

# PHOTO GRAPHY DEPART MENT

CERRITOS COLLEGE

program review 2010

## 1. Description of the Program

### Mission Statement

The mission of the photography department is to educate students in photography by providing a balanced education in both the creative and technical aspects of the photographic medium, the history of photography and the critical analysis of photographs. The mission is accomplished through course offerings that enable students to develop their technical skills, creativity and understanding of the social and historical role and relevance of the photographic medium.

### a. Course and Program Content

#### i. Course Outlines and Curriculum Development Process

The following Photography Department courses have been approved by the curriculum committee:

Phot 100 - *Introductory Photography* (revised and approved 1/25/07)  
Phot 102 - *Intermediate Photography* (revised and approved 1/27/05)  
Phot 110 - *Introduction to Digital Photography* (revised and approved 3/10/05)  
Phot 112 - *Intermediate Digital Photography* (revised and approved 3/10/05)  
Phot 122 - *Color Photography* (revised and approved 10/26/06)  
Phot 130 - Jour 130 - *Photojournalism* (revised and approved 12/13/07)  
Phot 150 - *Photography and Society* (approved 2/26/09)  
Phot 160 - *History of Photography* (revised and approved 1/25/07)  
Phot 171 - *Occupational Work Experience in Photography* (revised and approved 9/22/05)  
Phot 200 - *Advanced Photography* (revised and approved 1/27/05)  
Phot 230 - *Portrait Photography* (revised and approved 1/27/05)  
Phot 232 - *Approaches to Studio Lighting* (revised and approved 1/27/05)  
Phot 234 - *Portfolio Development* (revised and approved 1/26/06)  
Phot 240 - *Experimental Photography* (revised and approved 2/24/05)  
Phot 250 - *Contemporary Photographic Expression* (revised and approved 12/11/03)  
Phot 252 - *Photography of the Landscape* (revised and approved 1/27/05)  
Phot 298 - *Directed Studies*  
Phot 299 - *Directed Studies*

The only course in the list above that has not yet been offered is *Photography and Society*. Due to the current financial crisis and the cutting of courses, we will not be able to offer this new course until Fall 2010. Generally, we can only offer a few of these courses at a time. Reasons for this will be addressed in detail in the section "class sizes and scheduling patterns."

The Photography Program also offers an AA degree and four verification of completion certificates. Requirements for fulfilling these are outlined in the course catalog. The certificates are:

- Fine Art Photography Verification of Completion
- Digital Photography Verification of Completion
- Occupational Preparedness in Photography Verification of Completion
- Traditional Black and White Photography Verification of Completion

The Photography Department regularly reviews curriculum on schedule. What follows is an account of curriculum changes since our last program review in 2002:

Phot 100 - *Introductory Photography* was significantly revised in 2007. We have introduced digital equivalents for the control of value (lightness and darkness), contrast, dodging and burning, retouching, the production of contact sheets and output procedures. It is the responsibility of all full-time and part-time instructors to cover these techniques, even though the student is not required to work digitally. A

minimum of 50% of the work done in *Introductory Photography* must still be done in the darkroom. Students are given the choice to work exclusively in the darkroom, or to work on assignments alternately in the darkroom and digital lab. Why do we still teach film photography? The reasons for this are manifold, but primarily orbit the central idea that we want to give our students the maximum amount of knowledge and tools available to them. Continuing to work in the darkroom enhances hands-on physical involvement, greater interactivity with other students and affordability. Eliminating the traditional darkroom, would limit the knowledge and tools available to our students, and potentially create problems for transfer students to local schools such as Long Beach State, and Cal State Northridge, to name but a couple, who continue to support robust darkroom programs. We will return to this topic in the section "Opportunities and Threats to the Program."

Phot 102 - *Intermediate Photography* was last reviewed in 2005. The only essential change is the opportunity for students to do up to 50% of their assignments digitally. Spring 2010 is the first semester since this course was introduced decades ago that *Intermediate Photography* has not been offered. In the past two years it has been increasingly difficult to reach the required enrollment of 20 students by the end of the second week of the semester. Speculations as to the cause and solution for this will be addressed in the section "class sizes and scheduling patterns."

Phot 110 - *Introduction to Digital Photography* has been updated in 2005 to keep up with Adobe Photoshop software changes and the expanding palette of tools and possibilities available.

Phot 112 - *Intermediate Digital Photography* has been updated in 2005 to keep up with Adobe Photoshop software changes and the expanding palette of tools and possibilities available.

Phot 122 - *Color Photography* was rewritten in 2006, and is a radical departure from its contents at the time of our last program review. We have consolidated several courses into one, namely Phot 122 - *Introduction to Color Photography*; Phot 120 - *Introduction to Color Slide Photography*; Phot 124 - *Intermediate Color Photography* and Phot 220 - *Advanced Color Photography*. The reasons for the consolidation of these four classes into one are largely due to changing technology, as well as avoiding redundancy. Some decades ago, Cerritos College had a traditional wet color darkroom. Several years before any of the current full-time faculty were hired it was dismantled and surplused. Consequently, when it came time to rewrite the curriculum for these color classes, which had not been offered for many years, there was no longer any physical support. Our department chose not to backtrack technologically to accommodate what are now largely antiquated processes, only valid in contemporary labs with a great deal of output volume. Rather, we made the decision to go with color digital inkjet output for our color program. Our commitment to becoming as green a lab as possible also played a role in this decision. The new curriculum reflects these changes, and also incorporates some color theory that was lacking in the previous document.

Phot 130 - Journalism 130 - *Photojournalism* was rewritten in 2007 together with Rich Cameron from Journalism. The new outline expand on the camera as a reporting and communications tool to include new media and a focus on ethics.

Phot 150 - *Photography and Society* is a new course that was approved by the Curriculum Committee in 2009. As mentioned previously in this document it has not yet been offered. It was developed to address the ubiquitous nature of photographic practice covering a plethora of disciplines involving the interface of photography and society. These include the arts, propaganda and politics, scientific observation, visual anthropology, the visual archive as historical memory, surveillance and power, issues of privacy and censorship, advertising and commodity culture, photojournalism, and the construction of celebrity through images. The department has attained IGETC status for this course.

Phot 160 - *History of Photography* was revised in 2007 and offers IGETC status. The class is taught by a part-time instructor who regularly updates her lectures. Like most of our classes, it is always full. In the near future she will be rotating this course with Phot 150.

Phot 171 - *Occupational Work Experience in Photography* is a career internship with a local professional. The course emphasizes resume building and developing professional marketability with the goal to enhance student skills. The course operates like Directed Studies.

Phot 200 - *Advanced Photography* is a course focusing on advanced exposure and darkroom techniques. We have not been able to offer this course in recent years because we think it would be too difficult to meet the required enrollment number due to its having two prerequisites. Also, we want to redesign the course around working with the 4 x 5 view camera, but we lack adequate equipment to make it work. One thing that would help a lot in regard to this problem would be to lower the minimum enrollment for this course and design more group assignments, because we do not have enough cameras.

