

Peralta Community College District

Berkeley City College
College of Alameda
Laney College
Merritt College



Career Technical Education (CTE) Program Review Handbook

Fall 2015
Version 3 mod to 4.

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Purpose and Goals

The information gathered during the program review process provides the basis for informed decision making in the Peralta Community College District. Comprehensive Instructional Program Review is a systematic process for the collection, analysis, and interpretation of data concerning a program or department and its curriculum. It provides program and/or departmental accountability by collecting, analyzing and disseminating information that will inform integrated planning, resource allocation, and decision-making processes.

The primary goals are to:

- Ensure quality and excellence of academic programs.
- Provide a standardized methodology for review of instructional areas.
- Provide a mechanism for demonstrating continuous quality improvement, producing a foundation for action.
- Identify effective and exemplary practices.
- Strengthen planning and decision-making based upon current data.
- Identify resource needs.
- Develop recommendations and strategies concerning future directions and provide evidence supporting plans for the future, within the department, at the college and at the District level.
- Inform integrated planning at all levels within the College and the District.
- Ensure that educational programs reflect student needs, encourage student success, and foster improved teaching and learning.
- Provide a baseline document for demonstration of continuous improvement and use as a reference for future annual program updates.

Components in the Process

The CTE Program Review process, which occurs every three years, consists of answering a set of questions designed to aid in the examination of a discipline, department or program. These questions direct faculty to examine the curriculum, pedagogy, assessment results, and resource areas related to student success and to analyze findings in order to develop a plan that will improve the quality of teaching and learning.

The primary components in the CTE Program Review process include:

- The CTE Program Review Team
- Core data elements
- Completion of a CTE Program Review Narrative Report every three years
- Validation of the CTE Program Review Report
- Completion of three reporting templates (found in the appendix). They are:
 - The *CTE Program Review Resource Requests Template* in which to summarize key resource needs.
 - The *Integrated Goal Setting Template* in which to set goals, objectives and action plans based upon the Comprehensive Instructional Program Review findings in alignment with PCCD Strategic Goals and Institutional Objectives.
 - The *Validation Process Form* in which to document the validity of the program review.

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- Annual Program Updates (APUs), which review progress in meeting goals identified in the CTE Program Review, are completed in the alternate years within the CTE Program Review three year-cycle.
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Thus, the recommendations and priorities from the CTE Program Review feed directly into the development of departmental and/or unit plans. In turn, the departmental and/or unit plans serve as the driving mechanisms in formulation of updated educational, budget, technology and facilities plans.

The CTE Program Review Team

Each discipline, department or program at the college will assemble a Comprehensive Instructional Program Review Team at the College that is comprised of the following members:

- Department Chair, Program Coordinator, or discipline designee.
 - Division Dean
 - Two additional faculty members, if applicable.
 - All faculty members within a department are encouraged to participate in the comprehensive Instructional Program Review process, although participation is not mandatory.
 - A college body, such as a validation committee or institutional effectiveness committee, comprised of faculty outside of the discipline, department or program.
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The CTE Program Review Team will analyze the core data elements, course outlines, SLO assessment results, and complete the CTE Program Review Narrative Report.

Validation: A designated college body, such as a validation committee or institutional effectiveness committee, will review the CTE Program Review Narrative Report to ensure completeness of the narrative report, the resource needs template, and the goal setting template.

The validation committee will complete the validation form, including signatures, included in Appendix C and make recommendations to the Vice President of Instruction.

CTE Core Data Elements

Part I. District Office

The *District Office of Institutional Research* will provide the following data to the College discipline, department or program by October 1st of each comprehensive program review year.

- Total enrollment data for each discipline, department or program (unduplicated) for the last three years disaggregated by age, gender, ethnicity and special populations.
- Enrollment data for individual courses, by time of day, fall, spring and summer sessions, for the last three years.
- FTES per FTEF (productivity) by course and discipline, department or program for the last three years.
- College productivity rate for the last three years.
- Productivity for comparable CTE departments for the last three years.
- Degrees and certificates awarded, by discipline, department or program disaggregated by age, sex and ethnicity for the last three years.
- Total degrees and certificates awarded by the college, per year, for the last three years.
- Retention rates by course and discipline, department or program for the last three years.
- Overall college retention rate.
- Retention rates for comparable CTE departments for the last three years.
- Course completion (student success) rates, by course and discipline, department or program for the last three years.
- College course completion rates for the last three years
- Faculty Demographics: Full-time/part-time, age, gender, ethnicity
- Labor Market Information and Trends:
 - Data by O*NET classification (from Career Zone California) on new and replacement job projections and wages
 - Data/Reports from Centers of Excellence (COE) on industry sectors
 - EMSI data or other sources of EDD data

Part II. College

A. The *Office of Instruction and/or the Curriculum Specialist* at the College will provide the following to each discipline, department or program.

- A list of active courses in the discipline, department or program and the date they were last updated/approved.
 - A list of degrees and certificates
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B. The *Office of Instruction and/or SLO Coordinators* at the College will provide the following to each discipline, department or program.

- A list of courses and programs that depicts the current status of assessments at the course and program levels.
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C. The *Office of Instruction* at the College will provide the following to each discipline, department or program.

- A copy of the PCCD Strategic Goals and Institutional Objectives for the current academic year.
- A copy of the College Goals and Objectives for the current academic year.

Definitions

Discipline: An individual area of study within a department/program. Each discipline consists of all the courses in the Master Course file that make of the discipline. This is the baseline level of instruction and is linked to a Taxonomy of Programs (TOP) code. TOP is a classification system for academic programs in the California Community Colleges.

Department/Program: An organized sequence of courses, or series of interdisciplinary courses, leading to a defined objective, a degree, a certificate, a diploma, a license, or transfer to an institution of higher education (Title 5 Section 55000).

FTEF (Full Time Equivalent Faculty): Also known as load equivalency. A full-time instructor teaching 15 lecture hours per week for one semester = 1.0 FTEF. One lecture hour = 50 minute instructional period. One lab hour = .8 of one lecture hour equivalent. This is a semester, or term, measure.

FTES (Full Time Equivalent Student): This measure is used as the basis for computation of state support for California Community Colleges. For example, one student attending 15 hours a week for 35 weeks (one academic year) generates 1 FTES.

WSCH: Weekly Student Contact Hours. For a particular class, Weekly Contact Hours = number of class hours per week, and WSCH for the class = total number of weekly contact hours for all students in the class as of census date.

To compute the FTES generated by a 17.5 week semester class use the formula:

$$\text{FTES} = \text{WSCH} \times 17.5 / 525$$

For example, a class of 40 students meeting 3 hours per week generates 120 WSCH, and so

$$\text{FTES} = 120 \times 17.5 / 525 = 4.0$$

FTES/FTEF (Productivity): The ratio of full-time equivalent students to full-time equivalent instructors. This is a measure of class size and will differ across disciplines and types of classes. For lecture classes, Productivity = enrollment/2. For example, if there are 35 students in a lecture class, productivity = $35/2 = 17.5$.

Retention: The percent of students earning any grade but “W” in a course or series of courses. To compute retention for a class, take class completion with grade other than “W” and divide by enrollment at census. Grade other than W = A, B, C, D, F, I, Pass, No Pass, In Progress, Report Delayed, No Grade

Student Success: Course completion rate with a grade “C” or better.

The CTE Program Review Report

1. College:

Discipline, Department or Program: Laney College

Date: September 2015

Members of the Comprehensive Instructional Program Review Team:

Michael Mejia, Joan Bobkoff, Mike Moya, Franklin Avery, Black Moon, Steve Lomba, Dean Freeman.

Members of the Validation Team:

2. Narrative Description of the Discipline, Department or Program:

Please provide a mission statement or a brief general statement of the primary goals and objectives of the discipline, department or program. Include any unique characteristics, degrees and certificates the program or department currently offers, concerns or trends effecting the discipline, department or program, and a description of how the discipline, department or program aligns with the college mission statement.

The Photography Department

Our mission is to guide our photographic students to apprehend their vision, develop and construct methods for appreciating their value, and facilitate the vision image in a predictable vocational fashion.

The department program leads to both AA and AS degrees. The program directly supports college goals for foundational skills and comprehensive skill shaping, in both technical and business considerations. Perhaps as importantly the programs shape skills to take advantage of employment while still in training. In a community of financial and cultural challenges this is a real-time asset.

Post-Industrial Revolution 19th-century technology evoked the birth of the first photographic processes. For over 150 years wet chemistry defined the photographic process and laid the foundations for new venues of visual communication. "Photography is a separate form of expression since it falls between two art forms," Phillippe Halsman, who rendered 101 of Life magazine's covers once noted, "it's not only trying to give us a visual impression of reality, like painting and graphic arts, but also to communicate and inform us the way writing does."

The image broadcast and interaction we enjoy today awaited computer-driven technology. It has put photography and image creation literally into the hands of anyone who could press a button on their phone. The

consequent ubiquitous imaging speaks to a rediscovered value of images for communication. The roots of this, in 40,000 year-old cave paintings, reach deep in our psyche. Out of respect for such power we are tasked to appreciate the difference between blithe camera-phone expression noise and a purposed command of the fundamental principles of a visual language expressed in a cultivated and meaningful fashion.

We are keepers of visual values; we are an open, helping, hand. Our students thus trained, regardless of their background, stand at the locus of a most dynamic trend in communication skilled to access the highest level.

