

YEARLY PLANNING DISCUSSION TEMPLATE

General Questions

Program Name MEDIA ARTS: PHOTOGRAPHY **Academic Year** 2024-25

1. Has your program mission or primary function changed in the last year? NO CHANGES

The Photography Program fully supports the Mission of the College to provide quality educational opportunities that enhance student learning and the creative, intellectual, cultural, and economic vitality of our diverse community. The Photography Program is committed to supporting students to acquire the occupational competencies and academic skills they will need to succeed in higher education or the workplace. The curriculum is designed to provide our students with the digital skills necessary to develop work for professional portfolios to succeed in the 21st Century competitive job market and submit for acceptance into higher education Photography programs. The photographic image has supplanted the written word as the dominant means of communication in the 21st century.

The photography program at Allan Hancock College equips the student with the knowledge and means to communicate in this new language while giving them a strong foundation in the literature, terminology and principles of the medium. The program will prepare them to encompass new technologies and new software to remain a visually literate member of the community and society. With the help of CTEA funding students will have new and exciting career opportunities not available in any other Hancock program.

Input from Advisory Committee members informs coursework and skill development employers expect from our students. The Photography faculty and staff are all professional photographers, graphic designers, and multimedia artists. This group of committed individuals attends meetings annually where they exhibit passion and support for all the AHC Media Arts programs. With the direction of the advisory committee, the faculty have proposed and launched new courses, revised program awards to address employer expectations, and worked to increase placement. Recommendations include portfolio development, pursuing internships and work-based learning opportunities, curriculum development to align with industry trends and align facilities in the new Fine Arts Complex. In addition, the members recommended getting the current analog facilities up and running to support analog / darkroom curriculum

2. Were there any noteworthy changes to the program over the past year? (e.g., new courses, degrees, certificates, articulation agreements)

Faculty continue to identify trends and maintain currency with the technology used in the photography industry; make recommendations for updating technology in shared classrooms. One new course was approved through AP&P and we will offer PHTO 152 — Introduction to Drone Piloting and Imaging for the first time Spring 2026. I plan on

creating and proposing at least one new certificate and modifying the AS degree to include this course.

New equipment in the classroom includes several new additions in the lighting studio, including new industry standard Profoto Studio gear recommended by our Advisory Committee. Over the past year, there have been noteworthy adaptations to the darkroom curriculum for PHTO 120 and PHTO 130, especially in response to limitations imposed by the lack of a fully functional, light-tight darkroom. The program incorporated essential analog darkroom tools in a modular fashion, portable tents, developing tanks, trays, tongs, and temperature gauges. Portable processing kits provided the necessary resources for both in-class demonstrations and limited take-home assignments.

These upgrades and equipment acquisitions ensured that students in PHTO 120 and PHTO 130 continued to receive hands-on analog education, even with space and infrastructure challenges. By integrating safe lighting and modular analog equipment, important skills in film development and darkroom printing were preserved during a transitional period for the darkroom facilities.

3. Is your two-year program map in place and were there any challenges maintaining the planned schedule?

The 2-year program map is in place, but it will have to be updated with the changes to the program that will be made in the future to align with the program's transition to primary commercial and digital technologies.

4. Were there any staffing changes?

We hired one new PT faculty to teach classes offered in the Photography program. We are looking at expanding our PT faculty with our new course offerings. Our intention is to build our PT instructor base as we look to build innovative scheduling.

5. What were your program successes in your area of focus last year?

The program made effective use of portable safelights, adaptable analog equipment, and flexible curriculum design to provide darkroom education without a fully functioning traditional darkroom. This approach maintained curriculum continuity while institutional planning continues to address the need for a permanent, upgraded darkroom space.

We successfully moved in the new building, but we still need to improve our photography equipment and facilities, including our analog lab / darkroom, which currently is not functional. This will require installation of a light trap door system to enter the darkroom, light-tight sealed doors to enter the darkrooms, and the removal of GFI blinking lights.

Learning Outcomes Assessment

- a. Please summarize key results from this year's assessment.

The Photography Program has aligned all Program Learning Outcomes between SPOL and Curriqunet. I am working with Erik Arevalo to associate all our course with specific outcomes.

- b. Please summarize your reflections, analysis, and interpretation of the learning outcome assessment and data.

The data did not reveal any major areas of concern. The planned comprehensive course and program review in 2025-26 will offer an ideal opportunity to re-examine learning outcomes, ensure alignment with institutional goals, and refine assessment strategies.

We will use the results from ongoing assessments to guide curricular improvements, professional development, and resource allocation, making certain that our academic offerings continue to meet the evolving needs of our students. In 2024-25 we did this with the development of PHTO 152 with curriculum for drone technology to meet industry standards.

Resource requests have been generated to maintain a high level of technical professionalism in all our courses.

- c. Please summarize recommendations and/or accolades that were made within the program/department.

No recommendations or accolades made within the department.

- d. Please review and attach any changes to planning documentation, including PLO rubrics, associations, and cycles planning.

I am working with Erik Arevalo to ensure Program Learning Outcomes match between Curriqunet and SPOL. I am beginning to input data over successive semesters to track course outcomes over time.

Distance Education (DE) Modality Course Design Peer Review Update (Please attach documentation extracted from the *Rubric for Assessing Regular and Substantive Interaction in Distance Education Courses*)

- a. Which courses were reviewed for regular and substantive interactions (RSI)?

The photography program will undertake a peer review of all DE Photo courses in the 2026 -2027 update cycle in accordance with the published *Distance Education Course Peer Review Process*.

“All distance education courses within a program should be assessed at least once within the six-year program review cycle. Ideally, a relevant sample of every course should be assessed during this cycle”

I have reviewed the rubric and have confirmed that all Photo courses conform to the stated best practices.

- b. What were some key findings regarding RSI? TBD
 - Some strengths: TBD
 - Some areas of possible improvement: TBD
- c. What is the plan for improvement? TBD

CTE two-year review of labor market data and pre-requisite review

- a. Does the program meet documented labor market demand?