Phot 230 - *Portrait Photography* was rewritten in 2005. It is also a radical departure from the contents at the time of our last program review. Previously, the course was largely studio based. While retaining the studio element, it has been expanded to include an array of other avenues to pursuing photographic portraiture, such as location shooting with available or tungsten light, self-portraiture, documentary portraiture, extended portraiture, etc. Some of the studio aspects of portraiture are also covered in Phot 232 - *Approaches to Studio Lighting*

Phot 232 - *Approaches to Studio Lighting* was previously called *Studio Problems in Photography*. It was rewritten in 2005. The course now focuses on understanding light and making choices for different lighting strategies dependent on use and the qualities of the material being photographed. For example, specific assignments relating to metal, textured objects, and glass are required. Furthermore, studio portrait lighting is covered using both strobe and tungsten lighting. The class retains its goal of preparing students for the workplace. It emphasizes doing a lot with a little.

Phot 234 - *Portfolio Development* was rewritten in 2006. The course is designed to address the variety of markets and marketing aspects of photography, including the preparation of portfolios, care of original photographs, legal aspects, and gallery exhibition.

Phot 240 - *Experimental Photography* was rewritten in 2005. It, too, is a radical departure from how the class was previously taught, and is a consolidation of Phot 240 - *Experimental Photography* and Phot 242 - *Non-Silver Photography*. The primary shift has been away from teaching environmentally harmful antiquated processes and living up to the name of the course, that is to say, to truly engage in photographic experiments with less than mainstream approaches. These include photomontage; cameraless photography such as photograms, lumen prints, and cyanotypes; generative photography using chance procedures; 3-D photography; slide shows, with both transparencies and digital media; and new genres approaches, such as photo installation and photo sculpture.

Phot 250 - *Contemporary Photographic Expression* was rewritten in 2003. Its current incarnation revolves around distinguishing between four overlapping discourses of contemporary photographic practice, namely, amateur photography (the snapshot aesthetic), old school fine art photography, new school photo-based art, and professional photography in its many forms. The student engages in specific assignments in each of these categories and goes on to build a portfolio of work specializing in one area.

Phot 252 - *Photography of the Landscape* was rewritten in 2005. Previously, it was called *Photography of the Natural Environment*. Its current form is significantly different from previous incarnations. In the past this course dealt with nature and landscape photography largely from the perspective of the Sierra Club aesthetic. At that time the course was primarily technically based. It has been expanded to include contemporary perspectives that have evolved from "The New Topographics" influences predominant in the genre since the mid 1970s. We also address historical issues that have influenced landscape photography since and before the invention of the medium.

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The process used by the department to develop curriculum has been simple and straightforward. The two full-time faculty have revised courses collectively for classes that they are both responsible to teach, and individually for classes that they are solely responsible to teach. As these responsibilities shift over the years, curriculum is rewritten as it comes due for approval or earlier. Since the last photography

department program review all of the courses have been through the curriculum cycle, or have been newly introduced.

We are currently in the process of writing curriculum with the working titles *The Photography Book*, *Photography in the Gallery* and *Photographic Theories of Art and Photography*. Courses are designed to reflect our mission statement that states it is our mission “to educate students in photography by providing a balanced education in both the creative and technical aspects of the photographic medium, the history of photography and the critical analysis of photographs, etc.”

Specifically, *Photography in the Gallery* will address workplace issues and focus on skills such as conservation and registration, methods of display, archiving, exhibition design; skills that are particularly suited for people working in public and private photography galleries, management of public and personal archives, and the fulfilling of CSU and UC requirements to successfully mount an exhibition prior to degree completion.

*The Photography Book* will cover the history and use of the monograph as first introduced in 1940 by MOMA, New York featuring the work of Walker Evans and in common use up to this day. Strategies for sequencing, narrative development, the relationship between images and words, etc., will be examined. Students will learn how to make an analog one-of-a-kind book and a digital print-on-demand book. This class supports our mission statement by expanding the knowledge, skills and means of dissemination available to our students.

*Theories of Art and Photography* will focus in depth on material that is only briefly mentioned in *Photography and Society* and *History of Photography*. For example, we will examine the historical development of ongoing debates regarding modernism and post-modernism. Beginning with the vocabulary of semiotics, the course will examine appropriation, the anti-aesthetic, post-colony, post-structuralism and other systems in contrast with traditional values. This course will support activities such as critique and the ability to consciously participate with contemporary photographic discourse and practice.

Christina Fernandez is responsible for initiating *Photography in the Gallery*, Ed Heckerman is responsible for *The Photography Book*, and both are responsible for *Theories of Art and Photography*. We also intend to rethink *Advanced Photography* and *Intermediate Digital Photography* in the near future.

## **ii. Appropriateness of Course Designs: Issues and Problems**

1. Our course offerings have been fabricated exclusively to flesh out the bones of our mission statement presented at the beginning of this document. That is to say, "to provide a balanced education in both the creative and technical aspects of the photographic medium, the history of photography and the critical analysis of photographs. The mission is accomplished through course offerings that enable students to develop their technical skills, creativity and understanding of the social and historical role and relevance of the photographic medium."

The issues and problems in designing course outlines come primarily from acknowledging the swiftly changing landscape of photographic practice from film to digital capture, and the attendant technological hardware necessary to fulfill curriculum changes. These matters will be fully addressed in the sections "Equipment," and "Technology," later in this document. Also, the pedagogical philosophy with regards to contemporary photographic practice of the current full-time faculty is significantly different from that of the full-time faculty of seven-plus years ago, and has been of central significance at instituting a broader approach to photography education historically, theoretically and technically. At the time of the writing of the last program review the revisions in curriculum had only just begun. We have now come full circle and are ready for another round.

The syllabi for our classes include long “materials needed” lists, including costly paper, and manually operable cameras. The biggest problem we have faced is designing courses our students can financially afford to take, and our department can afford to give in terms of keeping pace with increased costs and running a program that is film / digital hybrid.

Student learning outcomes, best described as what knowledge and skills the student owns upon exiting a course, are supported by curriculum design. Likewise, student goals to be contemporary in their practice of photography are the engine of visualization behind curriculum planning. A quick glance at any of our syllabi is evidence of this.

The root index or tonic note for all of our courses is Photo 100 - *Introductory Photography*. We offer more sections of Photo 100 in any given semester, in good times or bad, than all of our other courses combined. The knowledge and skills garnered from that course feed into all others.

2. Certain courses complement each other. These are reflected in the verification of completions that we have been offering for the last two years. Several courses cross over into more than one verification of completion. As stated previously, Photo 100 supports everything else that follows. For those seeking expertise in fine art photography, Photo 102 - Intermediate Photography is the next logical step, although many students shift to Photo 110 - Introduction to Digital Photography to refine their skills in the particulars of Photoshop. Photo 110 - Introduction to Digital Photography is the only course other than Photo 100 that is offered every semester. These three courses Photo 100, 102, and Photo 110, together with the History of Photography are fundamental to our program and form a technical, and intellectual foundation upon which to build further. The remaining courses can be taken in any sequence. This will be addressed in greater detail later in this document in the section "scheduling patterns."

3. All lab courses require Photo 100 and / or Photo 110 as a prerequisite. Digital processing is introduced in both classes. Consequently, there are many assignments in the intermediate portrait, landscape, studio, contemporary expressions, portfolio, and experimental classes where the student has the choice to work either digitally or with film. Indeed, this choice is available to students right from the start. We teach the options and choices available, and our students are encouraged to elect the path that best suits both their personal sensibility and the depth of their wallet.