3. Curriculum:

Please answer the following questions and/or insert your most recent curriculum review report (within the past 3 years) here. Curriculum Review Planning Checklist - Laney College
2015-2016

Name of the Discipline: PHOTO
Date of Report: September 2015
List Faculty Involved in Developing this Report: Michael Mejia, Joan Bobkoff, Michael Moya, Franklin Avery, Steve Lomba, Black Moon, Dean Freeman
Please complete this evaluation before your presentation date with the curriculum committee. We ask that you use the checklist below to let us know where you are in your curriculum updating and your departmental methods for analyzing and evaluating the contents of course and degree/certificate offerings. Let us know what methods you use to maintain the integrity of academic standards and achieve consistency within the instructional program?
Also, please use CurricuNet to review all courses taught in your department and any certificates or degrees offered. Use the dates for the Active courses (red) to check the date of last up date.
CTE courses should be updated every two years, and courses in other disciplines every three years. (Use additional pages as necessary)

Current Courses

Course Number	Course Name	Date of most recent update	In current catalog?	In State inventory?	In PROMT?	Are course SLOs and evaluation methods in C-net?	Are course SLO evaluation tools included in the COR assignment section?	Is this course part of a program?	NOTES: What will be done with this course, when and by whom?
10	Basic Photography	1/1/00	yes	yes	yes	no	no	yes	Two updates have been started. See note below.
20	Photojournalism I	10/3/14	yes	yes	yes	Yes	no	yes	Current—update due 2016
025	Looking at Images: History and Aesthetics of Photography	10/17/15	no	yes	yes	Yes	no	yes	Current
030A	Beginning Photographic Art and Design	4/19/13	yes	yes	yes	no	no	yes	Current—update due 2016
030B	Intermediate Photographic Art and Design	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
030C	Advanced Photographic Art and Design	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
031A	Photojournalism II	1/1/07	no	yes	no	no	no	yes	not in PROMPT
70	Introduction to Digital Photography	10/3/14	yes	yes	yes	yes	no	yes	Current—update due 2016
180	HDSLR Workflow for Digital Photography and Cinematography	9/16/11	yes	yes	no	yes	no	yes	Mike Moya will update
220A	Beginning Professional	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016

	Photography I								
220B	Beginning Professional Photography II	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
220C	Beginning Professional Photography III	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
220D	Beginning Professional Photography IV	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
230A	Intermediate Professional Photography I	4/19/13	yes	yes	Yes	yes	no	yes	Current—update due 2016
230B	Intermediate Professional Photography II	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
230C	Intermediate Professional Photography III	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
230D	Intermediate Professional Photography IV	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
240A	Introduction to Career Skills for Professional Photography	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
240B	Workplace Applications for Professional Photography	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
240C	Portfolio Development for Professional Photography	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
240D	Marketing, Promotion and Business Development for Photography	4/19/13	yes	yes	yes	yes	no	yes	Current—update due 2016
251	Special Projects Laboratory	1/1/96	yes	yes	yes	no	no	yes	Update begun and not submitted—see below.
801	HDSLR Workshop	9/16/11	no	no	no	yes	no	no	Only active in C-net Fee-based course

Active Programs

Name of Program	In State inventory?	In PROMT?	Are PLOs and evaluation methods in C-net?	Are all courses in the program current?	Can this program be completed more than 50% online?	NOTES: What will be done with this program, when and by whom?
PHOTOGRAPHY CA/A.A. DEGREE	yes	yes	yes	no	no	Chair Michael Mejia, the Photography Department Team, and Dean Sayavong will work to re-evaluate degree requirements

Course Proposals in Progress

Course Number	Course Name	Originator	Type of Proposal (update, reactivation or deactivation)	Date Submitted	Current Status	Are course SLOs and evaluation methods in C-net?	Are the course SLO evaluation tools included in the COR assignment section?	Are proposed changes based on assessment findings?	Part of a program?	NOTES: What will be done with this proposal, when and by whom?
182	Lighting Basics	Michael Moya	New Course	8/22/15	Approved by dept. chair 4/13/15, Waiting for AO/Library/Dean	yes	no	this is a new class	Yes	Moya will follow through
010	Basic Photography	Dean Freeman	Update		In originator's Build area, not yet submitted	no	no	this will be deleted?	Yes	This was a test
010	Basic Photography	Steve Lomba	Update		In originator's Build area, not yet submitted	no	no	updated as an institutional requirement	Yes	This is in progress
021	Photojournalism II	Joan Bobkoff	New Course		In originator's Build area, not yet submitted	no	no	Yes	Yes	Bobkoff will follow through
251	Special Projects	Steven Lomba	Update		In originator's Build area, not yet submitted	no	no	Anne Agard crafted SLOs for this	no	Lomba will follow through
? number not yet assigned	Digital Photography II	Joan Bobkoff	New Course		In originator's Build area, not yet submitted	no	no	new class	yes	Bobkoff will follow through

Program Proposals in Process

Name of Program	Originator	Type of proposal (update, reactivation or deletion)	Date submitted	Current Status	Are PLOs and evaluation methods in C-net?	Are all courses in the program current?	Can this program be completed more than 50% online?	NOTES: What will be done with this program proposal, when and by whom?
PHOTOGRAPHY A.A. DEGREE	Steve Lomba	Update	In originator's build area, not yet submitted.	In originator's build area, not yet submitted.	yes	no	no	Update started by Steve Lomba and I've put it in Michael Mejia's name— A.A.

- Have all of your course outlines of record been updated or deactivated in the past three years? If not, list the courses that still need updating and specify when your department will update each one, within the next three years.

The courses in need of update appear in the graph below:

Course Number	Course Name	Date of most recent update	NOTES: What will be done with this course, when and by whom?
10	Basic Photography	1/1/00	Two updates have been started. One was used for rehearsal purposes and will be deleted. The second will be completed by Steve Lomba by 5/16.
031A	Photojournalism II	1/1/07	Currently in update by Joan Bobkoff and will be complete by 5/16.
180	HDSLR Workflow for Digital Photography and Cinematography	9/16/11	Mike Moya will update by 5/16. Will complete update by 5/16.
251	Special Projects Laboratory	1/1/96	Update begun and not submitted. Will be completed by Steve Lomba by 5/16
801	HDSLR Workshop	9/16/11	Only active in C-net Was a Fee-based course. It will be deleted.

- What are the discipline, department or program of study plans for curriculum improvement (i.e., courses or programs to be developed, enhanced, or deactivated)?

Strengthening the Emphasis on Digital Management:

Digital management is key to the learning loop of intake, synthesis, expression, feedback and re-synthesis. As a culture were are learning the digital value of that facility. As a technologically-based discipline we are in a position to embrace that modality. With the upsurge in demand for a Digital approach to imaging we have developed a next step after Introduction to Digital Photography (Photo 70) with a working title of Digital Photography II (unnumbered at this time). This will reinforce and further develop Digital management and enrichment skills to better prepare students for the more advanced classes. The absence of these foundational skills, further exercised in service of image production, undermine not only individual success but the success of an entire class as unprepared students are a marked encumbrance.

Developing the Image Culture

We cannot limit ourselves to the simply technical. It must be remembered that the tech part of the equation serves to access and express internal content. So an important part of our educational task, that part that binds many photographers to the humanities and a sense of social place, must address the content of images and what they say.

Photojournalism II (Photo 021) is being updated. Building upon Photojournalism 1 (Photo 020) it prepares students for transfer to California State Universities in Photojournalism and for Photojournalism vocational requirements.

Photo 25, Looking at Images: History and Aesthetics of Photography, has been developed for Spring 2016. It serves to express the lexicon of images and image understanding, in service of shaping images past simple technical craft and enriching their expression of themes and other content.

Developing the Expansion of Digital Imaging

Lighting Basics (Photo 182) is being developed in conjunction with the Media Department. It addresses supporting the variety of lighting needs experienced by still photography and video, an emerging market now accessible to still photographers with current DSLR cameras.

Supporting the Advanced and Entry Level Student

Special Projects (Photo 251) is being updated. New SLOs have been crafted for this very flexible course.

Basic Photography (Photo10) is being updated to include SLOs as a part of an institutional requirement for review?

- Please list your degrees and/or certificates. Can any of these degrees and/or certificates be completed through Distance Education (50% or more of the course online)? Which degree or certificate?

Our certificate is expressed as an AA degree. These cannot be completed through Distance Education.

4. Assessment:

- How does your discipline, department or program ensure that students are aware of the learning outcomes of the courses and instructional programs in which they are enrolled? Where are your discipline, department or program course and program SLOs published?

The Photography Department ensures that students are aware of learning outcomes of the courses and instructional programs in which they are enrolled through several organs. Our department program course

descriptions are elaborated in the 2015 – 2017 Laney College Catalog on pages 359 – 363, and through online enrollment. Many individual course syllabi are accessible through online enrollment at our website:

<http://www.laney.edu/wp/photography/>

In addition all Syllabi and SLOs are provided directly to students through individual courses.

- Insert evidence of the approval status for all SLOs for every course offered in your department. Note that if the course has been updated through CurricUNET in 2007 or later, SLOs have been approved. Course approval dates can be found in the CurricUNET Report August 2015 file. Use the toggles at the column headings to choose your cluster or department, select the boxes for your area, and copy/paste below. The second tab shows the key to cluster abbreviations.

<Copy/paste here> Excel formatting does not conform [See Photo_Curricunet_August_15](#)

To answer the following questions, please review either your “At-a -Glance” report generated from **TaskStream**, or your Laney Assessment Spreadsheet. Answer the questions below, and attach the report (save it with your area’s information and include it when you turn in your Program Review).

See: [Photo_At-a-Glance-Report](#) attached.

Assessment of the entire Photo Department Curriculum is in process. It is scheduled for completion in 5/16.

- Briefly describe at least three of the **most significant changes/improvements** your discipline, department or program made in the past three years as a response to course and program assessment results. Please state the course number or program name and year of assessment for each example. Attach as evidence your [Photo_Laney Assessment Spreadsheet](#) or TaskStream “Status Report” for the courses in your examples.
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- See: [Photo_Laney Assessment Spreadsheet](#)

Improvement 1. Photo 220, Assessment 2013: Outcome #1- Camera Operations. Concentrating on a weekly review of camera fundamentals, and applying these basics to class time exercises, has made a change in the class performance.

Improvement 2. Photo 230, Assessment 2014: Outcome #2- Lighting Techniques. We noticed that most of the class were not meeting assignment deadlines and following assignment instructions. We restructured the current syllabus so each weekly class started with discussions on ideas and pre-planning.