The Photography program supports workforce preparedness and trains students for high demand career pipelines. Media Arts programs are interdisciplinary and provide pathways to livable, family-sustaining wages. Livable wages for Santa Maria are listed as follows:

Living Wage Calculation for Santa Maria-Santa Barbara, CA

The living wage shown is the hourly rate that an **individual** in a household must earn to support themselves and/or their family, working full-time, or 2080 hours per year. The tables below provide living wage estimates for individuals and households with one or two working adults and zero to three children. In households with two working adults, all hourly values reflect what one working adult requires to earn to meet their families' basic needs, assuming the other adult also earns the same.

The poverty wage and state minimum wage are for reference purposes. Poverty wage estimates come from the Department of Health and Human Services' [Poverty Guidelines](#) for 2025 and have been converted from an annual value to an hourly wage for ease of comparison. The state minimum wage data is sourced from the [Labor Law Center](#) and includes the minimum wage in a given state as of January of that year.

For further detail, please reference the [Methodology](#) page. The data on this page was last updated on February 10, 2025.

	1 ADULT				2 ADULTS (1 WORKING)				2 ADULTS (BOTH WORKING)		
	0 Children	1 Child	2 Children	3 Children	0 Children	1 Child	2 Children	3 Children	0 Children	1 Child	2 Children
Living Wage	\$30.98	\$54.71	\$67.94	\$84.27	\$41.57	\$48.86	\$53.14	\$63.28	\$20.78	\$29.62	\$36.33
Poverty Wage	\$7.52	\$10.17	\$12.81	\$15.46	\$10.17	\$12.81	\$15.46	\$18.10	\$5.08	\$6.41	\$7.73
Minimum Wage	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50	\$16.50

Source: [Living Wage Calculator](https://coeccc.net/) <https://coeccc.net/>

2024 US Bureau of Labor Statistics

Summary of Employment Trends - — OTIS College Update on the Creative Economy

<https://www.otis.edu/about/initiatives/creative-economy/index.html>

The Otis College 2025 Report on the Creative Economy provides extensive data and valuable insights into California's creative economy labor market, including sectors related to visual arts and creative occupations. The documented labor market demand for "Creative Goods and Products" and "Traditional Media" — which includes fields like photography — has shown contraction in both Santa Barbara and San Luis Obispo counties in the most recent reporting, based on data from the Otis College Report on the Creative Economy (2025). Here's what the evidence shows:

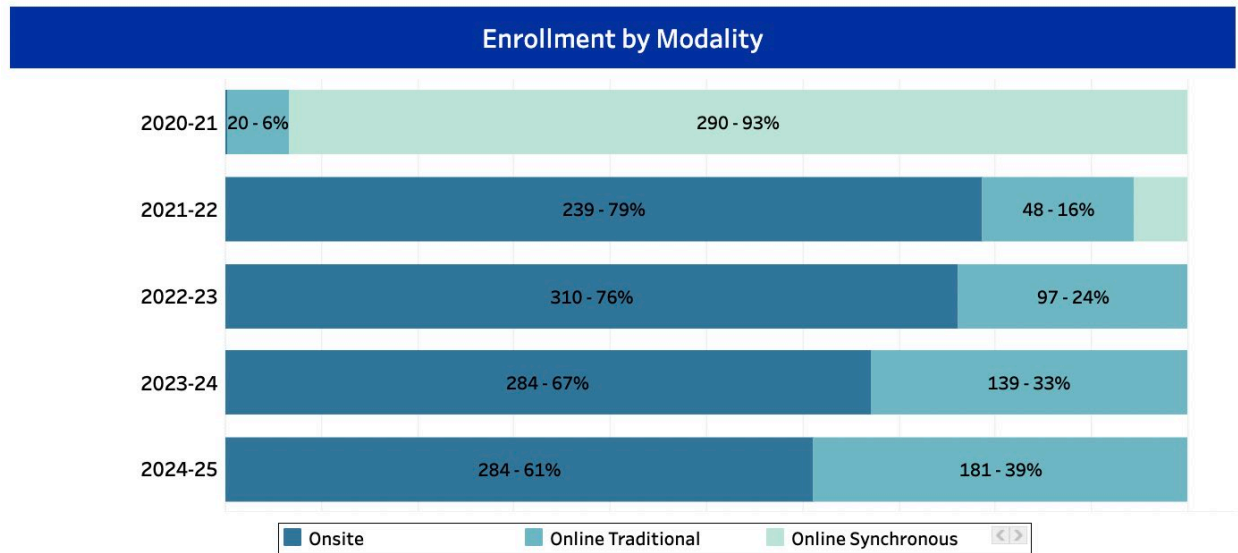
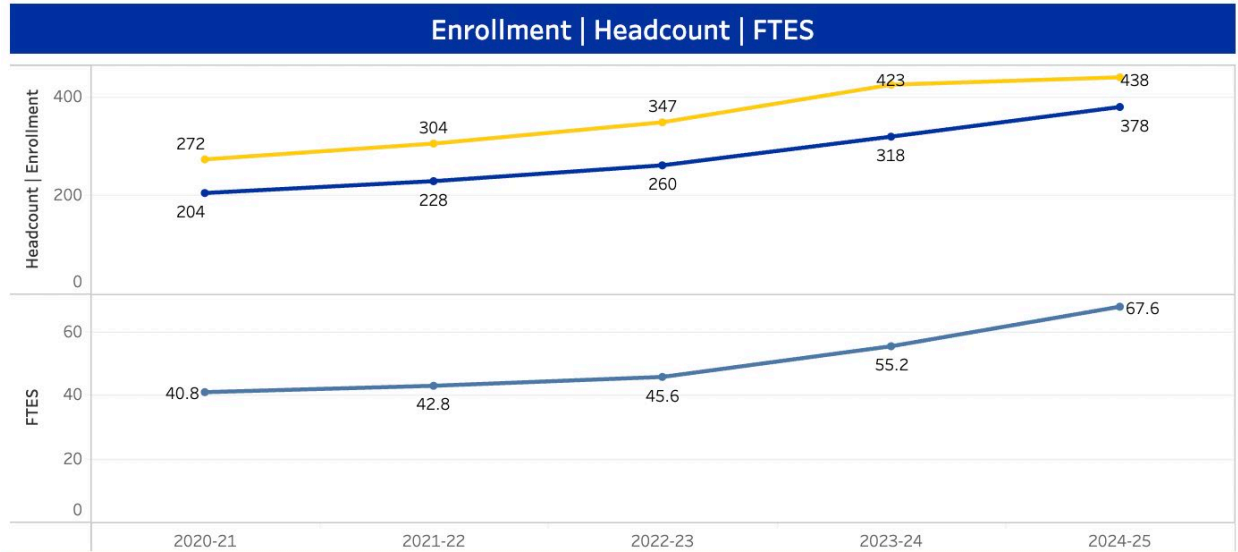
- **Regional Job Trends:** In the past year, Santa Barbara lost 891 creative economy jobs, while San Luis Obispo saw a very slight gain of 51 jobs across all creative sectors. However, the sector "Creative Goods and Products: Design & Manufacture" (which would typically encompass traditional commercial/product photography and similar roles) continues a multi-year trend of shrinking employment statewide, and this is echoed at the regional level
- **Local Job Listings and Opportunities:** Despite the overall sector contraction, job boards in mid-2025 show active recruitment for photographers in both counties. In San Luis Obispo, there are at least 13 active photography job postings and a reported 102 photography jobs per day (including freelance and contract work). Santa Barbara also has dozens of active job postings for photographers and related positions
- **Industry Context:** Most of the job growth in the creative economy has occurred in fields like film/TV, photography, new media, and independent artists/performers.
- **Implication for the Allan Hancock College Photography Program:** If the curriculum is oriented toward digital photography/media, content creation, new media platforms, and entrepreneurial skills, there is relative demand and emerging opportunities (especially for self-employed and freelance creators). If the program emphasizes digital skills, creative entrepreneurship, and adapts to new media trends, it can align better with growing areas of the creative economy, where freelance and digital roles (including photography) persist, even amid broader sector contraction.