4. We are currently in the process of awaiting a response from California State University, Long Beach regarding an expanded articulation agreement. This is the second time since our last program review that we have undertaken an attempt to help our students receive the credit they deserve. Both full-time faculty members of the Cerritos College Photography Department taught at Cal State Long Beach during their years as part-time instructors. We are teaching the same classes here that we taught there, yet the students have to take them over again to receive credit. We feel this is patently unfair. Indeed, our semester is two weeks longer! Concerns over articulation boil down to fear of under-enrollment, so we are offering incentives to Long Beach to structure our program in a manner that steers and funnels students their direction.

5. The majority of our students will never receive a terminal degree. Nevertheless, many of our students and photography majors take nearly every course offered. Our courses never fail to fill, and in the current academic climate, wait lists are also full. Therefore, we have developed four new verification of completion certificates. At the time of the writing of our last program review the Photography Department offered none. These four verification of completion certificates have been listed above. They serve the diverse sensibilities and needs of our photography students. The fact that the student must complete the courses and apply for the verification of completion certificate independently is evidence in and of itself that a sense of accomplishment has been attained. The verification of completion certificates also inform prospective clients that a minimum standard has been met.

6. The only course that the Photography Department offers that is cross-listed is *Photojournalism*. However, a considerable number of art courses are applicable towards the Photography AA degree. The course *Photography and Society* specifically addresses the ubiquity of photography in the disciplines of art, commerce, sociology, anthropology, astronomy, geography, political science, history, literature and was approved by the curriculum committee. Indeed, it was necessary to consult with a great many departments in the process of seeking curriculum approval to avoid turf wars. The Anthropology Department was particularly concerned that we shared a common basis of understanding, and at the end of the day, they were satisfied we did. In 2004-2005 an attempt was made to design a learning communities course with the Geography Department. Although faculty from both Photography and

Geography were positively engaged, the Dean of Humanities at that time rejected the proposal. Needless to say, that took the wind out of our sails as far as conceiving other learning communities courses that we had entertained, involving history, literature and environmental ethics. The formation of the *Photography and Society* class will allow us to revisit the ideas we formulated at that time, however, in a non-lab environment.

**b. Student Demographics**

In Spring 2009 the Photography Department conducted a survey of 181 students. Demographics pertaining to gender, age group, race, native English speakers, employment status, and those who hold degrees were obtained.

Male	47%
Female	53%
Under 18	1%
18-22	65%
23-29	18%
30-39	7%
40-49	5%
50-59	1%
60+	1%
African American	4%
Asian	13%
Caucasian	15%
Hispanic / Latino	66%
Native American	0%
Native English Speaker	71%
Non-native English Speaker	28%
Full-Time Student Status	48%
Part-Time Student Status	51%
Employed Full-Time (more than 35 hours per week)	22%
Employed Part-Time (20 – 35 hours per week)	22%
Employed Part-Time (less than 20 hours per week)	13%
Not employed	22%
High School Diploma	72%
Certificate	5%
GED	4%
AA Degree	9%
Bachelor’s Degree	5%
Master’s Degree	1%
Professional (EG., MD)	0%
Doctorate Degree (Ph.D)	0%
Photography Majors	21%
Non-Photography Majors	78%

**c. Human Resources**

The Photography Department has two full-time associate professors, namely Christina Fernandez and Ed Heckerman. In the Spring 2010 session we will employ four part-time faculty. This contrasts greatly with

the ten part-time faculty who taught in Spring 2009. We hope to re-hire as many of these professionals as possible just as soon as the economic crisis turns around. In the meantime, we plan to rotate part-time positions insofar as this is workable with the complex schedules of part-time freeway fliers.

The department's relationship with part-time faculty is good. Recently, part-time faculty were asked to participate (on a volunteer basis) in both a student survey and a SLO assessment quiz for Photo 100. All participated in a timely fashion, indicating that the forward advancement of the photography program is as important to them as it is to us.

Access to instructional and administrative support services has been good. A year ago we received eight iMacs for our digital lab through the second round of an emergency request. The Photography Department was at wits end to know how to move forward without the fulfillment of this request, and we are grateful and relieved that our arguments in support of student success were heard.

In Spring 2007 we were able to bring the faculty together to discuss changes to Photo 100 involving the teaching of digital equivalents to fundamental darkroom practices. We feel that there is still some work to be done in making sure that we are all on the same page. However, one small positive side effect of the reduction in part-time faculty members is that it is easier to communicate. Currently, all part-time faculty teach only one class per semester. Generally, teaching assignments revolve around availability and past practice.

The department has sought some institutional support for web design and management. We do not have the internal resources for the creation and maintenance of a department website. Our queries to the Public Relations Department of the college this past summer were unsuccessful. We will continue to pursue solutions to this problem, perhaps through student volunteer(s).

#### **d. Scheduling Patterns**

The discussion of scheduling patterns must be articulated in four distinct areas of our department. Firstly, Photo 100; secondly, intermediate and advanced lab classes; thirdly, history and theory classes; and fourthly, digital classes and photojournalism.

Photo 100 – *Introductory Photography* is the bread and butter of the Photography Program as far as FTEs is concerned. Therefore, many sections are offered when the administration perceives that a lot of FTEs are a good thing, and far fewer sections are offered when the perception supports the opposite. We are currently in the latter phase. Since Photo 100 is the foundation of our program, especially in the sense that it is required for nearly all other classes, we are trying to offer as many sections as possible despite the hard times. Therefore, both full-time faculty members are teaching two sections each in the Spring 2010 schedule. Generally, this is not the case. The consequence has been that we only have three part-time faculty employed to teach this course, while in the past we have had up to nine. The 9:00 AM – 12:00 noon sections, and 7:00 – 10:00 PM sections Monday through Friday are always booked for Photo 100. In the past we were able to keep the lab open seven days a week, but due to the budget crisis the Friday, Saturday, and Sunday Photo 100 classes have been eliminated. In an attempt to somewhat make up for it, one Photo 100 class has been exchanged for a time slot on Tuesdays and Thursdays from 4:00 – 7:00 PM usually reserved for Photo 102 – *Intermediate Photography*. Failure to provide enough sections of Photo 100 would most probably endanger meeting minimum enrollment numbers in the coming years.