Improvement 3. Photo 180, Assessment 2014: Outcome #1- DSLR Proficiency. Due to the range of skills in videography, finding a suitable assessment to measure each student's proficiency has become a challenge.

- Briefly describe three of the **most significant examples** of your discipline, department or program plans for course and /or program level improvement for the next three years as result of what you learned during the assessment process. Please state the course number or program name and attach the relevant data from your Laney Assessment Spreadsheet or the TaskStream report “Assessment Findings and Action Plan” section for each example.

Plan1. Photo 220, Assessment 2013: Outcome #1- Camera Operations. Using more lab time for demonstration with various photography assignments, how to use proper lighting, and attending to proper exposure has greatly

improved the classes abilities. Establishing weekly class time to shoot and process images has changed the level of each student's assignment success.

Plan 2. This semester each class starts with Q&A and a lighting style tutorial. Spending more lab time with the basics of lighting has greatly improved the class overall with their lighting applications.

Plan 3. Spring 2015. During the 1st lab students will informally shoot a simple project. We will keep track of how many lab teams overexpose or underexpose video by more than 2 stops. We will verbally point the facts out to students and keep track of how many settings are accurate and how many are far off. We will do the same with a lab assignment at the end of the semester and compare the results. Expectation that the second survey will be much improved.

- Describe how assessment results for Distance Education courses and/or programs compare to the results for the corresponding face-to-face classes.

Not applicable

- Describe assessment results for courses with multiple sections. Are there similar results in each section?

All courses in the Pro Photography Program have 4 levels. Each level is concurrent and each level has assignments related to the current syllabus. These levels are structured in tiers. As the students advance to the next level they readily retain the course content. Further assessment for the program will be completed by 5/16.

- Describe your discipline, department or program participation in assessment of institutional level outcomes (ILOs).

Laney College Institutional Learning Outcomes (ILOs)

Communication

Students will effectively express and exchange ideas through various modes of communication.

Photography is a sophisticated visual means of communication. Photojournalism integrates the narrative text modality.

Critical Thinking and Problem Solving

Students will be able to think critically and solve problems by identifying relevant information, evaluating alternatives, synthesizing findings and implementing effective solutions.

Photography labs and assignments all require critical thinking and problem solving.

Career Technical Education

Students will demonstrate technical skills in keeping with the demands of their field of study.

Our department is founded in the technical application of our skills expressed by working professionals as instructors. In order to stay current with industry practices we stress and maintain the current technology vital for a professional career as a photographer.

Global Awareness, Ethics and Civic Responsibility

Students will be prepared to practice community engagement that addresses one or more of the following: environmental responsibility, social justice and cultural diversity.

Our focus is on teaching students how to express themselves in order to earn a living and to satisfy their personal need for expression and communication. We inform our students that photography is a powerful tool of persuasion and can be used in advertising, social commentary, and documentary efforts. We believe that photography offers special and powerful alternatives to the written word.

Personal and Professional Development

Students will develop their knowledge, skills and abilities for personal and/or professional growth, health and well being.

Emotional growth and health are an outcome of making creative statements. Just as the written word is used to develop a voice, the shaping of imaging skills establishes vision. Both express a point of view in the context of a community.

- How are your course and/or program level outcomes aligned with the institutional level outcomes? Please describe and attach either your Laney Assessment Spreadsheet or “Goal Alignment Summary” report from TaskStream.

See: Photo_Goal-Alignment-Summary Photo

By emphasizing technical skills and aesthetics we prepare our students for the working industry and align with the ILOs. This evidence is addressed above.

5. Instruction:

- Describe effective and innovative strategies used by faculty to involve students in the learning process.
 1. Hands-on instruction is most effective. Get them up and working in the studio.
 2. Get them in groups working together on light set-ups with a student group leader.
 3. In classroom situations, breaking up the large group into small groups for discussion works better than discussions with the entire class.
 4. Addressing the stress of the learning process; managing stress, confusion, lapses in thought, blocks.
- How has new technology been used by the discipline, department or program to improve student learning?
 1. Flipping the classroom techniques: Online homework assignments & then discussions on the topics the homework covered.
 2. Get students in a digital lab situation to search for more examples of the type of work we are discussing in the classroom while the class is actually going on. This builds online research skills and helps boost students' confidence in their ability to learn technical skills on their own.

3. Show students each others' images, even in beginning classes. Get everyone to discuss the work, if possible.

4. Diminish the amount of time the instructor stands in front of a class lecturing!

- How does the discipline, department, or program maintain the integrity and consistency of academic standards with **all methods of delivery**, including face -o-face, hybrid, and Distance Education courses?

The dynamic group of creative instructors made up of skilled, seasoned academics and working professionals find common cause in the success of our charges. Academic discipline and business-based demands find synergy in a combination of staff discussion, shared labs, and internet communication creating a Photo Department culture of shared values and methods. The special features of addressing a challenged community are fertile ground for discussion and solution.

- How do you ensure that Distance Education classes have the same level of rigor as the corresponding face-to-face classes?

Not applicable

- Briefly discuss the enrollment trends of your discipline, department or program. Include the following:
Overall enrollment trends in the past three years.

Course	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
PHOTO 10 - BASIC PHOTOGRAPHY	85	83	16	60	99	10	62	91
PHOTO 180 - HD SLR WORKFLOW					15		9	14
PHOTO 20 - PHOTOJOURNALISM I	17			21			7	
PHOTO 220A - BEG PROFES PHOTO	31	28		23	17		17	27
PHOTO 220B - BEG PROFES PHOTO	9	12		6	14		4	8
PHOTO 220C - BEG PROFES PHOTO	2	7		2	9		3	4
PHOTO 220D - BEG PROFES PHOTO	3	3		4	1		6	2
PHOTO 230A - INT PROFES PHOTO	5	5		2	6		11	3
PHOTO 230B - INT PROFES PHOTO	2	3		3	3		6	2
PHOTO 230C - INT PROFES PHOTO	1	0		0	3		1	2
PHOTO 230D - INT PROFES PHOTO	1	3		0	1		1	1
PHOTO 240A - ADV PROFES PHOTO	4	2		3	3		6	6
PHOTO 240B - ADV PROFES PHOTO	1	1		1	2		1	7
PHOTO 240C - ADV PROFES PHOTO	1	0		2	1		4	1
PHOTO 240D - ADV PROFES PHOTO	1	2		0	2		1	1
PHOTO 251 - SPECIAL PROJECTS LAB	11	5		6	7		7	8
PHOTO 30A - PHOTO ART AND DESIGN	31	20		12	19		14	20
PHOTO 30B - PHOTO ART AND DESIGN	1	3		2	6		3	3
PHOTO 30C - PHOTO ART AND DESIGN	2	2		1	0		0	1
PHOTO 31A - PHOTOJOURNALISM II	3			3			2	
PHOTO 31B - PHOTOJOURNALISM II	1			1			0	

PHOTO 70 - INTRO TO DIGITAL PHOTOGRAPHY	27	33	20	31	56	22	27	56
Grand Total	239	212	36	183	264	32	192	257

Enrollment has remained fairly steady within a few percentile overall. Entry-level courses, such as Photo 10 (Basic) and Photo 70 (Introduction to Digital), show steady attendance. The professional courses are showing a tendency to populate the most advanced course, Photo 240. These trends remain steady now in the Fall of 2015.

An explanation of student demand (or lack thereof) for specific courses.

The evolution of digital technological prominence presents a demand confounded by our gateway. Entry-level requirements are critical. From the inception of Photo 70 (Introduction to Digital Photography) in Fall 2009 student participation has steadily risen from 71 pupils in the 2010 academic year to 98 in 2015. This increase occurs in spite of the AA requirement for Photo 10 (Basic: film) in a department that predominantly expresses its craft in the classroom, in outreach, in Public Relations, and in support of other Laney departments in the digital modality. While none of our other courses show this level of growth and interest Photo 70, and subsequent digital courses (i.e. Digital Photography II, now in development) does not enjoy the administrative support it deserves from the definition of AA degree requirements, to the counselors office and former department leadership.

There is a notable fall off from the attendance of entry-level courses onto the more advanced courses. It has been suggested that an absence of courses following the most entry-level courses give aspiring students no place to reside and develop the newfound skills. The next tier of classes are titled “Professional” Photography, and some think this is daunting and off-putting in and of itself. The numbers we are provided tend pool in a curious fashion; they represent totals in a concurrent program without isolating into the individual Professional classes. Further, not revealed in the data but by comprehensive observation, there is a tendency to skip over the 220 and 230 Pro classes into the experientially-rich 240 class. This has been the cause for much discussion concerning content, style, and the absence of strong and simple fundamentals in 220 that, *de facto*, is an Intermediate class but not allowed to be so. Photo 220, once succeeded, allows more advanced classes to flow forward with an enriching experience unencumbered by remedial needs. The most advanced students, those with the greatest innate drive and skill, can then enjoy the benefit of the 230 & 240 experience.

The absence of a supportive spirit within the department energizing it to move forward. Staff isolation is devoid of constructive connections. A supportive drive and a matrix of support for the promotion of the department in itself, and the other classes that it provides, is missing. Aspiring students see no place to go that holds promise except 240.

- Productivity for the discipline, department, or program compared to the college productivity rate.

CAMPUS	Laney
SUBJECT	PHOTO

Productivity	Term								2015 SPRING
		2012 FALL	2013 SPRING	2013 SUMMER	2013 FALL	2014 SPRING	2014 SUMMER	2014 FALL	
Total		9.76	9.68	10.89	8.41	10.23	9.46	7.59	9.79

Productivity	Term								
	2012 SUMMER	2012 FALL	2013 SPRING	2013 SUMMER	2013 FALL	2014 SPRING	2014 SUMMER	2014 FALL	2015 SPRING
Total	16.76	17.63	17.41	16.40	16.53	16.48	15.05	15.40	15.41

The productivity rate for the photo department is below the college average. CTE programs by nature succeed at a different level due to different kinds of market pressures and their place in the matriculation of students' lives. These programs do not contain the potential for transfer to further institutions demanding their successful accomplishment for progress to the next level, robbing them of a drive that promotes more success. Further, the vocational nature of this skill will often pull students out of the program as they find work; this is common in many of the CTE programs. In addition, as student skills and awareness of craft improve the department can be seen as not fulfilling needs and desires residing in technical skill and image content. This leaves the student not as deeply embedded in the program.

