repeatable classes, especially for the adult learners, as well as career exploration for all students.
4. Communicate clearly and work with DSPS on the requirements and expectations of the Photography curriculum, due to increasing challenges in classroom management as students with less preparation and greater acuity of emotional and mental health issues that arrive in our classes.



## B. Future Program Plans and Actions

Prioritize the plans to be carried out to sustain and improve student success. Briefly describe each plan and how it supports the [CSM Strategic Goals 2013/14 to 2015/16](#). For each plan, list actions and measurable outcomes. Plans may extend beyond a single year. Describe the professional activities and institutional collaborations that would be most effective in carrying out the program's vision to improve student learning and success.

The photography departments vision is to continue to clarify and streamline the transfer process, including appropriate course work and portfolio preparation for our transfer students. We also wish to address the needs of both transfer students and the adult learners by offering families of courses, when appropriate for advanced level skills in a certain discipline, as well as showcasing career opportunities through our partnerships in the community. Specifically, with reference to the **College Mission Statement**, we plan to:

1. React to the changes photography is undergoing. Fewer people are using traditional cameras, instead using they are using their phones. These photographs are made without an understanding of the basic elements of good photography. In 2012, Benedict Evans of the venture capital firm Andreessen & Horowitz concluded that "at least two trillion photos will be shared this (2012) year, and possibly three trillion, spread across roughly two billion smartphone users." He added, "More photos will be taken this year (2012) than were taken on film in the entire history of the analogue camera business." To meet the new challenge, the Photography department has before COI a new course offering - **Art 348 Photographic Composition using Handheld Devices**. This course that will teach photographic composition and visual literacy using this new technology to students who may not want to use "bulky" cameras, preferring instead to grab their phones and snap away. We believe that this course will attract a new population of students wanting to learn how to make better photographs on their own terms. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
2. Monitor and assess how the new courses are working within the sequencing of existing classes and change to adapt the course outlines if necessary. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
3. Continue to involve the adjuncts in conversations and decision-making about the program and courses, as well as to insure that the whole faculty understands and implements SLO assessment. **(4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
4. Continue to populate the Building 10 gallery wall with excellent examples of student work that promotes our program and attracts students **(2. Promote Academic Excellence, 4. the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
4. Continue to seek out and foster community partnerships. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
5. Work on creating a more ethnic diversity among our future instructor hires. **(Diversity Statement)**
6. Propose a shared full-time position between 2D Art, Photography and DGME to help the single full-timers in each program and to serve as liaison between the three. We share many students.
7. Work with college in terms of updating GE SLOs to be more inclusive of visual learning.

## 5. 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 |
|---|-----------------|------------------|
| All Photography courses have been updated in Fall 2015, however our lab classes need to be updated in order to eliminate TBA hours. | Richard Lohmann | May 2017         |
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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 2017                |
| Add/remove faculty photos |                            |
|                           |                            |
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C. SLO Assessment Contacts

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| Faculty contact(s) | Date of next review/update |
|--------------------|----------------------------|
| Richard Lohmann    | 2018                       |
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**6. Dominant Themes Summary for IPC**

Briefly summarize the dominant, most important themes or trends contained in this program review, for division deans to collect and forward to the Institutional Planning Committee. What are the key program issues that matter most? (Brief paragraph or bullet points acceptable).

We do not anticipate offering any courses that fall outside of our core vision. A secondary goal is to outreach to all students on campus in order to increase our diversity and to reach those learners who may respond best to visual learning for success. We have seen consistently that these students start to get the most out of their education when they finally discover that they can be successful learners through the arts, including photography. All outreach, including cross-college disciplines and community liaisons, are created to encourage these students to participate in our program. Thirdly, we constantly seek to become a vital and interactive member of our college and local community.