b. How does the program address needs that are not met by similar programs?

Our program is unique, and we are the only program on campus training students to compete in the labor market with skills necessary for the photography industry.

c. Does the employment, completion, and success data of students indicate program effectiveness and vitality? Please, explain.

Enrollment and FTES are trending up toward the levels reached before COVID



Labor Market Data:



Jobs



Claims



Employers



Newsroom



Search

Photographers

(SOC Code : 27-4021)

in California

Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.

Employers usually expect an employee in this occupation to be able to do the job after Long-term on-the-job training (> 12 months) .

Occupational Wages

[\[Top\]](#)

Area	Year	Period	Hourly Mean	Hourly by Percentile		
				25th	Median	75th
California	2024	1st Qtr	\$37.40	\$19.87	\$32.07	\$51.51

[View Wages for All Areas](#) [About Wages](#)

Occupational Projections of Employment (also called "Outlook" or "Demand")

[\[Top\]](#)

Area	Estimated Year-Projected Year	Employment		Employment Change		Total Job Openings
		Estimated	Projected	Number	Percent	
California	2020 - 2030	14,000	17,800	3,800	27.1	18,080

Source: [CA Employment Development Department](#)

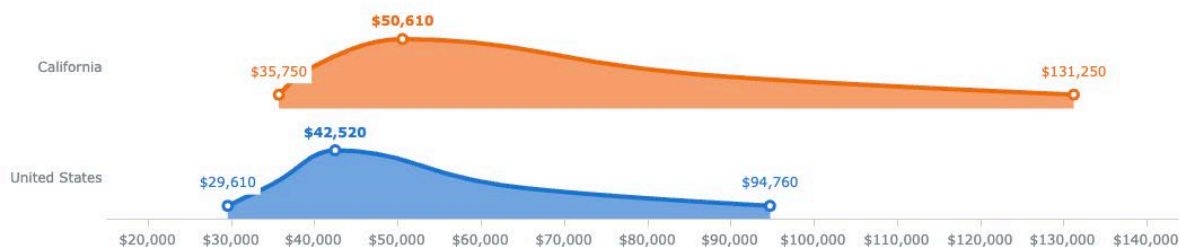
California Wages

27-4021.00 - [Photographers](#)

Wages for state: California

Wages near ZIP Code:

Annual Wages [Hourly Wages](#)



In California:

- Workers on average earn **\$50,610**.
- 10% of workers earn **\$35,750 or less**.
- 10% of workers earn **\$131,250 or more**.

In the United States:

- Workers on average earn **\$42,520**.
- 10% of workers earn **\$29,610 or less**.
- 10% of workers earn **\$94,760 or more**.

Source: Bureau of Labor Statistics [2024 wage data](#)

Full Details

Save Table: [XLSX](#) [CSV](#)

Location	Annual Low (10%)	Annual Q _L (25%)	Annual Median (50%)	Annual Q _U (75%)	Annual High (90%)
United States	\$29,610	\$34,790	\$42,520	\$62,370	\$94,760
California	\$35,750	\$38,380	\$50,610	\$85,250	\$131,250
Bakersfield-Delano, CA	\$34,270	\$36,960	\$43,630	\$60,100	\$89,120
Fresno, CA	\$33,850	\$33,850	\$39,350	\$59,570	\$87,690
Los Angeles-Long Beach-Anaheim, CA	\$35,750	\$37,690	\$60,250	\$100,190	\$132,070
Oxnard-Thousand Oaks-Ventura, CA	\$36,240	\$37,370	\$45,230	\$59,130	\$82,800
Riverside-San Bernardino-Ontario, CA	\$34,510	\$37,300	\$42,030	\$56,990	\$77,830
Sacramento-Roseville-Folsom, CA	\$36,490	\$38,570	\$44,740	\$61,270	\$91,970
San Diego-Chula Vista-Carlsbad, CA	\$35,050	\$35,050	\$43,870	\$60,360	\$82,280
San Francisco-Oakland-Fremont, CA	\$43,940	\$50,200	\$75,070	\$115,980	\$132,000
San Jose-Sunnyvale-Santa Clara, CA	\$41,060	\$41,060	\$46,180	\$69,210	\$99,400
San Luis Obispo-Paso Robles, CA	\$33,280	\$38,880	\$46,500	\$60,820	\$84,470
Santa Maria-Santa Barbara, CA	\$37,860	\$43,910	\$60,910	\$77,280	\$99,110
Santa Rosa-Petaluma, CA	\$36,640	\$43,860	\$55,900	\$79,200	\$121,850
Stockton-Lodi, CA	\$35,920	\$38,740	\$45,880	\$59,880	\$82,360
Vallejo, CA	\$36,400	\$38,840	\$47,740	\$60,000	\$75,310