- Salient factors, if known, affecting the enrollment and productivity trends you mention above.

It has been suggested that requiring Photo 10 (Basic Photo: film) as a requirement for the Photography Certificate, has discouraged people from entering the program and limited the attendance in Photo 70 (Intro to Digital Photography) undermining the whole program.

Consider that there are 3 sections of Photo 10 (Basic: Film) and 2 sections of Photo 70 (Intro Digital) which runs contrary to the burgeoning and predominant interest in digital imaging. All Photo 30 (Art & Design) critiques are performed digitally. All Photo 20 & 21 (Photojournalism) classes are performed in digital media. The HD/SLR program, digital video, is all digital. Practically all labs and demos in the Pro courses 220, 230, and 240 are conducted with digital cameras. Demos for Public Relations purposes and services provided for other departments such as Culinary, Cosmetology, or Carpentry/Wood Technology, are conducted with digital equipment. Special public relations events designed to develop interest in the department through fashion shoots or portrait shoots are all done digitally. And finally, film users in the Pro Photo sections of 220, 230, and 240 represent approximately 10% of the students.

If 150 entry-level students are required to study film but fewer than 5 reach further into the real strength of our program then we are failing not only the needs of the students but our own department.

While we do support some *excellent* Black and White film devotees they tend to be longstanding utilizers of the Photo Department darkroom and number less than 6. Black & White film needs to be supported but not at the expense of the entire program. New programmatic ways must be found to support film but not at the cost of the entire program.

We cannot limit ourselves to the simply technical.

While the tech part of the instructional equation is required to access and express a facility for image capture the part that binds many photographers is in the visual message. Securing students with an aesthetic, a sense of the humanities, and a sense of social place demands that we address the content of images, what they say, and define a culture of imaging.

To that end:

Photojournalism II (Photo 021) is being updated. It builds upon Photojournalism 1 (Photo 020) preparing students for transfer to California State Universities in Photojournalism and for Photojournalism vocational requirements.

Photo 25, Looking at Images: History and Aesthetics of Photography, has been developed for Spring 2016. It serves to express the lexicon of images and image understanding, in service of shaping images past simple technical craft and enriching their expression of themes and other content.

Photo 30, Art & Design, needs promotion into other time slots. Limited offering so this class exclude interested photographers who have work during the day.

- Are courses scheduled in a manner that meets student needs and demands? How do you know?

Key classes are not offered at times convenient to all students. We fail to meet student needs in that Art and Design (a degree and certificate requirement) is only offered in the morning, limiting the possibility for an evening-only student to obtain a degree or certificate. As it is a repeatable class (30a, B and C) we cannot alternate from morning to evening by semester. Photojournalism is only offered once a year rather than every semester, forcing those interested in deep learning to spend 1½ years rather than just 1 to obtain the knowledge we offer. As a further complication Photojournalism is offered only in the evening, creating the same barrier to certificate/degree success mentioned above. We have been limited in our ability to offer these classes to all our students by budget constraints.

In general the afternoon classes are harder to fill. Instructors of our Fall & Spring Photo 220 course have suggested that the Saturday attendance has fallen drastically in the last 2 years and remark that evening sections are more well-attended. This may suggest a shift in the use of personal time for our students.

- Recommendations and priorities.

Reevaluation class requirements for the AA degree and including the Introduction to Digital Photo class as a requirement is a good first step. This can redirect our students to a predominant and essential approach to photography.

Reinforcement of the newly acquired entry-level skills through exposure to additional digital classes. It is unrealistic to expect that a lesson once taught is retained on its own. This gives staying power to a fledglings' technical facility. The addition of a subsequent digital class, Digital Photography II (now in development) should go a long way to that function.

Recognizing the value of Professional Photography 220 as foundational.

A simplified intermediate nature of 220 brings solid fundamental value and coalesces a variety of students at that point. This strengthens the intermediate student preparing them for the more complex skills and techniques further along in the program.

A bridge to the professional level.

For the degree-oriented, or those seeking to be a working photographer, the transitional steps suggested above act as a bridge to the more Advanced (230) and Professional (240) level classes. These courses are the appropriate venue for broader and more dynamic technical and creative challenges.

Establish and enrich the ambient image lexicon. Imbuing the student with the image culture, its values, meaningful visual content, and a sense of photography's place and function, embeds the student in continuum

of image creators and the Photography Department. This fosters identity. Varying the availability of the Art & Design course, the introduction of the new Looking at Images: the History and Aesthetics of Photography, and the promotion of both Photojournalism I and Photojournalism II classes will do much to develop interest, enrichment, and the idea of a photographers place in the real world. The culturally oriented classes prepare students for the entrance into the more advanced classes. The body of image content brings a more substantial sense of purpose and strengthens the vocational application.

6. Student Success (Version 4 adds:) and Student Equity

- Describe course completion rates (*% of students that earned a grade “C” or better or “Credit”*) in the discipline, department, or program for the past three years. Please list each course separately. How do the discipline, department, or program course completion rates compare to the college course completion standard?

College course completion standard. See graph below:

	2012 Summer	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
Success%	74.07%	68.72%	66.34%	73.40%	66.34%	67.98%	72.79%	68.95%	69.11%

Department/course completion rate. See graph below:

Course	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
PHOTO 10 - BASIC PHOTOGRAPHY	44.59%	36.14%	56.25%	26.67%	27.27%	40.00%	50.00%	38.46%
PHOTO 180 - HD SLR WORKFLOW	NA	NA	NA	NA	73.33%	NA	44.44%	57.14%
PHOTO 20 - PHOTOJOURNALISM I	68.75%	NA	NA	19.05%	NA	NA	100.00%	NA
PHOTO 220A - BEG PROFES PHOTO	47.37%	57.89%	NA	47.06%	57.14%	NA	53.85%	60.00%
PHOTO 220B - BEG PROFES PHOTO	71.43%	72.73%	NA	83.33%	69.23%	NA	100.00%	42.86%
PHOTO 220C - BEG PROFES PHOTO	0.00%	80.00%	NA	100.00%	100.00%	NA	50.00%	75.00%
PHOTO 220D - BEG PROFES PHOTO	0.00%	100.00%	NA	100.00%	100.00%	NA	75.00%	100.00%
PHOTO 230A - INT PROFES PHOTO	75.00%	50.00%	NA	100.00%	75.00%	NA	81.82%	66.67%
PHOTO 230B - INT PROFES PHOTO	100.00%	66.67%	NA	100.00%	50.00%	NA	83.33%	50.00%
PHOTO 230C - INT PROFES PHOTO	100.00%	NA	NA	NA	66.67%	NA	100.00%	100.00%
PHOTO 230D - INT PROFES PHOTO	100.00%	100.00%	NA	NA	0.00%	NA	100.00%	100.00%
PHOTO 240A - ADV PROFES PHOTO	75.00%	100.00%	NA	100.00%	100.00%	NA	50.00%	100.00%
PHOTO 240B - ADV PROFES PHOTO	0.00%	100.00%	NA	100.00%	100.00%	NA	100.00%	100.00%
PHOTO 240C - ADV PROFES PHOTO	100.00%	NA	NA	100.00%	100.00%	NA	100.00%	100.00%
PHOTO 240D - ADV PROFES PHOTO	100.00%	100.00%	NA	NA	100.00%	NA	100.00%	100.00%
PHOTO 251 - SPECIAL PROJECTS LAB	81.82%	0.00%	NA	83.33%	85.71%	NA	71.43%	100.00%
PHOTO 30A - PHOTO ART AND DESIGN	37.93%	40.00%	NA	66.67%	47.37%	NA	57.14%	50.00%
PHOTO 30B - PHOTO ART AND DESIGN	100.00%	33.33%	NA	0.00%	83.33%	NA	66.67%	33.33%
PHOTO 30C - PHOTO ART AND DESIGN	50.00%	100.00%	NA	0.00%	NA	NA	NA	100.00%
PHOTO 31A - PHOTOJOURNALISM II	66.67%	NA	NA	66.67%	NA	NA	100.00%	NA
PHOTO 31B - PHOTOJOURNALISM II	0.00%	NA	NA	100.00%	NA	NA	NA	NA
PHOTO 70 - INTRO TO DIGITAL PHOTOGRAPHY	72.00%	54.55%	60.00%	41.94%	53.57%	54.55%	40.74%	53.57%

Grand Total	54.41%	48.44%	58.33%	43.35%	50.00%	50.00%	59.24%	53.06%
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Discussion:

More solid success rates are apparent in the professional classes. This is a likely indication of the dedication of the student at that point. These coarse percentages absent tangible numeric volumes beg interpretation especially in courses with concurrency. In the overall they are statistically consistent within a margin of error.

- Are there differences in the course completion rates when disaggregated by age, gender, ethnicity or special population (current or former foster youth, students with disabilities, low income students, Veterans)? If so, please describe.

College course completion standard. See below:

CAMPUS	Laney
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Success%	Term								
	2012 Summer	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
Total	74.07%	68.72%	66.34%	73.40%	66.34%	67.98%	72.79%	68.95%	69.11%

Department/discipline course completion rates. See below:

CAMPUS	Laney
SUBJECT	PHOTO

Success%	Term							
	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
Total	54.41%	48.44%	58.33%	43.35%	50.00%	50.00%	59.24%	53.06%

CTE programs by nature succeed at a different level.

