

Photography Department
Program Review

2002-2003

Assembled by: Professor Gary Colby
Assisted by: Kevin Holland

Executive Summary

The Photography Department offers study in and of the chemical and digital photographic craft as it applies to personal expression and the documentary tradition in the academic disciplines. Students may choose the Photography Minor or Photography Concentrations in the Art Department and the Communications Department. Several courses in photography meet General Education Fine Arts Area Requirements. Additionally, students seeking elective credit and serving avocation interests are welcome in any photography class. The Department has curatorial responsibilities for the Irene Carlson Gallery of Photography that present the work of contemporary photographers as their pictures explore the effects of photography on culture.

The Department has one full-time faculty and one Department Manager who assist with running and maintaining labs. Several adjunct faculty teach courses in the Department.

Since 2000 12 students have minored in photography in addition to students with concentrations in Art and Communication Departments. In 2003 the department delivered 385 credit hours. The goals of the Department are to develop skills in the techniques and aesthetic fundamentals of the darkroom and digital photographic craft, and the use of these skills across the full spectrum of human experience and in related disciplines.

The assessment of learning outcomes included assessing student progress using a comprehensive exam covering the history of the field, chemical craft, computer craft, lighting, composition and cameras, alumni survey, SWOT reflections by key faculty and staff internal and external to the department, and an outside reviewer.

Following are highlight of findings:

- Comprehensive exam indicated good learning in most technical areas with weaknesses in the areas of history and lighting
- Relationship with faculty, staff and peers are valued highly
- Alumni indicate good use of skills in work settings as well as good work habits, meeting deadlines, paying attention to detail, and being self-critical in their craft

- Alumni indicate significant learning through hands-on experiences as students in terms of technical skills, aesthetic growth, interpersonal relationships and personal growth
- Art and Communication Departments consider their affiliation with the Department as highly valuable
- Faculty and staff are overburdened and overstretched trying to meet the needs of other departments and the Carlson Gallery

Following are highlights of action recommendations:

- Continue to improve the Department's website
- Increase focus on field lighting and history of photography
- Rethink the student progress questionnaire
- Continue to integrate digital experience and the traditional darkroom
- Engage the university relations and provost's office for grant support for Carlson Gallery
- Re-evaluate faculty workload regarding articulation with other departments
- Make faculty and staff workload more commensurate with compensation and allow for faculty and staff development opportunities

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DRAMATIS PERSONAE.

ERROR! BOOKMARK NOT DEFINED.

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Two Mission Statements.

The mission statements have been rewritten, in response to Neil Chapman's suggestion that they need to be more concise.

The Photography Department, old version...

Photography, that is, drawing after the industrial revolution, has changed the way we perceive our universe, think about our history and visualize our friends. It has redirected the course of art history and become a marketable commodity in itself.

Anybody can do it, and everybody does. It is in the nature of photographers to make pictures quickly and easily. It is in the nature of photography to record almost infinite detail, much of it accidental, in a durable picture. Painters have done better what some photographers try, but that hasn't stopped them from trying, and there is power in the photograph as a social vector. These motivations persist.

Changes in the craft of photography are swift and continual. We encourage students to engage in the photographic craft as they explore the liberal arts. As they do this we offer opportunities to consider the applications of their work, the influence of their ideas through their work and the obligation they themselves have to teach.

Drawing, and its permutation, photography, is a fundamental human behavior characteristic. For this reason we see the craft in service to all the academic disciplines offered at the University of La Verne. We encourage students and faculty from each discipline to apply the craft as it has emerged so recently from the peculiar human experience we know as art.

The Photography Department, new version...

We are aware of the human inclination for drawing. We are nurtured by our universal fascination for technology and motivated by the power of pictures. We encourage students to work with us as we explore the techniques and aesthetic fundamentals of the darkroom and digital photographic craft. Then, in the interdisciplinary academy, the Photography Department promotes opportunities for students to use their skills and craftsmanship across the full spectrum of human experience.

The Irene Carlson Gallery of Photography, old version...

Photography is the intriguing human behavior of drawing, after the industrial revolution. Photography experience at the University of La Verne is offered as a craft, having application throughout the breadth of human experience, but born historically out of the Art Department.

The humblest photographic effort, a snapshot in a dusty album, holds profound potential for storytelling inspiration, an activity in cultural and heritage linkage – the cement for our family and social structures.

The most inspired photographic effort, produced by the artist conscious of history, knowledgeable of the human physiological perspective and responding to the cultural imperatives is exploring new territory, assembling new meaning and influencing society from which he derives inspiration.