Source: [O*Net Online](#) & [Photographers](#) Summary

Revised 8.28.2023

- d. Has the program met the Title 5 requirements to review course prerequisites, and advisories within the prescribed cycle of every 2 year for CTE programs and every 5 years for all others? YES. I plan on doing course review in Curriqnet for the Photography program in 2025-26.
- e. Have recommendations from the previous report been addressed?

Curricular changes

Modifications were made to a couple courses that are no longer analog photography courses. Next year I plan on modifying additional course and perhaps adding courses that will allow us expand course offerings in the Fine Arts Complex and in Lompoc.

PHTO 110 was offered for the first time at LVC.

PHTO 152 will be offered for the first time Spring 2026 using the drone technology we acquired in 2025.

Facilities

I plan on continuing to work with facilities and the Dean to move forward with the renovations needed to get the darkroom and analog lab updated to meet our current curriculum needs.

Articulation and Neighboring College and University Plans

Investigate increased articulation in Advanced Black and White, Materials and Processes, Commercial Photography and Digital Photography.

Action Taken: I am the Fine Arts rep on the AP&P committee, and I am currently looking into other CCC's with photography courses that currently articulate with CSU and UC. I am working with our articulation officer to see what needs to be done to increase articulation. Currently, we have articulation with Basic Photography and History of Photography.

Use the tables below to fill in **NEW** resources and planning initiatives that **do not apply directly to core topics**. ***This section is only used if there are new planning initiatives and resources requested.***

New Program Planning Initiative	
Title:	Industry Standard Digital Camera Technology
Planning years:	2024-25
Description: With our Commercial Photography Certificate and AS: Photography Degree we must continue to provide industry standard technology for our students. This includes DSLR, medium format and full-frame digital cameras for intermediate and advanced photography courses, and current APS-C DSLR cameras for introductory classes.	
Resources: Priority Level: Low Medium <u>High</u> Resource Type: <u>Equipment</u> Staff Faculty Supplies and Materials Quantity: 20 DSLR Cameras Per Item Price: 609.20 Price with taxes/shipping, etc: \$12,184 Description: DSLR cameras to replace the 20 cameras that are obsolete or no longer working.	
Resources: Priority Level: Low <u>Medium</u> High Resource Type: Equipment Staff Faculty Supplies and Materials Quantity: 3 Per Item Price: \$8600 Price with taxes/shipping, etc: \$9,367.36 Description: FujiFilm Medium format DSLR camera	
Resources: Priority Level: Low <u>Medium</u> High Resource Type: Equipment Staff Faculty Supplies and Materials Quantity: 4 Per Item Price: \$2460.75 Price with taxes/shipping, etc: \$9,843 Description: Drone Technology including cases, controllers, and accessories.	

What college plans are associated with this Objective? (Please select from the list below):

☐ Ed Master Plan ☐ Student Equity Plan ☐ Guided Pathways ☐ AB 705
☒ Technology Plan ☐ Facilities Plan ☒ Strong Workforce ☐ Equal Employment Opp.
☐ Title V

New Program Planning Initiative	
Title:	Industry Standard Computers, Software Licenses & Subscriptions
Planning years:	2024-25
Description: With our Commercial Photography Certificate and AS: Photography Degree we must continue to provide industry standard technology for our students. This includes DSLR, medium format and full-frame digital cameras for intermediate and advanced photography courses, and current APS-C DSLR cameras for introductory classes.	
Resources: Priority Level: Low Medium <u>High</u> Resource Type: Equipment Staff Faculty <u>Supplies and Materials</u> Quantity: 100 Per Item Price: \$60 Price with taxes/shipping, etc: \$6,000 Description: Adobe Creative Cloud Licenses to support online classes, students enrolled in Lompoc classes, and for use off campus with our loaner laptops.	
Resources: Priority Level: Low <u>Medium</u> High Resource Type: Equipment Staff Faculty <u>Supplies and Materials</u> Quantity: 26 Capture One Pro Licenses for Digital Lab and Studio Per Item Price: : \$317 Price with taxes/shipping, etc: \$8,242 Description: Capture One Pro Licenses	

Resources:**Priority Level:** Low _Medium High**Resource Type:** Equipment Staff Faculty Supplies and Materials**Quantity:** 24**Per Item Price:** \$2,524.06**Price with taxes/shipping, etc:** \$60,577.44**Description:**

Request for continued support of loaner laptops. These laptops are required to continue to give equitable access for our LVC and Online students who do not have access to the photo lab in F-238.

The reduction in many labs in the media arts program, such as PHTO 380, was a result of the District's decision in the pandemic to support students through access to technology. This access to technology includes loaner laptops, which students can check out for the entire semester, as well as licenses to the Adobe design suite, and digital drawing tablets for checkout. This access to technology has positively impacted students and helps ensure learning outside our dedicated teaching spaces and computer labs. District investment in loaner MacBook Pro laptops, Adobe "named licenses", and Wacom digital drawing tablets for checkout, offer opportunities for socio-economically disadvantaged students to continue to work outside the classroom and serves equity in the classroom.