Intermediate and advanced Lab classes generally are offered during what we consider to be prime time for majors, 4:00 – 7:00 PM, with one section on Mondays and Wednesdays, and another on Tuesdays and Thursdays. Prime time is defined here as the time that the most people are most available. The 4:00 to 7:00 PM time slot is the latest point in any given day that full-time employees can teach without having a three-hour gap in their teaching schedule, or having to spend more than eight hours on campus to attend Department, Division, and Committee meetings scheduled to begin at 11:00 AM. Indeed, in order to keep the required number of office hours, an instructor would have to stay an additional hour on some days. This is unmanageable, especially if one acknowledges a lengthy commute. In Spring 2010 we will only be offering one advanced lab class, namely Photo 252 – *Photography of the Landscape*. The other classes that rotate this one slot are:



Photo 122 - *Color Photography*  
Photo 200 - *Advanced Photography*  
Photo 230 - *Portrait Photography*  
Photo 232 - *Approaches to Studio Lighting*  
Photo 234 - *Portfolio Development*  
Photo 240 - *Experimental Photography*  
Photo 250 - *Contemporary Photographic Expression*

Up until Fall 2009 the Photography Department always offered one section of Photo 102 – *Intermediate Photography* during the 4:00 – 7:00 PM slot. Beginning in Spring 2010, and for the immediate future, we intend to only offer this class in fall. There are two reasons for this. Firstly, for the past year and a half it has been challenging to fill the required twenty seats, and keep them filled until the end of the second week. Students find out fairly fast that the class is more challenging than they anticipated. Also, as already mentioned in this document, the Photography Department needs to maximize the number of sections of *Introductory Photography* that we offer to insure future enrollment in both Intermediate and Advanced classes. Currently, it would not be difficult for us to offer two sections of advanced classes and fill them both with a full waiting list. However, for the same reason previously stated, we are only offering one section to ensure that enough students acquire the necessary prerequisite to continue forward towards a degree or verification of completion. Our program depends on it. We believe further reductions in sections would endanger our program. Normally, in good times, we do not offer two sections of advanced classes during any given semester because if Intermediate were also offered we would not have the necessary architecture and equipment to house that many sections. In the future we hope to remedy that by expanding our architecture to include an additional classroom and a larger darkroom and digital lab. Until that occurs scheduling changes for advanced lab classes of any major significance are unlikely.

Up until the present time the Photography Department has never offered more than one section of Photo 160 – *History of Photography* per semester. We could, it always fills. We could almost certainly enroll both courses with no problem, but limitations on the number of sections we offer have thus far prohibited us from doing this. Because these classes generate a lot of FTE's this arrangement would never be approved by administration in the current climate of downsizing. Beginning in fall 2010 we will rotate Photo 160 with Photo 150 - *Photography and Society*. As mentioned earlier in this document we are in the process of developing curriculum for a third class in this category, namely *Theories of Art and Photography*. The Photography Department hopes that when times are better the administration will consider creating a third full-time faculty position to teach these three classes every semester. They are non-lab classes, so finding an available classroom is likely to be less challenging. Given that up until the recent sudden retirement of one faculty member, the art department had three faculty positioned to teach history and theory courses, it does not sound unreasonable for the Photography Department to request one such position. However, for the time being the one section that we do offer is taught Tuesdays and Thursdays from 11:00 – 12:30 PM because this time slot is the best time to accommodate part-time faculty availability and room availability.

Digital and photojournalism classes, like our history and theory classes, do not require a wet darkroom. However, our in-house digital lab is not nearly large enough to support the required number of students, and would also overlap and conflict with use from other beginning, intermediate and advanced lab classes. Therefore, we must use other digital labs on campus housed with Mac computers. These are located in Journalism and the Learning Resource Center. The downside to this is that the majority of classes held in these spaces are non-photography classes and so we have extremely limited hours of availability. Due to enrollment issues Photojournalism is seldom offered, however, Photo 110 is always full. Intermediate Digital Photography would be offered more frequently if there were a suitable place on campus available. In the future the remedy for this is obvious – an enlarged in-house digital lab. We are not going to hold our breath.

The department feels that student learning outcomes would best be served by lowering the amount of students required to participate in any given section, and increasing the number of sections. Currently we

have fourteen enlargers and seven computers available for a minimum of twenty students and a maximum of 25, some of which are usually in need of repair. However, some assignments must be done exclusively in the darkroom, and all students cannot be adequately served unless absenteeism prevails. As stated previously, we could only offer more sections minimally if we had more space in an expanded lab, and an additional classroom. Since this is not likely to happen in the immediate future we are doing the best we can with what we have. We believe that by creating hybrid classes where students can choose to do some assignments either in the darkroom or in the digital lab that we have created a less crowded environment where they learn more options and acquire more skills.

#### **e. Advisory Boards**

Maintaining an advisory board is useful in that we can regularly address specific questions regarding facilities, lab management, equipment needs, program and curriculum development. We get input from both the photography industry and other educational institutions. This helps us with problem solving and broadens the scope of our awareness regarding the resources available to us. Also, the advisory board minutes provide us with valuable evidence to support claims we make in documents such as program review and our annual unit plan about our need for more space, modular furniture to make our current space work, equipment needs, green technology and first and foremost the need for a full time manager. Furthermore, maintaining an advisory board qualifies the Photography Department for Perkins funds. Generally, we receive around \$3,000 per year worth of new hardware that supports vocational photography. Our current advisory board includes:

Richard Newman, Education Director, Calumet Photographic

Lesley Krane, Photography Professor, Cal State Northridge

John Bache, Associate Provost and Photography Professor, Cal Arts

Eric Joseph, Senior V.P. Merchandising & Product Development, Freestyle Photographic

Steve Lehmer, Photography Lab Manager Emeritus, UCLA

#### **f. Facilities**

Our current facilities include a corner of the Fine Arts complex of buildings, specifically, FA 40-41. One enters the building directly into the print finishing area. Consequently, this space doubles as a hallway leading to the classroom, darkroom and digital media room. Our classroom seats 25 students. It is not uncommon for instructors to add students to their classes beyond that number. The classroom also doubles as both a portrait studio and a critique area. Ideally, these two activities each merit a room of their own. This would create a situation where the classroom would be available to offer extra sections. Having an on-site lighting studio available would also make it considerably easier for students using the studio to do their homework assignments when a class is not in session. This is almost impossible in the current state of affairs. Also, having an on-site critique space available would facilitate all classes with a lab component, meaning almost all of our classes; and additionally would provide a workspace for a planned future class tentatively called *Photography in the Gallery*.

Two years ago the Photography Department wrote a grant and received enough money to partially reconfigure the lab. We transformed our film development area into a digital media center that now houses eight 20-inch iMacs, two professional 24-inch Epson printers, four scanners of varying quality and capacity, and a viewing box for color prints with adjustable Kelvin temperature.

We were forced, however, to reduce the size of our traditional darkroom to make room for a much smaller film development area. This needs to be expanded to include an additional sink. Currently the situation is too crowded to serve the needs of our students. Also, there is still a chemical mixing closet adjacent to the digital lab that could effectively be moved simply by removing a small wall that separates the closet from the film development area. This would require the writing of another grant for funding. Adjacent to the film development area is our main darkroom that houses fourteen Beseler black and white enlargers of various vintages. This is eight enlargers fewer than we were formerly able to make available to the students. These are currently "stored" in the classroom. They often get in the way of students working on their studio assignments and because of the increased class crowdedness they are susceptible to damage in their current state of neglect. In our unit plan the Photography Department has repeatedly recommended and requested the need for storage space to protect this valuable equipment. In the future we hope to expand our darkroom so that we will be able to use these enlargers again. Also, it is our opinion that the classroom should not be a storage space, and making it so contributes to both

unsightliness and distraction. It is not clear to us how this can be proven, but it quickly becomes obvious to anyone who occupies the room for any length of time.