The completion rate for the photo department is below the college average. This is due to different kinds of market pressures and their place in the matriculation of students. These programs do not enjoy the potential for transfer to further institutions demanding their successful accomplishment for progress to the next level. The real-time vocational nature of skills will often pull students out of the program as they find work in their field with their extant vocational skills. This is common in many of the CTE programs. In addition, as student skills and awareness of craft improve the department can be seen as not fulfilling their needs and desires. This leaves the student not as deeply embedded in the program.

By Age:

CAMPUS	Laney
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Success	Term								
	2012 Summer	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
Age									

Under 16	94.91%	97.59%	99.47%	93.17%	97.41%	98.91%	86.29%	95.21%	97.56%
16-18	83.06%	71.79%	69.41%	84.11%	67.54%	69.07%	81.99%	69.17%	72.23%
19-24	73.90%	63.97%	62.00%	72.96%	63.00%	65.09%	73.85%	65.98%	66.08%
25-29	70.26%	68.51%	67.57%	67.87%	65.80%	68.29%	70.09%	68.33%	68.77%
30-34	68.02%	72.74%	69.99%	72.64%	68.70%	69.16%	68.46%	70.99%	70.14%
35-54	70.73%	73.76%	70.18%	70.66%	70.19%	71.14%	67.49%	73.65%	73.49%
55-64	73.03%	72.34%	67.05%	70.04%	67.15%	68.54%	65.84%	68.58%	69.90%
65 & Above	79.55%	77.30%	73.54%	72.73%	76.90%	77.39%	72.37%	74.84%	76.12%
Grand Total	74.07%	68.72%	66.34%	73.40%	66.34%	67.98%	72.79%	68.95%	69.11%

Completion rates across the board are fairly consistent over time.

Completion rates are higher in our younger pre-college age students perhaps revealing the special motivations and potentials of High School age students seeking the influence of higher education. Summer sessions are higher; anecdotal information suggests a more purposed student. With few exceptions statistics are fairly even across age parameters.

By Gender:

CAMPUS	Laney
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Success	Term								
	2012 Summer	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
Female	73.45%	69.14%	67.36%	71.53%	67.49%	68.85%	71.52%	69.88%	69.34%
Male	75.84%	68.38%	65.28%	75.93%	65.34%	67.37%	74.40%	67.84%	68.66%
Unknown	61.90%	67.38%	65.48%	69.63%	63.86%	64.21%	68.45%	70.48%	73.99%
Grand Total	74.07%	68.72%	66.34%	73.40%	66.34%	67.98%	72.79%	68.95%	69.11%

Completion rates remain even over time.

Summer sessions are higher, with no significant difference due to gender.

By Ethnicity

CAMPUS	Laney
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Success	Term								
	2012 Summer	2012 Fall	2013 Spring	2013 Summer	2013 Fall	2014 Spring	2014 Summer	2014 Fall	2015 Spring
American Indian/Alaskan Native	62.50%	54.69%	59.38%	68.75%	53.13%	62.50%	90.00%	66.67%	73.56%
Asian	83.79%	77.83%	76.63%	83.83%	77.50%	77.93%	82.04%	79.45%	79.21%
Black/African American	63.31%	57.42%	53.46%	63.32%	55.87%	58.18%	62.79%	58.39%	58.48%
Filipino	74.44%	67.71%	72.61%	72.22%	64.31%	69.98%	75.00%	73.84%	72.22%
Hispanic	72.06%	67.34%	66.70%	69.00%	62.79%	63.73%	68.95%	65.01%	66.51%
Multiple	73.14%	64.93%	63.01%	71.00%	63.00%	64.31%	72.53%	67.45%	65.28%
Other Non white	65.52%	78.79%	69.86%	36.36%	71.74%	64.29%	50.00%	68.42%	81.82%
Pacific Islander	66.22%	63.90%	62.94%	64.79%	55.22%	64.77%	72.41%	63.95%	64.71%
Unknown/Non Respondent	78.40%	73.17%	69.78%	77.04%	70.95%	70.47%	68.07%	70.41%	70.33%
White Non Hispanic	78.28%	75.88%	73.63%	80.75%	72.59%	75.08%	80.47%	74.82%	75.06%

Grand Total	74.07%	68.72%	66.34%	73.40%	66.34%	67.98%	72.79%	68.95%	69.11%
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Completion rates remain even over time.

Summer sessions are higher. Significant differences due to Ethnicity are revealed where Asians tend to have higher completion rates and Black/African-Americans and American Indian/Alaskan Natives demonstrating lower completion rates.

Not Applicable

- Describe course completion rates in the department **for Distance Education** courses (100% online) for the past three years. Please list each course separately. How do the department’s Distance Education course completion rates compare to the college course completion standard?

course completion standard _____

Please insert the data chart here or complete the section below.

Department/discipline Distance Education (100% online) course completion rates:

Course 1. _____ rate _____
 (course name and number)

Course 2. _____ rate _____
 (course name and number)

Course 3. _____ rate _____
 (course name and number)

Course 4. _____ rate _____
 (course name and number)

ETC.

Discussion:

Not Applicable

- Describe course completion rates in the department **for Hybrid** courses (less than 100% online) for the past three years. Please list each course separately. How do the department’s Hybrid course completion rates compare to the college course completion standard?

College course completion standard _____

Please insert the data chart here or complete the section below.

Department/discipline Hybrid course completion rates:

Course 1. _____
(course name and number) rate _____

Course 2. . _____
(course name and number) rate _____

Course 3. . _____
(course name and number) rate _____

Course 4. . _____
(course name and number) rate _____

ETC.

Discussion:

Not Applicable

- Are there differences in course completion rates between face to face and Distance Education/hybrid courses? If so, how does the discipline, department or program deal with this situation?
- How do you assess the overall effectiveness of Distance Education course?
- Describe the discipline, department, or program retention rates (After the first census, the percent of students earning any grade but a “W” in a course or series of courses). for the past three years. How does the discipline, department, or program retention rate compare to the college retention standard?

College retention standard _____

Discipline, department, or program retention rates

Year 1. _____

Year 2. . _____

Year 3. . _____

Discussion:

- What has the discipline, department, or program done to improve course completion and retention rates? What is planned for the next three years?

Instructors are in frequent discussions about embracing students at their individual levels. Adaptability to a variety of lifestyles and cultural demands, tolerance, and an understanding of individual learning styles is a constant topic of interest in the instructional cadre.

Build strong foundations and layers of instruction through a systematic curricular progression.

This will shape completion for increased success. Infill of image-culture content through courses such as Photo 20 & 21 (Photo Journalism), Photo 25 (History and Aesthetics), and Photo 30 (Art & Design) will flesh-out the bone of a tech-oriented curriculum.

With the support of the administration through funding of technological systems for processing imagery, students will be more deeply bound to the Photo Department and remain longer in the program feeling thus supported. Instructors performing public relations outreach into the community and pursuing external financial support will build the presence and reputation of the Photography Department, providing a sense of place and identity for the adherence of students to completion.

Increasing student internship opportunities, revitalizing our advisory board, and sponsoring visiting artist lectures and interview presentations will expand our integration with the wider community and its value to students. In addition we will increase our emphasis on the practical business and marketing skills critical for professional photographers. This builds identity and buy-in.

What has the discipline, department, or program done to improve the number of degrees and certificates awarded? Include the number of degrees and certificates awarded by year, for the past three years. What is planned for the next three years?

Photography (AS) 1 in 2014-2015
Photography (AA) 2 in 2014-2015

No further data available through BI.

We are reevaluating the requirements for the AA degree.

The gradual development of photography into a digital technology-dependent medium has demonstrated a need to restructure our degree requirements. By bringing extant digital classes, such as Photo 30 (Intro to Digital Photography) into the degree rubric we better serve our students with a degree that has value in the real world. The addition of subsequent digital classes, Digital Photography II (now in development) should go a long way to that function.

We are enriching the imaging culture presence within the degree. The introduction of the new Photo 25 (Looking at Images: the History and Aesthetics of Photography) and its body of image content brings a more substantial sense of purpose. The promotion of both Photojournalism I and Photojournalism II classes will do much add value to the degree in the real world.

7. Human, Technological, and Physical Resources (including equipment and facilities):

- Describe your current level of staff, including full-time and part-time faculty, classified staff, and other categories of employment.

Full-time faculty headcount _____1_____

Part-time faculty headcount _____5_____

Total FTEF faculty for the discipline, department, or program _____3.1_____

Full-time/part-time faculty ratio _____5/1_____

Classified staff headcount _____1_____

- Describe your current utilization of facilities and equipment.

We are in dire need of a Digital Lab with computers to manage 24 students. Photojournalism I and II as well as Introduction to Digital Photography and its subsequent digital class, Digital Photography II now in development, far exceed our limited extant computer resources and must be held in other parts of the campus.

Our Boyd Computer Room is far too small and poorly equipped for our purposes. It contains 4 large-screen iMacs but quickly inundated with six people in it. The room sees frequent use with the smaller advanced classes for importing, processing, and exporting digital files and for critiques and computer demonstrations. The room is also crowded by poorly placed equipment: a scanner, and 2 printers, one for office use and one for color prints. The Fantasy Computer room down the hall contains 4 large-screen iMacs. Managing classes with a minimum required population 18 in this setting is impossible. We are forced to more remote parts of the campus with the required computers but absent the required projection systems needed to express quality image content in any meaningful size or character.

HDSLR is also held in a different part of campus due to video demands but the courses alliance with the Media department makes conformance practical in support of shared interest.

Security for, and access to, our valuable equipment is exceedingly poor.

A series of burglaries in 2014 set us back considerably in terms of our camera stock. **We have been awaiting proper safes and a camera security system for nearly a year and a half.** Our most valuable equipment, cameras, flash units, and lenses are stored in padlocked cabinets behind locked doors in the defunct Color Utility Room. Our former main equipment storage area, where our Instructional Aid has made a small workstation for her duties, has open space awaiting the safes we have been expecting for a year and a half. The room largely serves darkroom needs, stores film cameras and tripods, and other supplies. Several large filing cabinets and lockers for Staff use, also occupy the space. This is a management issue for our Instructional Aid.