As the loaner laptops purchased in 2020 are reaching 5 years old and are starting to near the edge of their life span, further some are broken or missing, it is time to develop a sustainable plan for continuing support of students in CTE programs. Particularly for photography courses, current computers are necessary for student success. With uncertainty in the budget, there are a few strategies that we can take. I believe that purchasing batches 24 tablets per year can help our students keep access to computers without busting the budget. I recommend purchasing batches of 12 or 24 tablets per year can help our students keep access to computers.

Because these computers will be used for students to edit large photo and video files, I am recommending the M4 chip with 32GB RAM. This will last the longest for students and be a powerful machine for its 5-year life cycle and possibly beyond. Additionally, the current minimum requirements to run Adobe Photoshop & Lightroom specify a minimum of 16GB of RAM with 32 GB recommended. Adobe Photoshop, Adobe Lightroom, and Capture One Pro were identified in the O*Net career information has in-demand technologies that are most requested by employers. This software was also recommended by the Media Arts Advisory Committee. These software packages are intensive and require the boosted processing power.

This proposal supports the Educational Master Plan, Goal E: Transition to Transfer and/or Gainful Employment. E.1 Evaluate, improve, and expand career education programs ensuring alignment with changing labor market needs. E.2 Invest in cutting-edge relevant industry technology to prepare students for the workforce. E.8 Work with community and industry

partners to develop and maintain programs that support emerging and ongoing community workforce needs. Additionally, this initiative supports: Guided Pathways Pillar 3: Help Students Stay on Path, Pillar 4: Ensure Learning

Total cost per laptop: \$2,524.06 including tax Quantity of 12 total: \$30,288.72 Quantity of 24 total: \$60,577.44

What college plans are associated with this Objective? (Please select from the list below):

- | | | | |
|---|--|--|--|
| <input type="checkbox"/> Ed Master Plan | <input type="checkbox"/> Student Equity Plan | <input type="checkbox"/> Guided Pathways | <input type="checkbox"/> AB 705 |
| <input checked="" type="checkbox"/> Technology Plan | <input type="checkbox"/> Facilities Plan | <input checked="" type="checkbox"/> X Strong Workforce | <input type="checkbox"/> Equal Employment Opp. |
| <input type="checkbox"/> Title V | | | |

Area of Focus Discussion Template

INNOVATIVE SCHEDULING

Innovative Scheduling embraces mapping, scheduling, and student outcomes. This focus includes a review of modalities, times, days, and sequence of courses. It supports areas of interest. It is based on student success, retention, and completion/graduation data. Sample activities include the following:

Possible topics:

- Review scheduling matrices – program map alignment, successes, and challenges.
- Collaborate with guided pathways success teams to assess scheduling conflicts and bottlenecks within and across disciplines that impact student completion.
- Assess mix of teaching modalities – mornings-afternoons-evenings; weekends; face-to-face, hybrid, and distance learning. NOTE: Hybrid is the combined use of various teaching modalities.
- Address scheduling conflicts or dependencies across disciplines or general education areas.
- Student access – cultivate majors, support cohorts and interdisciplinary connections.
- Review units and time to course and program completion.

1. What data were analyzed and what were the main conclusions?

The data set I analyzed was our photography program Enrollment and Headcount, the Heatmap of photo courses, Awards and Completions, and the Success and Retention rates (Appendix 1).

The photography program enrollment continued to move upward and in 2024-25 we were at the highest it has ever been at 438.

When looking at the Heatmap, many of our courses are concentrated mid-day and early afternoon on the SM Campus. We are discussing the possibility of offering courses on Fridays and late afternoons to accommodate working and non-traditional students. In addition, we will consider the possibility of more Hybrid and Online course offerings. We plan to continue to offer classes on Lompoc campus.

The photography program Success and Retention rates track close with those of the college as a whole.

When looking at Degrees and Certificates, we see Degrees (4) and Certificates (4) continue to rise and at the highest level since Covid. We are working to remove as many barriers as possible for students as they move through the program. In addition, we are in discussion concerning a transfer degree and some additional certificates. We feel that

all these changes will help us continue to increase the number of graduates with degrees and certificates.

2. Based on the data analysis and looking through a lens of equity, what do you perceive as *challenges* with student success or access in your area of focus?

While the photo program continues to offer a first-rate community college photo education, we have identified several areas that will potentially contribute to improved accessibility to classes and more streamlined degree requirements. Addressing these areas will improve efficiency in our program over time. Some of these challenges I perceive include the following:

In Santa Maria, many students come from K-12 education systems that do not adequately prepare them for the demands of photography or college-level arts education, leaving gaps in readiness and support. This issue is compounded for students with disabilities or those in under-resourced schools, limiting access to quality preparation and increasing reliance on remediation in higher education.

At AHC we have a large population of students with English as a second language (ESL). ESL students may face difficulty with specialized photography vocabulary and technical terms in English, which are essential for mastering skills and understanding instructions. These students may face potential feelings of pressure or exclusion when language barriers affect participation in critiques, discussions, or collaborative projects. These students face specific challenges in photography programs, but photography can also be a powerful tool to support their learning and access.

The pressures of mastering both technical and artistic skills, along with the challenges of competing in a creative market, can impact student mental health, adding another layer of difficulty in achieving success.

Success in photography education requires active engagement beyond classroom assignments, including building portfolios, gaining diverse technical experience, and networking. Without strong personal motivation and effort, students may struggle to capitalize on the opportunities provided by programs

Photography degrees can lead to significant debt. Some students worry whether the investment will pay off given the uncertain financial returns in creative careers. Building a viable career often depends more on portfolio strength, networking, and entrepreneurial skills than on having a formal degree, prompting some to reconsider if a traditional photography program is the optimal path.

Overall, students experience challenges from systemic educational gaps, financial and career uncertainties, the need for practical and networking skills, and the psychological demands of a competitive artistic field. Overcoming these requires proactive engagement, seeking mentorship, portfolio development, and realistic planning about career paths in photography

3. What are your plans for change or *innovation*?

The Photography Program continues to enhance student engagement and success through flexible and innovative scheduling options. Our aim is to balance hands-on experiential learning with accessibility and inclusivity for a diverse student body, including working adults, part-time students, and community members pursuing creative arts education.