At the time we reconfigured the darkroom area, the Journalism Department was generous enough to offer us a space adjacent to our darkroom that it had previously used for storage. Originally we proposed in our grant to use this small windowless room for an expanded darkroom, but unfortunately that request was denied. We were, however, able to set up the room for small table-top studio work that includes a copy stand. This has proven invaluable for the vocational aspect of our program. In particular, students attending our *Approaches to Studio Lighting* class occupied the room regularly, including times when that class was not in session but the lab was open. Unfortunately, we cannot lock this room due to safety reasons in the event of a fire in either Journalism or our main darkroom. We welcome suggestions to resolve this issue.

Between the finishing room (hallway) and darkroom / media labs is a small room for equipment check out. This room requires new or renovated cabinets to insure that equipment is safe from theft. We suffered the loss of our most valuable camera, a Hasselblad, three years ago. That particular cabinet has been replaced, however, we have not had adequate funding to fortify all of our cabinets.

All the rooms occupied by the Photography Department have consistently suffered from falling ceiling tiles. Fortunately, so far nobody has been hurt. We hope that facilities will establish the resolve and find the means to do more than put a band-aid on the problem in the future, as has been past practice. The tiles promise to continue falling in their current state. We occupy the one of the original buildings on campus (built in 1958). From our understanding of information reported by our dean and Dr. Linda Lacy, we are set for replacement of our facility in five or more years (dependant on another bond approval), with an interim swing space necessary in the next few years due to the fact that we are in the footprint of the new Burnight Center which is scheduled ahead of us. Therein lies the key problem. Politically, it would seem, Fine Arts Division and the Photography Department do not carry enough clout to merit student safety consideration.

#### **g. Equipment**

Maintaining, repairing, replacing and supplementing equipment is crucial to our program. We do not have an adequate inventory of all our equipment due to the fact that we do not have a lab manager. We regularly ask our student lab techs to provide us with an inventory, but so far, with the exception of cameras available for check out by students, they have failed to provide us with one. Establishing an accurate inventory is very high on our agenda. Currently, about half of our cameras available for check out to students are in the repair shop. As digital photography increases in hegemony it is becoming increasingly difficult for students who do not have the capital to invest in new or vintage film cameras. These range from \$100 to \$300. Therefore, we have made an effort to make more 35mm film cameras available for check out. In the past year, due to the extremely popular demand for these cameras, we were forced to establish waiting lists. It is now necessary for a student to get on the waiting list and await a phone call from one of our student adult hourly lab techs. These wait lists are on record. The solution is simple – get more cameras.

The absence of a full-time, or even part-time, professionally trained lab manager has contributed to another problem regarding equipment. David Smith Electromechanical Services aligns and repairs our enlargers annually. Unfortunately, David Smith has indicated that his retirement is not far off and we have not been able to find anyone else locally who can provide this same service reliably. Furthermore, we cannot afford to align the enlargers as frequently as we should. The consequence is photographs with uneven sharpness. A good lab manager would be able to perform this enlarger alignment service, as needed, in addition to his or her other numerous responsibilities. Currently, full-time faculty are expected to do the additional job of lab manager, even though this is not included or alluded to in their contract.

A good deal of our lighting equipment is in need of repair or replacement. Furthermore, our computers and printers will need replacement every five years or less. Ideally, the digital lab should be tripled in size. It would also be wonderful to offer our students a printer that could print up to 40 inches wide. All of these improvements would make it possible to offer Photo 110 to be offered within our own facilities, rather than working around the schedules of Journalism and Graphic Arts classes in the library.

Regarding our digital lab, a software problem recently came to light in the fall of 2009. We were never informed that our Photoshop licenses had expired. Also, either the Fine Arts Division or computer services had lost the software. Neither full-time faculty members were provided with either current or obsolete Photoshop software. This problem was only recently rectified.

The ability to offer our *Advanced Photography* class, which focuses on 4x5 camera techniques and advanced darkroom techniques, hinges on whether or not we can acquire several large format cameras, lenses, and tripods. Until that problem is solved we will be unable to offer this course. Consequently, completion of the *Traditional Black and White Photography Verification of Completion* certificate is currently untenable.

Additional medium format and up-to-date digital SLR cameras would be beneficial for students taking virtually all of our intermediate and advanced lab classes. Currently, we have two functional Hasselblad medium format cameras that are only used within the facilities. We have two entry-level professional digital SLR cameras available for checkout: a Canon D20 and D40. These are kept under lock and key. The two full-time faculty members are the only instructors who have access to these cameras. Therefore, they cannot be checked out or checked in when neither of them are on campus. This is another duty that a full-time lab manager would perform.

Due to the rising costs of darkroom variable contrast filters, we recently began to mount our own filters. Unfortunately, even though filters are items that need to be replaced at minimum once a year, they are not considered consumables. Consequently, the purchase of them has to come out of our humble equipment budget. We are doing the best we can to keep up with the wear and tear on filters, and other basic essentials, such as grain focusers, but eventually the cost of these items may have to be turned over to students. We believe that this will make it more challenging for some students to financially afford our courses and consequently we are determined to avoid this. Nevertheless, over the past year we have had to stop providing low cost items such as thermometers, scissors, and can openers, all of which are required for developing film. We were regularly losing dozens of these items every semester through adult hourly carelessness and student theft.

#### **h. Technology**

Much of the previous section has already addressed the issue of technology. It should come as no surprise that photography, as a technology, has changed dramatically over the years. Indeed, the very word photography has been defined by Patrick Maynard from Harvard University as a technology through which we mark with light. Photography is a discipline, a process, an industry and a technology that uses other technologies. Our most serious immediate challenge is acquiring legal up to date Photoshop software on a regular basis. Additional equipment, detailed in the previous section, would also be most helpful to facilitate student learning outcomes.

## **2. Instructional Improvement**

### **a. Evaluation of Teaching Effectiveness**

Part-time faculty are regularly evaluated once every three years in accordance with the requirements stipulated by Title 5 regulations. Both full-time faculty observe at minimum one class session and then meet to discuss whether or not specific recommendations for improvement need to be made. We observe more than one session of class in the event there is any concern the instructor being evaluated is not fulfilling the minimum curriculum required, or if any other issues regarding the instructor's conduct are in question. Only very rarely have we found it necessary to mark a report with less than "satisfactory." We are grateful to have an experienced, responsible and harmonious staff. Both full-time faculty work together on formulating comments for the faculty evaluation forms. Evaluation of teachers not only involves classroom observation, but reviews of their syllabi and assignments, rosters and grading rubrics to confirm that students are being taught photography basics outlined in our SLO for Phot 100.

## **b. Department Activities to Improve Student Learning**

### **i. Chronology**

All courses on record have student learning outcomes. In the fall of 2009, an instrument was created by the two full-time photography faculty professors by which to assess our Phot 100 SLO. All Phot 100 classes, including those taught by part-time faculty were surveyed at the end of the fall semester. The surveys were completed by students and anonymous. The surveys were compiled and counted as a whole rather than per section. Core issues (expressed in our Phot 100 SLO) such as depth of field, motion effect, exposure and specific darkroom processes were surveyed. The survey was ten questions and multiple-choice. Survey results were received in January 2010. The Department is closely looking at the results and contemplating their indications. Students surveyed at 80% or above in seven of the ten questions. At the outset problems in student learning in two or the three areas that were scored below 80% seem to be related to the mathematics side of photography. The Department is looking at this as an opportunity to connect with other faculty to help improve student learning in this subject area.