We use the studio extensively for all the Pro class labs and demonstrations.

We also use the adjacent lecture room, housing 30 desks and a screen where a digital projector can show images as a studio part of the time. We move 30 desks into the Gallery area. Both areas have banks of windows running the eastern length producing wonderful available light and can be darkened with heavy blackout curtains.

Electrical support in the studio is inadequate.

Several circuits are dead and, as we depend upon electricity to run all forms of our lights it undermines the student experience and is a safety hazard.

A balky folding partition hanging from a track across the waist of the identically-sized, 30 ft. x 30 ft., rooms creating separation. This is frequently broken or hazardous to operate.

The studio is additionally used for some of the less studio-oriented classes, such as Photojournalism and Introduction to Digital Photography, where more controlled or equipment-oriented conditions benefit the demonstration of principles. This is much in the fashion of a field trip.

Studio equipment storage is distributed in 5 different locations.

The Studio space is supported by two storage rooms immediately connected to the space that house lighting equipment and stands. More storage is found outside the Studio space off of the Gallery and down the hall in the Dark Room area. Studio wall space is used to store hanging rolls of seamless paper but is limited. This forces a messy, hazardous, rambling storage of other backdrops. Large and heavy solid backgrounds, 4 x,8 ft. in size, are leaned against the wall. This is a management issue for our Instructional Aid.

Darkrooms in dire need of re-plumbing, the sinks need recoating, and the print washer needs to be replaced. This was reported in the 2014 program review. Chronic leakage of plumbing, sinks and washer routinely shut down the darkroom, sometimes for several weeks, as it becomes a safety issue. The hot/cold water mixing valves in all the sink rooms function poorly, if at all making chemical photography more of a challenge than usual. This is a management issue for our Instructional Aid.

There are morning classes seven days a week, and evening classes run Mondays through Thursdays. On Mondays, Tuesdays, Wednesdays, Fridays, Saturdays and Sundays the lab is open for student use. The aforementioned closures halt instruction and undermine the student experience. Our darkroom and surrounding film processing rooms are utilized by the Photo10 Basic classes and film users in the advanced classes. The most pronounced use of this aspect of our plant comes with the presence of advanced students, often working in special projects, for some very elegant processing and printing.

Over the last few years the Gallery has become a rich display area. It is a constant demonstration of the fruits of our efforts. This semester we have taken advantage of the public relations value of the gallery. We are bringing work into Gallery from students and former students to demonstrate the breath of our presence in the community. Some of the art that will be displaced will find its way into a variety of places within the campus. It is hoped that this broadcast will help to shape our identity on the campus. Importantly, the Gallery it will include a much wider range of contributions promoting more primary and introductory aspects of our program. We believe that is engagement will help to bind students to the department. The Gallery/Entrance Area is used, of course, as a waiting room. This is a management issue for our Instructional Aid.

The office near the entrance, a marginally useful room not conducive to more than one user at a time, serves as the staff workroom. It contains one computer, an office printer, shelving, narrow desk surfaces, and file cabinets. Another computer is needed as well as new chairs. Over time it has become a repository for old books and cameras and the detritus needs to be stored somewhere else.

The current physical resources of the department have not been well maintained. The studio, mini lab and equipment room have suffer from ceiling leaks, the attendant repairs yet to be tested by normal rainfall. The backdrop system in the studio needs to be hung from the ceiling and a ceiling mount for the digital projector must be obtained and installed in the lecture room. This is a management issue for our Instructional Aid.

Numerous small film and chemistry processing rooms are no longer used. As the technology for the execution of photography has changed the utility of these rooms is much reduced. They might be repurposed.

- What are your key **staffing needs** for the next three years? Why? Please provide evidence to support your request such as assessment data, student success data, enrollment data, recommendations from your advisory committee, changes in certification requirements, and/or other factors.

Key staffing needs demand a re-assignment of contemporary talents to digital needs. Several part-time faculty have relatively smaller loads and will be used to take on the additional duties of the digital classes. Our new Photo 25 class will be taken on by a new hire.

Current budget levels of our instructional aid are inadequate. The security and management of equipment on site falls upon this one person. The demands of coordination, storage, maintenance & repair, managing donations, managing a degraded facility, office administration and supplies, chemistry & darkroom operation, public relations and student support exceed a 500 hour per year budget. This needs to be increased to 1000 hours. Additional support by a student worker/student intern may mitigate some of these stresses.

- What are your key **technological needs** for the next three years? Why? Please provide evidence to support your request such as assessment data, student success data, enrollment data, recommendations from your advisory committee, changes in certification requirements, and/or other factors.

1) **Our most substantial technological need is a Digital lab.** Photojournalism I and II, Introduction to Digital Photography and Digital Photography II (now in development) far exceed our limited extant computer resources and must be held in other parts of the campus with inadequate presentation facility, particularly for a Photographic department. It creates a division within the department and undermines the identity of the students with the rest of the department and subsequent retention.

2) **Basic technological needs lie in replacing some of the basic equipment that we lost in our 2014 theft.** We are missing a substantial number of cameras and wide-angle lenses including a perspective-correcting lens critical for the instruction of selective focus. Our original equipment, due to the administration's use of "self-insurance", have never been replaced.

3) **We need 4 additional large screen iMacs** for the Boyd and Fantasy Computer rooms.

4) **We need to rewire our Boyd Computer** room to allow for the movement of the printer and the efficient distribution of 2 additional computers.

5) **We need to have our projector mounted** from the ceiling for our presentations.

6) **We need a state of the art-color-printer** for the production of photographs.

7) **Our Staff office needs 1 additional large screen iMac.**

- What are your key **facilities needs** for the next three years? Why? Please provide evidence to support your request such as assessment data, student success data, enrollment data, recommendations from your advisory committee, changes in certification requirements, and/or other factors.

1) **Our most substantial facilities need is a Digital lab.** Photojournalism I and II, Introduction to Digital Photography and Digital Photography II (now in development) far exceed our limited extant computer resources and must be held in other parts of the campus. It creates a division within the department and undermines the identity of the students with the rest of the department and subsequent retention.

2) **We need to repair plumbing concerns in the darkroom.** Chronic leakage of plumbing, sinks, and washer routinely shut down the darkroom, sometimes for several weeks. It becomes a safety issue and halts instruction. The hot/cold water mixing valves in all the sink rooms function poorly, if at all making chemical photography more of a challenge than usual. This is a management issue for our Instructional Aid.

3) **We need to address's serious security concerns** with safes for our equipment and security cameras for personal safety. We lost \$40,000 of equipment due to e theft by the Security service. We never recovered the equipment as Laney was self-insured. Valuable gear is now stored in a back room with padlocks behind a film drying area. This is a management issue for our Instructional Aid. **This has been covered in our 2015 budget last year.**

4) **Studio safety and utility needs to be addressed.** This is a management issue for our Instructional Aid.

a. We have dangerous electrical challenges on the Studio's south wall.

b. We need to replace/repair the studio-separating folding partition.

c. We need dark curtains to divide the Studio space for multiple sets.

d. We need 4 foldable 3 ft. x 5 ft. tables for sets.

f. We need a full set of Apple boxes for set building.

g. We need 3 sets of collapsible sawhorses.

h. We need to improve storage for safety and integrity:

i. for seamless paper.

ii. large plywood/masonite/plexiglass shooting surfaces.

iii. for cards, reflectors, diffusers.

5) **Staff office is poorly adapted for Staff use. Remove piles of books and cameras to storage, add another computer and 4 new swiveling/rolling office chairs for Staff office.**

6) **Adapt the repurposed storage room on the south side of the darkroom as an archive** containing library and cameras.

7) **Redesign now unused film and chemistry processing rooms for more open access.** On the east side of the darkroom removing walls/doors to these rooms will increase open access and utility.

8) **Annex storage room next to the Boyd computer room to expand Boyd Computer room by removing the wall.**

- Please complete the Comprehensive Instructional Program Review Prioritized Resource Requests Template included in Appendix A.

8. Community, Institutional, and Professional Engagement and Partnerships:

Part A.

- Discuss how faculty and staff have engaged in institutional efforts such as committees, presentations, and departmental activities. Please list the committees that full-time faculty participate in.

Only part-time faculty participate in committees and organized functions at Laney. We are actively involved with CTE, CPT, Curriculum, and Facilities. We annually participate in College Open House and Eco Fest. Our open department Gallery exhibits student work from the different courses offered in photography. Laney Visions is an extra curricular group of students solely dedicated to the craft of traditional Black & White photography. They have been actively exhibiting at different galleries and installations since 2009. We have an active presence in the Laney Tower, Laney's monthly publication, highlighting current photography activities.

- Discuss how faculty and staff have engaged in community activities, partnerships and/or collaborations.

We have faculty collaborating with other local colleges to enhance our program curriculum. Adjunct faculty are active with local photography Meetup groups networking with students and professionals bringing awareness to our photography program. Guest lecturers are also invited to present their experience and professional expertise. We have created a photography department Face book and Instagram accounts that continually posts current work and activities of the students. Our department participates in College and Career Night at 3 East Bay High Schools in the fall semester. Collaborating with the Early Academic Outreach Program, UC Berkeley, Laney photography department has the opportunity to reach out to three high school districts in the East Bay.

- Discuss how adjunct faculty members are included in departmental training, discussions, and decision-making.

Most notably a part-time faculty member is the current Chair of the Photography Department. Adjunct faculty members, which make up 86% of the total staff, are involved in changes and business matters related to the department curriculum. The faculty meets regularly to discuss department changes and concerns. They are encouraged to be active in governance and committees outside of the department. The faculty is informed and updated with current training workshops and technical advancements as they develop.

Part B.

- What are the job placement rates for your discipline/department/program for the past three years?

Commercial photographers are largely self-employed, so speaking of employment placement rates does not give a good picture of the success of our students. The kinds of work they pursue after taking our courses includes photographing products and catalogues, shooting for websites and annual reports, fashion and portrait work, as well as event photography. In conversation with current and former students it's clear that students are finding work.