The photography program is undertaking an evaluation of our A.S. degree and certificate that will result in a reduction of its selected units. This change will decrease the time required for degree attainment by students. In addition, I plan on adding some stackable certificates. These changes will decrease the time for degree attainment by students and reduce existing scheduling conflicts with other Fine Arts programs that are currently listed as required units for the degree.

In addition, the photo program is exploring additional strategies to capture enrollment through innovative scheduling.

These areas of innovation are as follows:

- Explore scheduling courses on Fridays, late afternoons and evenings.
- Explore scheduling courses at the LVC and online.
- Expand hybrid and online offerings with additional online resources and virtual critiques to further support remote learners.
- Look into the possibility of hybrid scheduling, combining online lectures and theory with in-person lab sessions. This approach provides students with the flexibility to manage coursework alongside personal and professional commitments while retaining essential hands-on experience in studio and fieldwork environments.
- Streamline the photo A.S. Degree.
- Research opportunities for a photography ADT and additional Certificates.
- While working on course review and curriculum development on Curriqunet, look at the degree and certificate requirements and consider the best plan moving forward with a clear program map. This will help students follow a structured, term-based sequence of courses designed to facilitate timely program completion while fostering peer collaboration and community-building among students.

- Considering the interdisciplinary nature of photography, the photo program will continue to work with Media Arts faculty to coordinate schedules with related departments such as Graphics, Film Video, MMAC and Animation. This collaboration ensures students can enroll in complementary courses without scheduling conflicts, enriching their educational experience.
- Expand hybrid offerings with additional online resources and virtual critiques to further support remote learners.
- Continue monitoring enrollment patterns and student success metrics to refine scheduling strategies.

4. How will you *measure* the results of your plans to determine if they are successful?

We will see if student enrollment numbers increase and if course offerings in Santa Maria and LVC at different times and in different modalities will fill.

Validation for Program Planning Process: If you have chosen to do the Validation this year, please explain your process and the findings.

1. Who have you identified to validate your findings? (Could include Guided Pathway Success Teams, Advisory Committee Members, related faculty, industry partners or higher education partners)

The Photo Program has identified an advisory committee including:

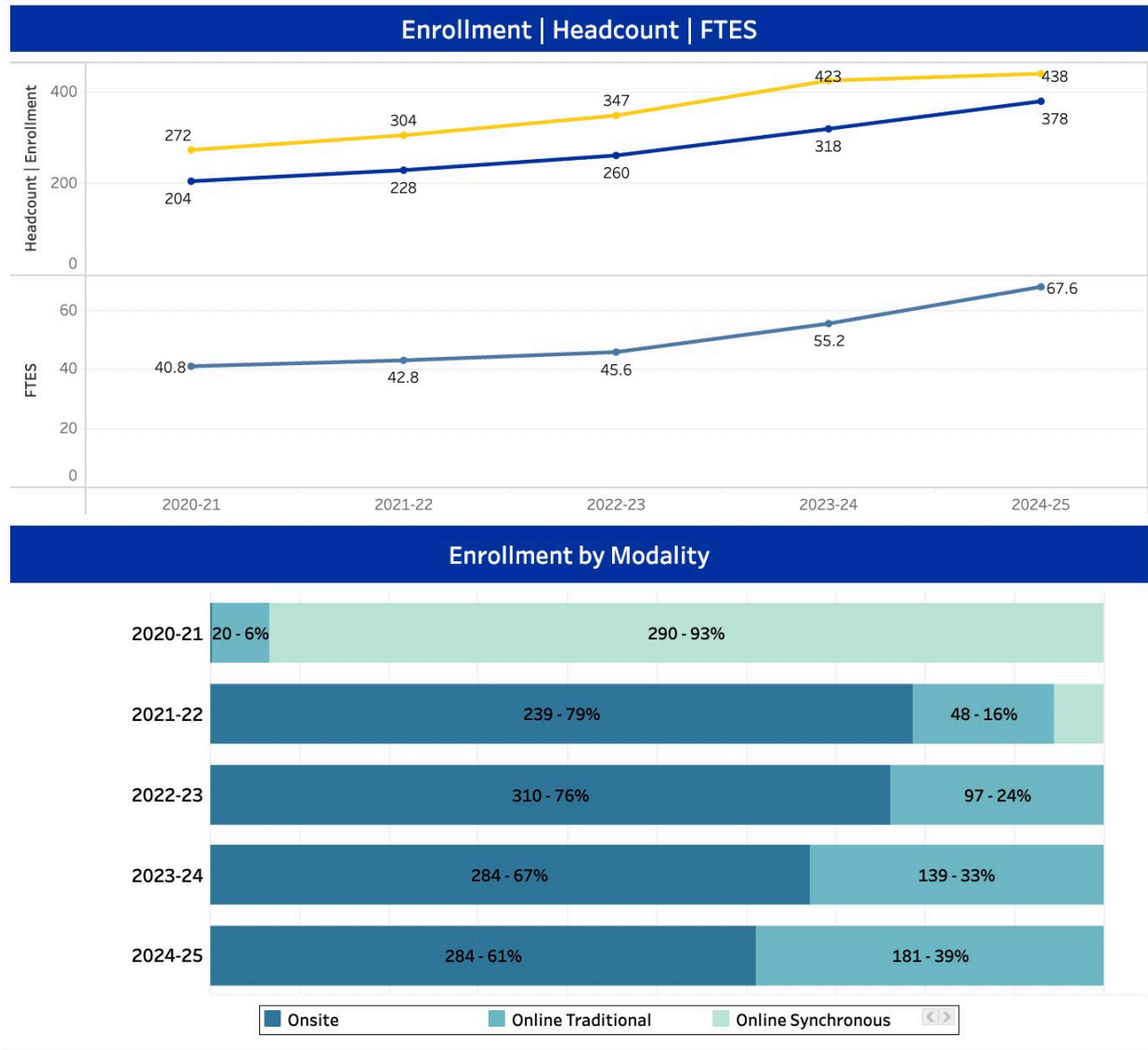
- Matt Anderson Matt, *Ande Studio*
- Jeremy & Michelle Ball, *Bottle Branding*
- Jeff Barnes, Visual Effects Artist, Creative Executive, Producer
- Michael Brajkovich, *applemoon photography, Family Partnership Charter School*
- Jacob Gustafson, *Ernest Righetti High School*
- Robert Oliver, *New Tech High School*
- Zachary Scott, *Zachary Scott Studio*
- Mark Velasquez, *Valesquez Photography*
- Andrew Waldron, *Andrew Waldron Photography*