It should go without saying that all activities a department engages in should be directed towards student learning. A breathless amount of time that could be used on curriculum development, refinement of lectures and the growing need to establish a digital image bank available to all Photo Department instructors, goes instead to the completion of reports, forms, evaluations, and reviews that a department is required to complete. A small department, such as ours, has fewer human resources to fulfill an equal amount of work. If our department were able to obtain a Lab Manager this would offset some of the other time-consuming activities the department faculty engages in giving us more time for both our teaching and administrative duties. Student Learning Outcomes are potentially a way to document the process of rethinking classroom activities based on previous successes and failures. However, the full-time faculty members feel that SLO data does not acknowledge the reality that most student failure is in fact the result of poor student learning habits. Student learning is first and foremost the responsibility of the student insofar as it is impossible to teach an unmotivated student. Quantified SLO data is, however, useful in pinpointing areas of curriculum contents that are strong or weak. Instructors can then be alerted to problems in student learning that could be addressed by stressing repetition in certain areas. Frank Mixon from the SLO committee recently forwarded an e-mail of our Improvement Plan as an excellent example for the rest of the college to use as a possible template. Therein we articulated specific activities geared toward realizing particular goals regarding mathematics and vocabulary used in Photo 100 (see Appendix D).

### **ii. Assessment of Student Learning Outcomes**

The Photography Department follows the benchmarks outlined by the SLO committee. First we submit the course and SLO. Following that we submit the assessment method. Thirdly, we submit the plan for collecting student work. Next, we follow up by collecting said work. After that we submit our assessment results. Lastly, we submit an improvement plan. These benchmarks were established in Fall 2009. So far we have not missed a single deadline. Each department is required to assess one class per year. We began with Photo 100 because we offer more sections of that course than any other. In 2010 we will be assessing Photo 110, which is also offered every semester. In 2011 we will assess Photo 102, which is now offered once a year. In 2012 we will assess Photo 160. Thereafter we will assess one course as required, as classes rotate over a four-year period, until all courses have been assessed. Then the cycle will repeat.

### **iii. How Are Outcomes Assessed Consistently**

The department insures consistency in its assessment by distributing the same survey instrument to all sections. We have enjoyed the full cooperation of our part-time faculty.

### **iv. Course Changes Based On Assessment Outcomes**

So far no course changes have been made based on assessment outcomes. However, the results from Photo 100 indicate that we need to stress the mathematical side of exposure even more than we are already doing. We intend to contact a member of the math faculty in the hopes they will give us suggestions or make a class presentation.

#### **v. Syllabi and Course Outline Alignment**

Every instructor is required to fulfill the approved curriculum outlined for the course. Establishing whether or not an instructor is indeed doing this plays a major role in instructor evaluation. However, instructors have the freedom to cut the pie, so to speak, in any way they see as most efficacious, so long as the required material is covered. Also, if the instructors feel that recent developments in the medium of photography merit a broader perspective than that outlined on the curriculum they are free to add extra lectures and demos. When the dust settles, these are then added to the curriculum outline the next time it comes up for review.

#### **c. Course Grading and Retention Patterns**

The department has analyzed gathered data on the successful completion of photography courses based on race/ethnicity and age. We saw nothing unusual with respect to the campus as a whole. The department does not see any need to alter course curriculum or programmatic offerings. Demographic data based on economic status confirms our observations that our students are not affluent.

#### **d. Course and Program Completion**

The department awarded five AA degrees between 2004 and 2009. The low number of awarded degrees can be partially attributed to the length of time it would take students to fulfill the requirements. Given the constraints the department has (classes tied directly to specific facilities, rotation of intermediate and advanced courses) on the number and type of courses it offers an AA could take as long as 9 semesters (approximately 4.5 years) and as little as 6 semesters (approximately 3 years) to obtain, depending on whether students take one or more photography classes per semester. This is quite a lengthy commitment for most community college students, especially to get an AA.

As an alternative to the AA degree, in 2008 the department established a verification of completion certificate program and in 2009 awarded five verification of completions; one in occupational preparedness and four in fine art photography. This year we anticipate awarding twelve verification of completion certificates in digital photography and ten in fine art photography. As one might surmise the targeted approach of the verification of completion certificate program that involves successful completion of courses that address specific sets of photography skills is more popular among our students. We expect further growth in this area of our program. We could award many more verification of completions specifically the verification of completion in Traditional Black and White, were we able to offer an advanced photography course (please see 1.a.i).

#### **e. Program Outcomes**

To date there are no formal methods in place to track students; the department just does not have the manpower. Many of our students transfer to four-year institutions, both public and private, and are still in contact with the department as they complete their undergraduate education. Other students that graduate and go into the work field are more difficult to track.

#### **f. Core indicators of the Program**

There are no recent core indicator reports because TOP codes for applied photography courses were changed unbeknownst to the department without department permission and or approval by the Curriculum Committee in the summer of 2008. Since 2002 courses such as Portrait Photography, and Portfolio Development were TOP coded 1012.00, Applied Photography. The TOP codes were changed to 1010.00 and since this is not an occupational top code there are no reports for 2007 – 2008 and 2008 – 2009. However, based on our 2006 – 2007 core indicator report for Indicator 1 – Achievement, the department is above the state negotiated level for item 1 (All Vocational Students in TOP) and below the state negotiated level for item 4 (Economically Disadvantaged). All other indicators are N/A or N/R. How these Indicators have changed and the trends that the changes indicate in recent years will remain unknown until the department, curriculum committee and VTEA is able to rectify the changed TOP Codes.

#### **g. Student Feedback**

Student feedback was sought in a survey taken in Spring 2009. The results found that a little more than half of our students are taking photography to improve their photography skills and 85% rated the positive impact of photography on their lives as very high or high. The department also found that students desire nine-week courses and open lab times. Nine-week courses and open lab times are possible solutions to

the constraints the department experiences being tied to specific facilities. The department has little problem with enrollment; almost every class is fully enrolled every semester. The vast majority of our classes have filled waitlists. In this zero growth time it is difficult to imagine multiple Phot 100 sections being offered at the same time with intermediate and advanced courses being offered both morning and evening, both in an eighteen-week and nine-week semester configuration. By separating lab and lecture and holding lecture outside our lab facility, and having open lab times, it is possible the department could grow exponentially.

Twenty-one percent of the respondents counted themselves as photography majors. This is out of line with the number of AA degrees awarded. We have to deduce that many of our majors are either not obtaining their degrees and simply taking classes and moving into their field or transferring to four-year institutions without obtaining an AA.

#### **h. Institutional Data**

Enrollment in 2008-09 was 1,407 as compared to enrollment for 2007-08 at 1,416. For 2006-07 enrollment was 1,237 and for 2005-06 enrollment was 1,151. In 2008-09 FTES were at 150.70 an increase of 7% from 2007/7008 and an increase of 15% from 2006 -07.

Retention from 2007-08 from 2006-2007 decreased by 1.0%. However, retention from 2003-04 to 2007-08 increased by 4.0%. In 08 - 09 retention was at 81% in line with both the college and the division. Successful Course Completion rates from 2006 - 07 to 2007 - 08 decreased by 0.6% and from 2003-04 to 2007-08 decreased by 9.2%. In 08-09 successful course completion was at 65%, 1% point below the college average and 2% points below the division.