Among the contributions of photography to drawing are the rendering of fine content detail, the accidental rendering of content, and the persistent perception of objective accuracy of content. Additionally, the invention of photography changed the course of art history; this remains an inspiration for the photographer considering new work.

The Irene Carlson Gallery of Photography exists first to present the work of contemporary local photographers as their pictures cause us to think about these four features of the craft. Second, the photographer who enthusiastically engages in the craft as an avocation is fulfilling the admirable goal of continuing personal growth; the Carlson Gallery seeks to honor this inspiring behavior. Third, the Carlson Gallery offers an opportunity for the University of La Verne to encourage community members to participate in campus activities, consistent with the University's mission to encourage life-long learning.

The Irene Carlson Gallery of Photography, new version...

The Irene Carlson Gallery of Photography exists to continually present the work of contemporary photographers as their pictures cause us to think about the effects of photography on our culture. By these presentations the University of La Verne is enabled to invite students, faculty, staff and community members to become inspired by photographs and informed by the peculiar way of knowing realized by the photographer.

Our Students' Progress Questionnaire.

Submitted by six graduating seniors, Spring, 2003: Lianna Capasso, Jason Cooper, Jennifer Contreras, Jennifer Newman, Kati Kelly and Liz Lucsko.

What follows are the areas and questions missed by four or more students out of the six. Each of the following items indicates an area of concern. With the exception of the History category, all students have been completely exposed to all other areas.

The history of photography has not been formally taught at the University of La Verne until recently. The new Art History professor, Andrés Zervigón, has a strong interest in photography and has promised to develop courses in the history of the craft of photography.

There may be a correlation between a student's score and his/her most recent association with the department. The average score of 4 students who were in at least one photography course during the final semester of their undergraduate career was 90 (70, 78, 78, 134). The average score of 2 students who were enrolled in photography classes a year or more prior to graduation was 61 (59, 63).

The Progress Questionnaire was written as a measurement instrument, to be administered to any student entering the Photography Department with the intention to take a concentration in Photojournalism (Journalism), Photography (Art) or the Photography Minor. The same instrument would be administered as the student completes the course of study. Theoretically there should be an improvement in the student's knowledge base and areas of weakness would indicate areas of concern for the Department. Alas, the instrument is huge and unwieldy. Students lack incentive to do well on it and it's difficult to score.

The original completed Progress Questionnaires are filed in the faculty office, Miller 21.

Overview

1. Difference between drawing and painting (random acquisition)
8. Sequence of photographs on a golf swing. (strobe)
9. Photographic v. Physiological seeing (depth-of-field, perspective control)

History

Weak throughout, but we know Ansel Adams, David Hockney and Dorothea Lange.

Chemical Craft

6. Fixer (remove silver halide)
15. Daylight Color Temperature (5500°K)
19. Math derivation of f /number. (focal length/diameter)
20. Math derivation of shutter speed. (reciprocal of 1 second)
21. Factors controlling depth-of-field (image size, aperture size)

Computer Craft

2. Difference between "spi" and "dpi". (samples/inch v. dots/inch)
5. Scanning resolution for 75 dpi line screen reproduction. (1.5 - 2 X dpi)
9. Difference between .jpg and .tif (.jpg compressed v. .tif full data)
11. What's a .psd file best suited for? (working file)
14. What's a channel? (single color)
16. What's color space? (working colors)
22. Scanning an already screened picture. (moiré)
23. Setting black & white points. (contrast scale)

Lighting

1. Is fill visible photographically or physiologically? (both)
2. What is key light? (form - shadow - control)
8. Exposure changes if key light is moved? (no)
12. Purpose of medium yellow filter. (absorb blue)
14. Axis light. (early a.m., late p.m.)
19. Flash exposure f /number. (guide no./flash-subject-distance)
20. What is "BCPS" (output power)
21. Shutter speed with CRT monitors. (1/30)
24. White point. (brightest high value)
25. Lighting Ratio (portrait)

Composition

4. "...the decisive moment." (Cartier-Bresson)
11. Subject for rangefinder camera. (stage performance, street)
14. Photo unique in art? (random content, auto perspective)
15. Formal elements of drawing & photography. (depth-of-field, linear perspective)
20. Photo automatically renders perspective (no point-perspective drawing)
21. Zone System relates to which formal element? (value)

Cameras

1. Normal lens for 4X5 (135)
3. Bellows Factor (f /number increase on magnification increase)
11. Rangefinder advantage (quiet)
12. Rangefinder disadvantage (parallax)
18. Format for platinum printing (4X5 and larger)
20. F/number formula ($FL/D = f$ /number)
21. Shutter speed formula (reciprocal of 1 second)

Our Alumni Survey Questionnaire.