- What are the projected job openings in your discipline for the next three years?

We are developing internships through contacts with nearly 12 professional photographers in the East Bay. We are reaching out to the American Photographers Association (APA) and the Professional Photographers of America (PPA) for similar circumstances. We are developing curriculum to certify specific photographic skills in Event, Fashion, Editorial, and Photojournalism for freelance work.

- How is the discipline/department program responding with regard to labor market demand?

The department program is continually updating the technology necessary for graduating students to pursue careers in the photography industry. We are collaborating with industry professionals and working photography studios give the students real time training and skills relevant to market demands. Our emphasis as a vocational program addresses rapidly changing technology and give the students training with these skills.

- Do you have an advisory board in place? Has it met regularly? Please provide a list of your advisory board members and attach agendas and meeting minutes from the past year.

We are updating our advisory board and plan our first meet this semester. Our current advisory board has not met on a regular basis. Our plan is to meet on a regular basis and develop a more cohesive and active board.

- Please describe the number of activities and recommendations resulting from advisory committee meetings that have occurred in the past three years. What information was presented that required changes to be made to your program?

After a 5-year hiatus the Photo Department Advisory Board is building its presence and has not formed enough to make recommendations.

- Does your program require state or national licensing? Please explain. What is your licensing status?

No. We have no State or National agencies providing us licensing.

- Do your students participate in third party certifications? What are their success rates (include the # of students, # of certifications, etc.).

No.

- Is your discipline/department/program working with a Deputy Sector Navigator? If so, in which sector? Briefly describe your discipline/department/program's work with the Deputy Sector Navigator.

The Photo Department works with Sandy Jones, ICT/DM Deputy Sector Navigator, Interior Bay Region. This has been a recent development. We have scheduled attendance at the current San Francisco Digital Media Professional Development Workshops at City College of San Francisco. We are exploring funding to support

challenged student equipment needs. We are seeking funds for High School student lunch at our upcoming workshop in early December.

- In which ways is your discipline/department/program collaborating with other community colleges in the region? What similar programs exist in the surrounding area or nearby colleges?

Our department has actively collaborated with Berkeley City College with our curriculum review and how we can better serve our students. Also we are in discussions with Photo Department Team members at Academy of Art, Las Positas, University of San Francisco, City College of San Francisco and San Jose City with our adjunct faculty developing new digital courses. Laney adjunct faculty are also invited to guest lecture at San Jose City College photography department with similar partnerships with De Anza College. We offer opportunities for adjunct faculty to audit classes.

- Is your discipline/department/program currently participating in any grants? Please list and briefly describe the grant name, granting agency and the goals of the grant as it relates to your discipline/department/program.

No

Grant Name	Granting Agency	Grant Goals

9. Professional Development:

- Please describe the professional development needs of your discipline or department. Include specifics such as training in the use of classroom technology, use of online resources, instructional methods, cultural sensitivity, faculty mentoring, etc.

Amidst the pool of working professional photographers that make up the faculty, rapidly changing technologies are quickly included in the quiver of tools for imaging and business.

The acquisition of tools and techniques to succeed vision to imaging are part and parcel of the image production workflow equation. Computers or computer driven devices such as a digital projector or the latest cameras, by necessity, must be a part of the team's sea of knowledge and are quickly shared. As such the Photography Department has been comprehensive.

We have supportive educational programs.

Our Dean of Humanities, Social Sciences & Applied Technologies, Phoumy Sayavong, has been supportive with his access to funding for educational programs. Sandy Jones, ICT/DM Deputy Sector Navigator, Interior Bay Region has also presented us with such resources. We are annually provided Professional Development days by the College.

- How do you train instructors in the use of Distance Education platforms? Is this sufficient?

We do not utilize Distance Education Platforms as defined by this Institution. Adjunctively, however, our Team recognizes that different learning styles appreciate a variety of information modalities.

As such, we have shared and mutually recommended the value of internet-based research as conveniently accessible, adaptable to styles and time-and-place, and rich in its multi-faceted approach.

The facility of digital capture seems so facile and instantaneous and is marketed as such. Primitive imaging, with phones, iPads, and simple cameras, is allowed to be conclusive in our culture. In curious fashion we must involve ourselves in remedial education about principles of imaging and redirect these energies.

Much of what photographers do is tactile. We don't just write or calculate on a piece of paper to express our ideas. Our thoughts and feelings need to be shaped into instrumental implications with subsequent behaviors that must be expressed to our tools and equipment intelligently in real time and space. Once we set the dials, so to speak, we work even more so in 3 dimensions. Spatial involvement and interaction in the live world, the exploitation of the studio through intricate machines and infrastructure demand orientation, physicality, practicality, and safety. That is why the studio demos are so valuable the "shop" analogies are so apt; the idea of "hands-on" is essential to our craft.

That said, aspects, such as textbook-style information, might lend themselves to Distance Education Program. After that, motivation is an issue; personality and presence have a profound effect on that. Yet the cultural challenges with which we work, with incumbent learning styles and attentions spans, demand real-time person-to-person contact.

10. Discipline, Department or Program Goals and Activities:

- Briefly describe and discuss the discipline, department or program goals and activities for the next three years, including the rationale for setting these goals. NOTE: Progress in attaining these goals will be assessed in subsequent years through annual program updates (APUs).
- Then fill out the goal setting template included in Appendix B. which aligns your discipline, department or program goals to the college mission statement and goals and the PCCD strategic goals and institutional objectives.

- **Goal 1. Curriculum:**

Goal:

Our goal is to re-examine requirements for the AA degree, implement a more progressive, layered, approach to knowledge-building and skills-building, and increase emphasis on practical, real life, vocational expressions of photography, as they effect participation and retention. To present a curriculum and program that is attractive to aspiring photographers not simply for the image creating opportunity but for its foreseeable potential for vocational success. To express a community outreach to K-12 providing a pathway to participation in our programs.

Activities and Rationale:

Recognizing the limiting effects of the exclusive Photo 10 (Basic: film) requirement for the AA degree and including the Introduction to Digital Photo class as a requirement is a good first step. Further reevaluation of the courses required for the AA degree can start to redirect our students through a more well-integrated and productive program. Yet there is a gap to the more advanced classes that must be addressed.

The reinforcement of the newly acquired entry-level skills through exposure to additional digital classes. This gives staying power to a fledglings' technical facility. The addition of a subsequent digital class, Digital Photography II (now in development) should go a long way to that function.

Enrichment of the ambient image lexicon. Imbuing the student with cultural values, meaningful visual content, and a sense of photography's place and function, embeds the student in continuum of image creators. This fosters identity. Varying the availability of the Photo 30 (Art & Design) the introduction of the new Photo 25 (Looking at Images: the History and Aesthetics of Photography) and the promotion of the Journalism II course will do much to develop interest, enrichment, and the idea of a photographers place in the real world.

Recognizing the value of Professional Photography 220 as foundational to the next, more complex, skills and techniques further along in the program will strengthen the intermediate student. The culturally oriented classes and a simplified intermediate nature of 220 bring solid value to a variety of students at that point. Thus conditioned and prepared the entrance into the more advanced classes brings a more substantial sense of readiness.

For the degree-oriented, or those seeking to be a working photographer, the transitional steps suggested above act as a bridge to the more Advanced (230) and Professional (240) level classes. These courses are the appropriate venue for broader and more dynamic technical and creative challenges.

We outreach to K-12 institutions to lay the foundations for an increase in entry-level students into our program. We do this through the ROP (Regional Occupation Program) and the Career pathways Trust. Through this we develop clear expectations about the program and its ability to support the goals of the student. This develops identity with the program and increases the likelihood of student success.

Adjusting our curriculum to also emphasize the real-time work.

Our excellent studio facility fosters prime opportunities for the isolation of technical/aesthetic qualities in imaging and guiding students to occupation in such work as a best case. In practical terms the work of our new young photographers may not enjoy the benefit of a studio. Including varieties of expression such as Event, Fashion, Editorial, and Photojournalism for freelance work might enrich our students in the short and long term.

These recommendations directly address an analysis that suggests that three fundamental issues with our curriculum:

1. The overemphasis on film in the early stages of our curriculum in a photography department that demonstrates subsequent deep involvement with digital modalities in both classes and outreach. This contributes to lower numbers of students prepared for digital activity in classes deeper in our program with predominant digital emphasis.
2. The lack of subsequent adjunctive follow-up curriculum after entry-level curricula to reinforce, solidify, and integrate skills into a career workflow. This lack of layering and progressive building confounds participation in the next level of class and subsequent advanced classes. This undermines the

quality of overall participation, reducing the attractiveness of the classroom experience to both the poorly prepared and those fully ready to move forward. This can contribute to low participation and retention numbers.

3) Poor retention of students within the curriculum from beginning to end.

4). The day-to-day value of curriculum in the vocational field.

- **Goal 2. Assessment:**

Goal:

Our goal is to use examination, assignments, discussion, and critique to evaluate both technical and creative shooting assignments at the course level.

Activities and Rationale:

The more basic classes find utility in traditional examination methods. These reveal indices of simple technical information absorption, comprehension, integration, and performance levels.

We measure comprehensive participation in assignments in both a broad *and* numeric sense. We attend to the quality of performance: the evaluation of the integration of course material as expressed in image quality and character. Yet even in its most simplistic numeric value for example, as a sense of percentage of completion of assignments, it expresses an overall complexion of investment, participation, and understanding.

Comprehensive one-on-one interaction with students keeps us incrementally apprised of students' progress as they move through their coursework. Due to the necessity for managing equipment and its application to our craft the sense of instrumental engagement demands instructor/student engagement.

Frequent image critique in the classroom setting. This identifies students' facility both within the context of the class and in the continuum of their own personal process.

Classroom discussion participation. This exposes engagement. Attention, understanding, and interest are revealed in real-time.

Group efforts for the creation of the photographic circumstance. This reveal levels of performance. Group set building, light application, or other photographic situations, create myriad opportunities for the assessment of performance as each student adjusts to different roles and responsibilities for the image product.