Our students are not succeeding or failing based on interest, but rather, we believe, primarily due to external circumstances. Photography is expensive and Cerritos College students are not wealthy; the college reports for 2006-07 that 49.8 % of parents of Cerritos College students earn less than \$37,499 and that 75.7% of Cerritos College students earn less than \$12,499 (source: financial aide statistics on parent and student annual income from Research and Planning). There is a decrease of interest by students to buy film cameras, together with a decreased availability of film cameras over the past five years. This can be verified by looking at our archived camera wait lists and equipment check out forms. At the same time equivalent digital SLR cameras are considerably more expensive. This has a direct impact on students being able to afford the course, resulting in an increased need on the part of the students to borrow equipment from the department. In facing this predicament we support our students as much as we can, given our limited budget and resources. We believe the decrease in success could also be the result of student exhaustion in the final weeks of the eighteen-week semester. It is common knowledge that most surrounding colleges have switched to the sixteen-week semester, including the State University system.

### **3. Strengths and Weaknesses of the Program**

#### **a. Strengths and Weaknesses**

The strength of the Cerritos College Photography Department lies primarily in instruction informed by contemporary practices of photography in the fine arts. This is reflected in a very strong and up to date curriculum, as well as our AA and verification of completion programs. At a time when there is little to no money available for teacher training, the engagement of all our faculty with the larger photographic community is very important, especially as photography is an ever-changing technological medium. All of our faculty take an active role in their medium both as teachers and artists and from these activities learn vital information that is passed on to our students.

The internal weaknesses are a lack of equipment resources, inadequate space for the facilities, and a dire need for a full-time lab manager. These very same weaknesses have been articulated in our annual unit plans.

#### **b. Strategies to Address Strengths and Weaknesses**

Pending unlikely financial support over the next few years, the Photography Department will move forward on several fronts. We will continue to refine the traditional wet lab, especially with regard to establishing a

more eco-friendly environment. Additionally, we will transform the space with modular enlarger stations in preparation for our eventual move to a swing space. Also, we will create a more modular environment in the classroom in order to better facilitate its double use as a portrait studio. Furthermore, with regards to the classroom, we will set up better lighting and supports for critique, creating a space for students to display their work in a more ideal and efficient setting. We will better install and inventory all equipment in our small, currently makeshift, studio space. We will renovate the printmaking darkroom, formerly occupied by the Art Department, for use by our advanced students. All of these endeavors depend on financial support from administration.

The survey the department distributed to its students in Spring 2009 made clear the student desire and need for more commercial/trade oriented courses. The department has consulted with its VTEA advisory committee on the space and equipment needs of a strong commercial program. Our current facility and equipment inventory will not allow for a robust program, but our hope is that when there is opportunity we will be ready, based on the advice acquired by the committee and by our more than obvious internal observation regarding our needs.

As stated in this report previously, we will continue to refine and update curriculum. We will write new curriculum in the areas *Photographic Theories of Art*, *The Photographic Book*, *Photography in the Gallery*, as well as rethinking the *Advanced Photography* and *Intermediate Digital Photography* classes. The *Photographic Theories of Art* class will be a lecture course with a maximum enrollment of 50 students. We plan to offer these courses as often as feasible. In addition, we will continue talks with CSULB photography faculty about a special articulation agreement for our students in the wake of new restrictive admission policies at the CSUs. Both the plan for new courses and a possible articulation agreement with CSULB have the potential of raising our FTES dramatically for the future.

#### **4. Opportunities and Threats of the Program**

##### **a. Opportunities and Threats**

The greatest challenge the Cerritos College Photography Department faces is finding the resources to expand facilities and personnel. Further resource improvements should address the need for significantly greater studio space, sophisticated camera equipment, larger darkrooms and professional lab management. We have strong instruction and a sound curriculum, as well as a functioning darkroom and digital mini-lab and we offer as many classes as our small facilities will allow. These classes are fully enrolled every semester.

As long as our facilities, equipment, and human resources remain marginal we will be unable to keep pace with technology and meet the demands of our immediate community. Specifically, we need more 35mm film cameras, digital SLR cameras, 4 x 5 inch studio cameras, and professional quality medium-format cameras and lenses, as well as portable on-camera flash equipment. Our film development room requires improved plumbing to accommodate the installation of an additional sink. Also, much of the lighting and camera equipment is in need of repair. With the prospect of moving to a new swing location if and when our building is demolished, we have endeavored to purchase as many items as possible that are modular. We would like to install new modular workstations in the darkroom so as to prepare for an eventual inevitable move. Furthermore, it would be prudent to replace the current student tables and chairs in the classroom with long modular tables, designed to roll out of the way when the same space is used as a portrait studio. Another essential project for the classroom is to remove the useless fifty-year-old lockers (without keys) and set that area up for print viewing and critique. Our current system is woefully inadequate. The print finishing area needs extensive work on the existing cabinets. The situation in the equipment checkout office is significantly worse. We hope to replace these cabinets with fully modular units. Furthermore, there is a small currently existing darkroom, not in use, located between the photography studio and journalism that would be ideal for large format film development. Unfortunately, due to lack of funding to renovate the space it is currently being used for storage by Journalism. There is another small darkroom not in use in the printmaking area that we hope to renovate for advanced students over the next year. Most of these projects were outlined in detail in our VTEA A/B Special Funding grant from three years ago. We are grateful that we received 25% of the funds we requested, but there is much remaining to be done.



As mentioned earlier in this document, the photography department needs a full-time lab manager. Seventy-two percent of students surveyed reported that that it would be definitely (50%) or probably (22%) beneficial to student learning to have a full-time lab manager available to accommodate their needs. A full-time lab manager would enable all faculty to focus more fully on instruction, thereby benefiting the students enormously. Additionally, it would give the students more access to using the facilities. Currently, student technicians staff the lab during class hours only. A full-time lab manager will allow for open lab hours to accommodate students who need extra time to complete their work. This will become increasingly important as the Photography Department endeavors to reestablish itself as the budget crisis wanes. We have experienced some serious chemical spills that could have been averted had a lab manager been in place. Additionally, the students have mixed expensive chemicals incorrectly, costing hundreds of wasted dollars. Also, we could avoid future thefts by having a lab manager to better secure and supervise the equipment. In addition to the before mentioned duties, a lab manager would order and inventory lab consumables, such as chemicals; supervise the safe mixing of chemicals; maintain darkroom enlargers, timers, and related equipment; oversee the maintenance and assembly of studio lighting equipment; install computer software, calibrate monitor displays; perform routine maintenance on inkjet printers and scanners.

Additionally, a lab manager would supervise the hiring of lab technicians, and properly instruct them on all aspects of setting up and cleaning the darkroom. The lab manager would train student technicians regarding the etiquette of equipment check out and check in, including the loaning of cameras and other expensive equipment. Currently, all of these duties are being performed (or not performed) by student lab techs who are really not qualified, or by full-time faculty during overtime hours. Please note that these duties tremendously exceed those detailed or implied in a professor's contract.