Starting from the Fall Term, 1989, there have been 1122 students (some enrolled in more than one course) in Photography Department courses. The questionnaire was mailed in October, 2002, to 21 subjects with reliable addresses, from a list of 70 who had taken more than one upper division photography class, surveying somewhat more than 2% of the total enrollment for the 13-year period. Sixteen forms were completed and returned, for a 76% return rate.

I've inserted a few of the most interesting quotations from alumni, edited for brevity. All quotations are italicized. Completed form originals are filed in the faculty office, Miller 21.

1. I was graduated or departed from La Verne in...

'02	'01	'00	'99	'98	'97	'96	'95	'94	'93	'92	'91	'90	'89
2	2	1	2	1	1	2	1	1	0	2	0	0	1

2. My major was...

biology	1
journalism (photojournalism)	4
sociology	1
art	2
psychology	2
computer sciences	2 (1 photo minor)
communications	2
journalism	2

3. The photographic craft is...

...central to my vocation.	5
...peripheral to my vocation.	8
...irrelevant to my vocation.	3

4. I am...

...a staff photojournalist.	2
...an artist using photography	4
...a free-lance photographer.	2
...an avid amateur photographer.	3
...an occasional amateur photographer.	4
...no longer involved in photography.	1

5. I own and use...

...more than one camera.	9
...a 35mm single lens reflex camera.	4
...a 35mm point-and-shoot camera.	2
...a digital camera.	1
...no cameras.	0

6. I have...*

...a darkroom of my own.	3
...access to a darkroom.	2
...a computer imaging system of my own.	12
...access to a computer imaging system.	1
...no use for a darkroom or a computer imaging system.	2

* Some respondents reported having or having access to more than one lab venue.

7. Which classes did you take within the Photography Department?*

Elementary Photography	11
Digital Imaging	7
Photo Staff	3
Color Class	13
Web Design	3
Photo Staff	11
Special Projects	12
Internship	7
Independent Study	Some Photo Staff experiences are here.
Senior Project	6

* Some respondents might have taken one or more courses, more than once.

8. In what ways have your experiences in photography at the University of La Verne affected the activities of your life today.

One could make the case that my experience in photography at ULV has been one of the single greatest influences on my life today. Gary really introduced me to the nuts & bolts of photojournalism and he coached me along as I learned to create a vision of my own. Today I am working as a photojournalist because I was taught the basic skills and I was given a lot of confidence during my time in the ULV photography dept. Gary's ability to give a good critique of a photograph is invaluable, and I often find myself asking why Gary would think about my work today...Kevin and Gary both worked hard at teaching valuable lessons through every critique....

It taught me the basics on how to photograph... In addition it taught me how others view photographs; and just resilience - keeping at and always learning, through trial & error... It caused me to find my own way, in photography.

...I see situations, small scenes, and moments to be captured and frozen. I see things as stories to unfold and stories to be told...

...Increased my attention to detail...people, places and their interactions and connections. I learned about teamwork and deadlines...it opened doors for further education... I love photography more than it does me.

While the technical knowledge I gained in the Photography Program has...proven useful in my professional activities, even more valuable has been the aesthetic, critical and philosophic experiences I had.

Photography is the "aid" that got me through college. I feel that without photography I would not have met as many people as I did at ULV. I also would never have built strong personal relationships with some of those people without photography. My personal relationships at ULV

definitely boosted my confidence and skills as a person who can communicate with people... This is a continual help to...my creative, personal and educational endeavors today.

Photography has always been a hobby...however, it wasn't until my...interaction with Gary Colby and Kevin Holland that...this became something that could affect me personally. I learned...the balance between technical ability and artistic ideal. This lead me to pursue...graphic design. ...I've learned to be more versatile and well-rounded.

9. In what ways did your opportunities in the Photography Department at the University of La Verne prepare you well for the photographic craft with which you are involved today?

Many of the technical aspects of photography continue to assist me while on assignment. ...In life I am more apt to be assertive. I've become thorough in my work, (personal and business).

The detailed concepts of color, light and subject studied have contributed to the improvement of my photographs. I serve several organizations, using photographs for documentation, historical libraries and education.