- **Goal 3. Instruction:**

Goal:

Our goal is to develop instruction with richer connective approaches to building the cumulative apprehension and retention of technical and aesthetic skills. To reflect more support for the wider use of the digital processes' current deep expression within the program. To be more systematically mindful of courses' place in the

continuum of the development of skills. To enrich aspects of their curriculum to support some of the more immediate real-time needs of new vocational aspirants.

Through Career Pathways Trust outreach to K-12 institutions we lay the foundations for an increase in entry-level students into our program. Through precise articulation we create course equivalence at the High School level. Through this we develop clear expectations about the program and its ability to support the goals of the student. This develops identity with the program and increases the likelihood of student success.

Activities and Rationale:

(See Activities and Rationale in Curriculum above.)

Goal 4. Student Success:

Goal:

Our goal is to improve Student Success through the development of Curriculum, Assessment and Instruction as cited in sections 1, 2, and 3.

Activities and Rationale:

The Activities and Rationale cited in sections 1, 2, and 3 will construct a start-to-finish matrix for the student experience. By presenting a program that more appropriately addresses the expectations and needs of aspiring photographers, students will experience a better sense of their place in a program and increase their buy-in. A program that embraces such student need provides the opportunity for cultivation. It will improve enrollment at the onset, and because it was more appropriately selected from the beginning, will increase retention. This will increase student success.

- **Goal 5. Professional Development, Community, Institutional and Professional Engagement and Partnerships:**

-

Goal:

Our goal is to remain comprehensive in our professional development to continue training in digital software on the latest photographic equipment. To improve connections with professionals in the field and similar programs in other educational institutions locally. To generate working relationships with other working photographers and professionals and create associations and potential internships to the benefit of our students.

Activities and Rationale:

The department team is comprised of 50% working professionals who make their living by maintaining their technical competence. It is a substantial influence on the entire team.

Through the Dean of our department we have access to software training. This supports our craft and will take advantage of it as needed. The integration into professional workflows his immediate and our students benefit directly by practical application.

Our Chair is reaching into the institutional community. We look to share knowledge with other institutions about programs and approaches. This helps us to define our place in the Bay Area photographic milieu and adapt our approach with our special community.

We outreach to working photographers in the area. This helps to keep us to add to our already comprehensive approach and understanding of markets and their demands. Through this outreach our students benefit with the latest attitudes and designs for success and set up the potential for internships.

- Please complete the Comprehensive Instructional Program Review Integrated Goal Setting Template included in Appendix B.

Appendices

Appendix A

CTE Program Review Prioritized Resource Requests Summary for Additional (New) Resources

College: Laney College

Discipline, Department or Program: Photography Department

Contact Person: Michael Mejia

Date: October 28, 2015

Resource Category	Description	Priority Ranking (1 – 5, etc.)	Estimated Cost	Justification (page # in the program review narrative report)
Human Resources: Faculty	New course instructor for Photo 25	2	\$8000/semester \$16000/year	Image Culture p.10 Establish lexicon p18 Strong foundations p24 Enrichment 32
Human Resources: Classified	Expand hours for Instructional Aid Increase to 1000 hours per year	3	\$9000	Studio Equip p26 Darkroom p26 Gallery p26 Current Physical p26 Key Staffing p27 Facilities #2 #3 p27, 28 Security #3, p 28
Human Resources: Student Workers	Internship/Part time workers Support services	7	\$2000	Key Staffing: Current Budget Levels p27
Technology	Digital Lab Rewire Boyd Room for printer/computers 5- 27" iMac computers Mount Projector in Lecture hall Color printer	1	\$750,000 \$1500 \$12,000 \$1500 \$3000	Tech Needs #1 p27 Tech, Boyd p25, #4 p27 Tech Needs #3 #7 p27 Facilities p25 Factors p17 Tech #7 p27
Equipment	4 wide-angle lenses 2 perspective-correction lenses Matthews Butterfly 6X6 Jr. Boom Apple boxes <i>Assorted Gear See Attached:</i> Photo_Appendix_A_Equip	5	\$5000 \$4000 \$1200 \$425 \$1000 \$105,000	Tech, #2 p27
Supplies	Safe. Security cameras. Seamless paper Darkroom chemistry Printer ink and paper General office supplies Gallery supplies; frames, matts,	4	\$3000 \$3000 \$800 \$1000 \$1200 \$2000 \$1200	Facilities #3, p28
Facilities	Accordion Room divider, Room dividing curtains Plumbing in darkrooms. Recoat darkroom sinks	6	\$20,000 \$12,000 \$15,000 \$15,000	Facilities #2, p28
Professional Development	Software retraining	8	0	Deputy Sector Navigator P30 Professional Development p31
Other (specify)	??			

Appendix B

PCCD Program Review Alignment of Goals Template

College: Laney College

Discipline, Department or Program: Photography Department

Contact Person: Michael Mejia

Date: October 28, 2015

Discipline, Department or Program Goal	College Goal	PCCD Goal and Institutional Objective
<p>1. Refine AA requirements, outreach to K-12, build vocational application of curriculum, build comprehensive supportive path to degree allowing students more practical choices and meaningful.</p>	<p>#1 STUDENT SUCCESS Develop new and strengthen existing interventions and strategies to increase students' access and success.</p>	<p>A.1 Student Access: Increase enrollment for programs and course offerings in the essential areas of basic skills/ESOL, CTE and transfer to achieve the District target of 20, 609 RES FTES.</p> <p>B.2. Partnerships: Expand and document domestic and international partnerships with K-12 institutions, community based organizations, four-year institutions, local government, and regional industries and businesses.</p>
<p>2. Assessment by examination, assignments, discussion, and critique to evaluate both technical and creative shooting assignments on the latest technical equipment at the course level.</p>	<p>GOAL#3 ASSESSMENT Ensure completion of the Assessment cycle for SLOs, ILOs, SSOs, IAOs and PLOs.</p>	<p>E.4 Support Quality Instruction: Increase investments in materials, equipment, and teaching and learning resources to enhance student learning outcomes.</p>

<p>3. Enrich connective instructional approaches to building the cumulative apprehension and retention of technical and aesthetic skills. Outreach to K-12 through Career Pathways Trust aligns incoming students.</p>	<p>GOAL#1 STUDENT SUCCESS Develop new and strengthen existing interventions and strategies to increase students' access and success.</p>	<p>B.2. Partnerships: Expand and document domestic and international partnerships with K-12 institutions, community based organizations, four-year institutions, local government, and regional industries and businesses.</p> <p>E.2 Budget to Improve Student Success: Increase alternative funding sources including, but not limited to, the Peralta Colleges Foundation, non-RES tuition (with a particular focus on recruiting international students), grants, etc.</p> <p>A.1 Student Access: Increase enrollment for programs and course offerings in the essential areas of basic skills/ESOL, CTE and transfer to achieve the District target of 20, 609 RES FTES.</p>
<p>4. Improve Student Success through the development of Curriculum, Assessment and Instruction, and outreach to K-12 through Career Pathways Trust articulation aligns incoming students.</p>	<p>GOAL#1 STUDENT SUCCESS Develop new and strengthen existing interventions and strategies to increase students' access and success.</p> <p>GOAL#3 ASSESSMENT Ensure completion of the Assessment cycle for SLOs, ILOs, SSOs, IAOs and PLOs.</p>	<p>B.2. Partnerships: Expand and document domestic and international partnerships with K-12 institutions, community based organizations, four-year institutions, local government, and regional industries and businesses.</p> <p>E.2 Budget to Improve Student Success: Increase alternative funding sources including, but not limited to, the Peralta Colleges Foundation, non-RES tuition (with a particular focus on recruiting</p>

		international students), grants, etc.
5. Comprehensive professional development by continued training in digital software on the latest photographic equipment. To improve connections with similar programs in other educational institutions locally. To generate working relationships with other working photographers and professionals and create associations and potential internships to the benefit of our students	GOAL#4 RESOURCES Increase, develop and manage the College's resource capacity in the areas of personnel, finances, facilities, technology and partnerships in order to advance the quality of education provided.	B.1 Partnerships: Develop a District-wide database that represents our current strategic partnerships and relationships, both locally and abroad. Identify the individual responsible for this objective by October 1, 2015.
6.		
7.		
8.		

Appendix C

Program Review Validation Form and Signature Page

College: Laney College

Discipline, Department or Program: Photography Department

Contact Person:

Date:

Part I. Overall Assessment of the Program Review Report

Review Criteria	Comments: Explanation if the box is not checked
<p><input type="checkbox"/></p> <p>1. The narrative information is complete and all elements of the program review are addressed.</p> <p><input type="checkbox"/></p> <p>2. The analysis of data is thorough.</p> <p><input type="checkbox"/></p> <p>3. Conclusions and recommendations are well-substantiated and relate to the analysis of the data.</p> <p><input type="checkbox"/></p> <p>4. Discipline, department or program planning goals are articulated in the report. The goals address noted areas of concern.</p> <p><input type="checkbox"/></p> <p>5. The resource requests are connected to the discipline, department or program planning goals and are aligned to the college goals.</p>	

Part II. Choose one of the Ratings Below and Follow the Instructions.

Rating	Instructions
<input type="checkbox"/> 1. Accepted.	1. Complete the signatures below and submit to the Vice President of Instruction.
<input type="checkbox"/> 2. Conditionally Accepted.	2. Provide commentary that indicates areas in the report that require improvement and return the report to the discipline, department or program chair with a timeline for resubmission to the validation chair.
<input type="checkbox"/> 3. Not Accepted.	3. Provide commentary that indicates areas in the report that require improvement and return the report to the discipline, department or program chair with instructions to revise. Notify the Dean and Vice President of Instruction of the non-accepted status.

Part III. Signatures

Validation Team Chair

Print Name

Signature

Date

Discipline, Department or Program Chair

Print Name

Signature

Date

Received by Vice President of Instruction

Print Name

Signature

Date