Having a full time lab manager would free up the department chair and the other full-time faculty member for the running of other important aspects of the program such as promotion of student work, maintaining ties with local retailers for job placement, exhibition space, and internships for occupational work study. It would also allow faculty to focus on establishing new curriculum in such areas as "Photographic Theories of Art," "The Photographic Book," "Photography in the Gallery," as well as rethinking the "Advanced Photography" and "Intermediate Digital" classes. Lack of time has also been the principal obstacle in establishing a digital data bank of photographs to be made available to faculty as a lecture resource. We need to seriously address this challenge. A qualified full time lab manager would be able to administer such a data bank in addition to the already mentioned responsibilities. In the meantime, we have established new procedures for student lab techs to be responsible for specific areas of lab management. It remains to be seen if this will improve the situation, but so far cooperation and competence have been far from adequate.

Another challenge our department faces is the issue of storage. When we reduced the size of our wet darkroom to make more room for our digital mini-lab we had to remove several enlargers. All of the machines are either in good working condition or repairable. Currently, they are populating all the counter space in the classroom. It would be of great benefit if these enlargers and a few other pieces of seldom-used equipment could be stored somewhere on or off campus; perhaps, for example in a large metal storage container in the courtyard outside the door of our classroom. Five years ago, CSULB used these containers with great success during the renovation of their art department. We are not ready to surplus the equipment because it is still valuable for replacing damaged equipment, for parts, and also could prove useful if we ever move our darkroom to a larger space.

#### **b. Strategies to Address Opportunities and Threats**

We are happy to report that we have acquired a new mini digital lab, albeit through rather unconventional sources. In the fall of 2008 we made an appeal to the Emergency Fund Committee of the college that stated the department's need for new computer equipment (our original mini lab was comprised of failing first generation Mac G4s inherited from the Art Department). At first rejected, we responded by detailing our emergency need for equipment, foreseeing the oncoming years of budget shortfall, and prevailed. This newly established mini-lab allows our department to meet the minimum requirements detailed in our curriculum. On any given day of instruction this lab is filled with students downloading, scanning, editing and printing their work. However, to date, Adobe Photoshop software upgrades have come exclusively

out of VTEA funds. Our lab needs to be listed as an official campus computer lab. Inquiries regarding our lab's status have thus far fallen on deaf ears. In other words, a response to our queries has yet to manifest. We plan to continue to look for financial support of our projects and needs be it through conventional or unconventional funding sources.

The current full-time faculty of the Cerritos College Photography Department has done everything reasonably within its power to effect change. We need administrative support in the areas of facilities, equipment, and especially human resources. With that support in place Cerritos College has the opportunity and potential to build up its program and offer students a photography education equal to the best community colleges regionally, statewide, and nationally. Photography is very popular and always has been since its invention. If enough resources are channeled into our department, students will access them.

We plan on moving forward on things we do have direct control of including the creation of new curriculum, focusing on the theoretical and practical concerns of the photographic medium and workplace and the pursuit of matriculation agreements with local colleges.

## **5. Goals of the Program**

### **a. Program Goals**

See Appendix D for Goal Timeline

### **b. Program Goal Changes Since Last Review**

N/A

### **c. Summary of Program and Course Modifications Made Since Last Program Review**

As has already been stated in this document, the Photography Department has expanded its program to include four verification of completion certificates. Furthermore, it has modified almost all of its course offerings. Previous program reviews did not include demographic information, so we have insufficient evidence to assess whether demographics have indeed changed. At the risk of using anecdotal information, that is to say personal observation, it would seem that the general population taking photography courses is shifting gradually toward the female gender. This has in no way affected the way we teach or what we teach, except insofar as we try to represent more and more equally female photographers in the examples we use during lectures. Of course, it goes without saying that the changing technology of photography from traditional wet darkroom to digital imaging has dramatically influenced both our curriculum and way of teaching. However, ultimately we are not so much teaching digital photography vs. traditional photography as we are showing how to evaluate and employ all of the choices at hand in multiple ways. We teach photography. Requirements at transfer institutions have not changed at a quicker pace than here at Cerritos. If anything, our observations at Society for Photographic Education conferences indicate that we are somewhat ahead of the curve with regard to adapting to new technologies, as well as new perspectives on photographic theories in art and society. Also, questions posed to our VTEA committee indicate we are ahead in greening our department.

### **d. Response to Commendations and Recommendations from the Executive Summary of the Previous Program Review**

There are no commendations or recommendations from the Program Review committee on file.

### **e. Description of Notable Achievements Since Last Self-Evaluation**

- We have transformed our film development area into a digital resource center, including two 24inch archival printers, eight 20" iMacs, 4 scanners, and a print viewing station, as well as acquiring two digital SLR cameras. At the writing of the previous Program Review in 2002 we had one computer and one scanner, housed precariously in our print finishing area (hallway) and no DSLR camera equipment. This transition has allowed us to meet the requirements detailed in our rewritten curriculum by keeping up with the enormous changes in photographic technology. It

has also allowed us to re-introduce color photography into our program, which was not being offered as of the last writing of program review.

- We now have two full time tenured faculty, whereas at the last writing of program review the Photography Department had only one untenured professor functionally responsible for all department duties due to the retirement/reduced workload of the single other full-time faculty member. The additional full time faculty member is now tenured has taken on duties as chair in recent years, and has taught eight different courses in different aspects of photography, including many that had not been offered in several years. Almost all of these courses were redesigned from the ground up.
- Our darkroom is now more “green.” The department has transitioned to a relatively new brand of chemistry that has removed many of the harmful (to the earth and to the body) components.
- In 2002 the department obtained IGETC status for a course in the “History of Photography”; it always fully enrolls. The department recently wrote another course “Photography and Society” that will be offered this fall. Requirements for AA degrees have been revised and obsolete courses deleted from our offerings.
- Almost all curriculum has been re-written, thereby instituting a dialogue between traditional and digital technologies.
- The department offers four verifications of completion, whereas before none were offered.
- We have produced a beautiful and informative brochure detailing our department’s offerings.
- We have instituted procedures detailing precise responsibilities for student lab techs.
- We have surplused a great deal of obsolete equipment, and generally cleaned up the lab portion of our facilities.
- We have participated in academic achievement awards for five years running, and attended the ceremonies, whereas previously this was a rare occurrence.
- A fixer recycling system has been installed that allows us to recycle without the use of an external source, thereby saving thousands of dollars annually.
- We have set up a small room adjacent to the main darkroom as a tabletop studio, offsetting some of the traffic in the classroom lighting studio.
- We have removed the blackboard in the classroom and replaced it with a white board, thereby reducing dust.
- Three portable air purifiers have been installed, and a hand sanitizer, thereby promoting student health and reducing dust.
- We have better secured our most expensive equipment, protecting it from possible theft.
- For the past two years we have had our enlargers serviced and rewired, promoting their short-term sharpness and functionality, and also their longevity.
- The Photography Department has completed a student survey that has better informed us of our student demographics, and of student wishes with regard to our program.
- Our classroom is now “smart.”

- An increasing number of our students are transferring to first rate universities and art schools, such as San Francisco Art Institute, Chicago Art Institute, UCLA, and Art Center College of Art and Design. Current observations indicate that this list will be expanding.

# Thoughts

Photography is much more harder than I thought. Great Learning experience. What would have made class better is if I had more money & if I had a camera & not just rent one. Overall I loved the class & I wish I would have been more prepared.