Photo Staff was invaluable experience for a career in photojournalism. Working on strict deadlines, generating story ideas, arguing with editors... the list goes on and on. Printing images in the wet darkroom was a great way to really learn to look at an image critically... Experience in the studio gave me a leg up... The photo internship was also important in my career...

Working as photo editor during my time at ULV helped me to work better with a group, as well as becoming more comfortable and confident leading a group.

It taught me the basics, got me started and a slight push...self reliance and perseverance...

The Gallery exhibits and lectures were helpful in exposing me to different work and styles. As well as the lectures by exhibiting photographers. Going to Photonight should be a requirement for interested students.

My work today in assisting student publish the Campus Times is a direct outgrowth of my own student work the Campus Times through the Photo Staff.

The opportunities I had in the Photo Dept. at ULV were wonderful. We're lucky enough to have studied at an institution with a small photo dept. We had lots of hands-on experience, and innumerable opportunities to publish our work.

Through my participation on the Photography Staff of the Campus Times, I was able to gain the experience necessary to intern at the Claremont Courier... While working at the Courier...I found myself amongst photographers from the LA Times, the Tribune the Associated Press and...National Geographic... I was also able to travel to New York and Wisconsin...given the opportunity to photograph alongside some...working for larger publications. This experience offered an insight toward...being a staff photographer...

10. In what ways could your opportunities in the Photography Department at the University of La Verne have been better presented to prepare you for the photographic craft with which you are involved today?

...We could have gone into more detail with flash photography...the one area I'm not comfortable with.

Increased numbers of digital systems would have been helpful. (These are now in place...)

The largest gap in my knowledge/experience...was in the use of the on/off camera flash. It might be a good idea...to take a course in location lighting/flash photography.

More aspects of the career, business and freelance parts of photography. A class...in the different divisions of photography. A portfolio class...so when you come out you have a well-put-together portfolio... A break from the basics and into the off-the-wall; no rules types of photo's [sic]... Experimentation - extreme digital useages [sic], darkroom tricks.

More opportunities...outside of La Verne Magazine and Campus Times, including classes structured around nature photography or portraiture.

I wish I was given...a taste for the business of photography. How to present and sell myself professionally.

...add a class or seminar on remote strobes set-up...an example would be an indoor basketball game.

...more flash photography instruction, more medium format, more transparency/slides, some instruction on how to manipulate subjects of portraits.

...there could have been more instruction on the lighting aspects of photography...

...I would like to see...an advanced Photoshop class... There is lots of knowledge about prepress that circulates within the walls of the Photography Department... There were several courses offered...[by other departments]...that attempted to provide...this type of information... [one] class spent an entire semester summing up what could have been taught in a single session with Gary Colby, Kevin Holland or Kevin Bowman. It would be...better...to offer them through the Photography Department...

11. What kinds of preparation do you think students of photography should take from a college experience today?

Familiarize yourself with as much knowledge of the equipment used on campus. Use this time with the instructors like a sponge - take in all their experiences.

A balance between conventional photography and digital/electronic evidence. Currently electronic photos are not admissible in court.

Students should learn to come up with their own story ideas - the single greatest challenge for most photographer. ...work hard at creating their own [style]. ...learn to shoot photo essays and picture stories...

...learn to work with other people in group projects and gain the experience of being the lead member and a standard member of that group.

...classes on how to make an artistic idea come to life... art gallery opportunities...more html and online portfolio building.

Since one is required to take GE courses...[students] should be able to connect the philosophy and art of photography to other subjects...

...traditional film shooting, processing and printing techniques. Photoshop, Photoshop, Photoshop. Digital image file, manipulation, sizing, saving, output...

Computer imaging, lighting...ethics - already at a high level at ULV. Commercial photography courses...

12. The Photography Department tries to integrate its experiential offerings with the traditional academic disciplines; it's an interdisciplinary approach to design of the course offerings. We see photography as useful in nearly all categories of the human experience. How effective was this philosophy for you?

Very useful...my current employer focused on my photography experience when deciding on my employment and pay rate...[The employer incorporated photography] into our clients' treatment goal through an exercise titled "Arts Care."

It was an asset to work with different students, ones who were not journalism or photography majors. Differing points of view and opinions were valuable to the creative process.

Somewhat effective, it showed me that I cherished the art & did not want to be told what to take pictures of!

It was very effective...because of my own general interest and curiosity...Which is something that cannot be taught with the pressures of GPA's and losing scholarships and not graduating on time occupying the mind of the student. Take these pressures away and the curiosity will naturally follow...