2. Are there specific recommendations regarding the core topic responses from the validation team?

This year's feedback has been positive. The new Fine Arts Complex with a dedicated lighting studio, digital lab, and printing studio has really helped with scheduling and enrollment. The only recommendation was to improve the analog lab and darkroom space to accommodate more students and curriculum. The team overwhelmingly felt this was critical to give our students this experience and knowledge.

Appendix 1

Enrollment & Headcount



Success, Retention, & Persistence

Success & Retention

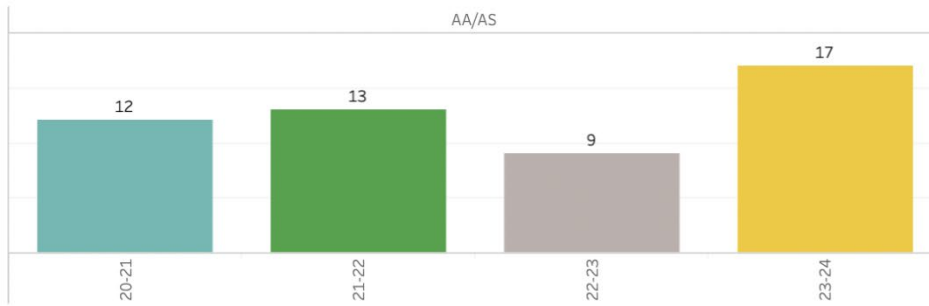
Success %

Retention %

		2020-21		2021-22		2022-23		2023-24		2024-25	
AHC	ALL	<div><div>74%</div></div>	88%	<div><div>71%</div></div>	86%	<div><div>72%</div></div>	87%	<div><div>74%</div></div>	89%	<div><div>75%</div></div>	89%
Grand Total		<div><div>79%</div></div>	89%	<div><div>68%</div></div>	86%	<div><div>75%</div></div>	90%	<div><div>66%</div></div>	90%	<div><div>81%</div></div>	93%
PHT0101	ALL	<div><div>70%</div></div>	95%	<div><div>74%</div></div>	93%	<div><div>76%</div></div>	95%	<div><div>72%</div></div>	93%	<div><div>83%</div></div>	95%
PHT0110	ALL	<div><div>76%</div></div>	89%	<div><div>74%</div></div>	88%	<div><div>73%</div></div>	88%	<div><div>63%</div></div>	85%	<div><div>77%</div></div>	93%
PHT0120	ALL									<div><div>88%</div></div>	100%
PHT0130	ALL			<div><div>91%</div></div>	91%			<div><div>93%</div></div>	100%	<div><div>80%</div></div>	80%
PHT0140	ALL			<div><div>65%</div></div>	94%					<div><div>100%</div></div>	100%
PHT0150	ALL			<div><div>64%</div></div>	73%	<div><div>93%</div></div>	100%	<div><div>91%</div></div>	100%	<div><div>100%</div></div>	100%
PHT0151	ALL	<div><div>85%</div></div>	95%			<div><div>100%</div></div>	100%	<div><div>64%</div></div>	77%	<div><div>69%</div></div>	69%
PHT0170	ALL	<div><div>64%</div></div>	72%	<div><div>52%</div></div>	66%	<div><div>66%</div></div>	85%	<div><div>89%</div></div>	95%	<div><div>86%</div></div>	92%
PHT0189	ALL	<div><div>100%</div></div>	100%			<div><div>100%</div></div>	100%	<div><div>100%</div></div>	100%	<div><div>100%</div></div>	100%
PHT0380	ALL	<div><div>92%</div></div>	92%	<div><div>82%</div></div>	91%	<div><div>55%</div></div>	73%	<div><div>32%</div></div>	96%		
PHT0381	ALL	<div><div>96%</div></div>	96%	<div><div>50%</div></div>	94%	<div><div>84%</div></div>	96%	<div><div>26%</div></div>	89%		
PHT0382	ALL			<div><div>20%</div></div>	100%						
PHT0383	ALL			<div><div>100%</div></div>	100%						
PHT0384	ALL	<div><div>100%</div></div>	100%	<div><div>20%</div></div>	60%	<div><div>82%</div></div>	82%	<div><div>25%</div></div>	75%		
PHT0385	ALL	<div><div>100%</div></div>	100%	<div><div>0%</div></div>	33%	<div><div>75%</div></div>	100%	<div><div>0%</div></div>	100%		
TOTAL	ALL	<div><div>79%</div></div>	89%	<div><div>68%</div></div>	86%	<div><div>75%</div></div>	90%	<div><div>66%</div></div>	90%	<div><div>81%</div></div>	93%

Program Awards

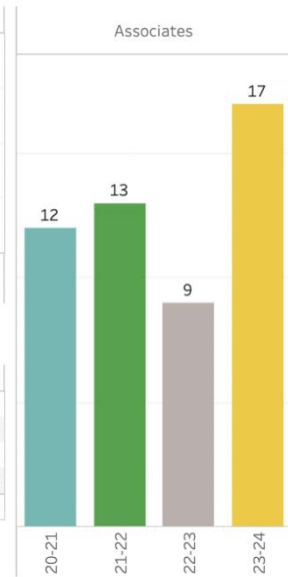
Program: Media Arts | Degree Summary - Unduplicated



Degree Description Detail

		20-21	21-22	22-23	23-24
AS	Media Arts: Animation	2	3	1	5
	Media Arts: Graphics	8	7	5	7
	Media Arts: Multimedia	2	2	1	2
	Media Arts: Photography	3	1	3	4
Grand Total		12	13	9	17