Very effective. There are many types of jobs that utilize photographic skills.

I'm afraid this philosophy may have been lost on me. However, I did learn that pointing a camera at someone has varied responses...

This philosophy has helped me see the influence of photography in my everyday surroundings...

This philosophy was extremely effective...it taught me a metaphoric balance that exists in everything, not just photography... Discussions about the nobility of the Fourth Estate taught me about making ethical decisions, not only that affect me, but ones that affect...the people I interact with. ...I encourage more of this philosophy to be integrated into the curriculum. Perhaps a Photojournalism Ethics class...

13. Please rank 15 categories below, with 1 being best, with respect to their positive significance for you as you worked as an undergraduate within the Photography Department at the University of La Verne. If you add your own, choose only 15 from the total group.

The number is the average value response for each category.

4.13	Relationship w/Instructor
5.56	Relationship w/Lab Manager
6.25	Darkroom Training
7.40	Lighting

7.44	Composition
7.73	Relationship w/classmates
8.06	Concept/Personal Growth
8.50	Camera Handling
8.53	Opportunity to show/publish
8.88	Aesthetic Critique
9.00	Computer Training
9.00	Performance Critique
9.93	Portfolio Preparation
11.25	Carlson Gallery
12.13	Statement Writing

14. Of the classes you attended, please rank your favorites, with 1 being best. Comment further, if you wish...

The number is the average value response for each category.

1.57	Photo Staff
2.58	Special Projects
2.92	Color Class
3.14	Digital Imaging
3.18	Elementary Photography
3.83	Senior Project
4.43	Internship
5.33	Web Design

15. Did you have adequate access to the instructor?

16 answers "YES"

16. Were there adequate materials available for your work?

16 answers "YES"

17. Did you have adequate access to equipment?

14 answers "YES"

2 answers "NO"

18. If you know of other collegiate photography programs, how would you rate La Verne's offerings, by comparison?

Excellent 1 Better 2 About the Same 3 Not as good 4 Lousy 5

Only seven respondents answered this question. The average result: 1.71.

19. Thinking back on yourself as a student in the Photography Department at the University of La Verne, how would you rate your *effort*?

A B C D F

All respondents answered this question. The average result: 3.36, a B+.

20. As a student *in the Photography Department* at the University of La Verne I believe I received grades that were generally ...

- A. ...more than fair: higher than my performance level among my peers.
 B. ...fair: about right with respect to my performance level among my peers.
 C. ...unfair: lower than my performance level among my peers.

Two stated s/he'd been graded higher (unfairly, to their advantage).

Thirteen stated they'd been graded about right (fairly).

One stated s/he'd been graded lower (unfairly, not to their advantage).

21. What, if any advice would you offer the leadership at the University of La Verne about how it might help improve its Photography Department? Use the back of this sheet for your response. We thank you for taking time to prepare this questionnaire.

The Photography Department...is excellent because of Gary's vision and his ability to motivate students. Kevin is instrumental in relating to students on a personal and friendly basis. I hope...these individuals are fairly compensated for all their contributions in the lives of students. In the coming years the Photo Department will require increased funding... Students should be trained on digital cameras but few will be able to afford them. It will...be necessary for the university to supply all photo staffers with digital equipment...

It was all a great experience which I look back on with great pleasure... Keep your insistence on excellence and improvement while at the same time giving credit for effort and a "stick-to-it" attitude...

...while I was able to have some time using the new studio in Miller Hall, I did not have much experience dealing with the studio lights...

A job very well done by the core photo instructors and excellent equipment to get familiar with. It just does not compare with larger universities...in terms of the number of different instructors, fields, courses and equipment..." Maybe...offer a few more guest instructors... maybe bring back...photo students...to share how photography has effected [sic] their lives and maybe build a contact base... But good work. It's an honor to fill out this form for you all...

Student photo exhibits. More guest instructors... Greater introduction to diverse fields of photography.

Try to emphasize and expand teaching of lighting... Students need...more help with portfolios. They need an entire class... Gary, smile more - to more people - even if you don't like them very much. Most people end up growing on you anyway!

...the Photography Department [should] be allowed to offer its own course selection that may be substitute for Major Requirements in specific cases. For instance, classes geared more toward graphic designers and digital imagers would be more affective [sic] than [other classes]... From my experience competing at the California Intercollegiate Press Association conference, I witnessed that our Photography Department better prepares our Photography Students than... most schools... Our program prepared our [students] to work in any condition,...with any equipment,...and turn a competitive product... The Photo Staff at La Verne is well-known amongst the College Paper Circuit, so encourage them to continue representing the school...La Verne has a great thing going with the Photography Staff...