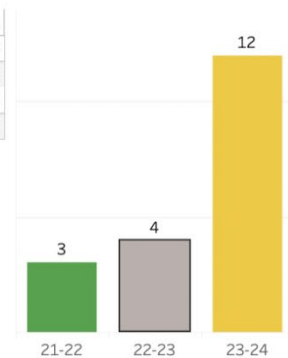
Degrees Total



Program: Media Arts | Certificate Description Detail - Unduplicated

			21-22	22-23	23-24
C3	Certificate 30-60semester unit	Media Arts: Graphics	1		3
C5	Cert 16 to <30 units	Media Arts: Commercial Pho..	2	2	5
		Media Arts: Website Design		2	4
Grand Total			3	4	12

Certificate Total



Section Heat Map

Section Heat Map (data as of 6/5/28)

grouped by hour of section begin time

Click cell in heatmap to see data for the chosen time slot. Click course in detail to see data for course.

Term Spring 2024 & Spring 2025|Campus All|Department Fine Arts|Discipline Photography|
Course Attribute All | Part of Term All

BeginTime	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am							
7am							
8am	1	0	1	0	0	0	0
9am	1	4	1	4	0	0	0
10am							
11am	0	1	0	1	0	0	0
12pm	3	1	3	0	0	0	0
1pm	0	2	0	0	0	0	0
2pm	0	1	0	0	0	0	0
3pm							
4pm							
5pm	0	1	0	1	0	0	0
6pm	1	1	1	1	0	0	0
7pm							
8pm							
9pm							
ONLINE	0	0	0	0	0	0	0

1. Term
(Multiple values) ▾

2. Campus ▾
(All) ▾

3. Building
(All) ▾

4. Room
(All) ▾

5. Department
Fine Arts ▾

6. Discipline
Photography ▾

7. Course Attribute
(All) ▾

8. Part of Term
(All) ▾

Day All|Time All

Status_	Department_	Discipline_	course	CRN	Campus Desc	BldgRoom	Part of Term Desc	BeginTime_	Days Comb	Census Enroll	FTES_
Credit	Fine Arts	Photography	PHTO101	40710	Online	Null	Term 4 8-w..	ONLINE	Null	31	3.0
				40835	Online	Null	Term 4 8-w..	ONLINE	Null	28	2.7
			PHTO110	40067	Santa Maria	F238	Full Term	930am	M	23	2.5
									W	23	2.5
				40072	Santa Maria	F238	Full Term	800am	M	16	1.6
									W	16	1.6
				40076	Lompoc Valley Center	LVC2104	Full Term	600pm	M	18	1.9
									W	18	1.9
				40080	Santa Maria	F238	Full Term	600pm	T	20	2.1
									R	20	2.1
				40081	Santa Maria	F238	Full Term	12pm	M	22	2.4
									W	22	2.4

Non Online Sections
19

Online Sections
4

Course Includes Day
All ▾

Based on the narratives for the prompts above, what are some program planning initiatives and resources needed for the upcoming years? Use the tables below to fill in **NEW** resources and planning initiatives. *This section is only used if there are new planning initiatives and resources requested that pertain to the Core Topic only.*

New Program Planning Initiative	
Title:	Photography Analog Equipment and Darkroom
Planning years:	2024-25
Description:	
Following our Advisory Committee meeting over the past two years, it is clearly important to maintain our analog photography curriculum and course offering. The current Print Processing Lab / Darkroom area is not currently functional, and we will need to acquire equipment and work with facilities to get the darkroom functional in the Fine Arts Complex	

Resources:

Priority Level: Low Medium High

Resource Type: Equipment Staff Faculty Supplies and Materials

Quantity: 1 Two-Door Dark Hall Light Trap or Rotary Door for Darkroom Access

Per Item Price: 1 **Price with taxes/shipping, etc:**

Description:

A two-door dark hall must be built into the Print Processing Room. Both doors must be fitted with light-tight seals to stop light leaks. The ceiling, floor and walls must be finished with a non-reflective "flat-black" finish. A rotary door is another option, but currently only used rotary doors are available.

Resources:

Priority Level: Low Medium High

Resource Type: Equipment Staff Faculty Supplies and Materials

Quantity: 20 35mm Film Cameras

Per Item Price: \$500 **Price with taxes/shipping, etc:** \$10000

Description:

There are no new student quality film cameras being manufactured. If we plan to continue with analog film-based photography in some of our classes, we will have to buy used cameras from reputable photographic equipment dealers like B&H and Samy's camera. It is my understanding we cannot use district funds to buy used equipment. We will also have to increase the repair budget for photography. It is currently 0.

What college plans are associated with this Objective? (Please select from the list below):

- | | | | |
|--|--|--|---------------------------------------|
| <input type="checkbox"/> Ed Master Plan | <input type="checkbox"/> Student Equity Plan | <input type="checkbox"/> Guided Pathways | <input type="checkbox"/> AB 705 |
| <input type="checkbox"/> Technology Plan | <input checked="" type="checkbox"/> X | <input type="checkbox"/> Facilities Plan | <input checked="" type="checkbox"/> X |
| <input type="checkbox"/> Title V | <input type="checkbox"/> Strong Workforce | <input type="checkbox"/> Equal Employment Opp. | |

Program Review Signature Page:



Program Review Lead

Date

Aug 7, 2025



Monica Millard (Aug 7, 2025 10:41:23 PDT)

Program Dean

Date

Aug 7, 2025



Vice President, Academic Affairs

Date

Aug 7, 2025

Equipment

[illegible]

Staffing

[illegible]

Technology

[illegible]

Facilities

[illegible]












PHTO - Innovative Scheduling_08.07.25

Final Audit Report

2025-08-07

Created:	2025-08-07
By:	Maryfrances Marecic (mmarecic@hancockcollege.edu)
Status:	Signed
Transaction ID:	CBJCHBCAABAA80isvFSmE_oseO_uEKmXLe1nZQR2z5Ee

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