Alumni Letters

We frequently receive letters, telephone calls and email communications from alumni. Many ask for reference letters or technical advice, but some contact us just to express their appreciation for the time they spent with us. What follows in no particular order are a few of the most recent of those letters, edited only for brevity. These notes were unsolicited.

Date: Wed, 30 Oct 2002 13:59:58 -0800
From: vderkara <vderkara@ULV.EDU>
Subject: Long time
Sender: vderkara <vderkara@ULV.EDU>
To: colbyg@ULV.EDU

Hey Gary,

It's been a while.

I _attempted_ to send a few emails to you this summer from Greece, but I don't think they made it to you. Things aren't so reliable out there.

Well, I got the questionnaire in the mail that you guys are doing for the department, I'll definitely fill it out and send it back.

Otherwise, life is good. How are things with you? I started working at my NEW job about 2 months ago. I'm working at a small Armenian weekly community newspaper, and I've never been happier with a job. No more Information Technology for me. Although I miss the money, I am just getting by financially with this job, which is unfortunate because it's a job that I can tolerate and enjoy.

It's like all the training and theory I had in the photo dept. is materializing. It reminds me of the Campus Times. I do everything from layout using Pagemaker, LOTS n LOTS of proof reading - and lots more, and 2 or 3 times a month, I write and photograph a small story. Not only am I learning about my culture, but I'm getting better at spelling and writing, slowly.

But I have to say that I sure miss the respect the Campus Times had for publishing large photos! - thanks to your efforts. And you know, I'm also starting to realize, the more I advance in life the more the things you said make sense. About journalism, photography, and your insights on life and how it relates to the field. I sometimes find myself saying "so that's what Gary must have been talking about..." Which is funny because that just shows how much I WASN'T listening back then! I guess I have to see things for myself to believe them.

I miss those days at CT. You were a good professor, and I was a stubborn student. I took away a lot from my days in the photo dept., but I could have taken much more if I had been more focused. Guess I was too busy riding my skateboard around. Thanks for having the patience to teach me. Only now am I appreciating it.

Talk to you again soon.
Veero

ps- I'd like to show you the newspaper. Ill tell my dad to drop a couple copies off at your office.

Veero Der-Karabetian
Graduated in 1998

Date: Sat, 16 Dec 1995 11:13:15 -0500
From: JLeard4708@aol.com
Subject: Re: Rag
To: COLBYG@ULVACS.ULAVERNE.EDU

Gary,

Thanks for Greg's address. I sent him a note last night. It's always nice to be able to go back and thank the people who have helped you along the way (not that I'm very far along 'the way'). Ever since my dad died I have endeavored to be a little more immediate with my praise of others. You just never know when the chance will be taken away to tell someone how much you appreciate them. With my dad I ended up scrunching a life's worth of praise into a few months.

So I'd like to take the opportunity to thank you for your continued support and encouragement. I think the one thing which really drew me to the photography program at La Verne was your willingness to treat each of us as an individual as well as your ability to criticize each piece of work for its own merit. Your honest criticism was invaluable. It was a quality I ... have not encountered anywhere else since. It was great to know what I was doing correctly as well as incorrectly. Armed with this knowledge I was able to go to the next assignment knowing how to change my work - or at least knowing what areas on which to concentrate.

Thanks for being a part of my education and a continued part of my life.....Jeff

Date: Thu, 10 May 2001 14:00:31 -0400
From: Jeffrey Leard <JLeard@patuxent.com>
Subject: RE: The Contest Website
To: "COLBYG@ULV.EDU" <COLBYG@ULV.EDU>

Gary,

We at Patuxent judged the photos from Western Kentucky University photojournalism program about a month ago. The ULV photos are much better.

Sports:

Overall, the best 4 or 5 photographs rose to the top quickly and it was difficult to choose among them for the top three...

Let me know if there is anything else I can do.

--Jeff

Date: Mon, 30 Sep 2002 13:10:20 -0500
From: Jeff Leard <jeffleard@earthlink.net>
Subject: Re: Should I apply...
To: COLBYG@ULV.EDU

Gary,

...I have always thought of you as a sort of cornerstone of ULV. In my minds-eye you are inseparably linked with the high caliber of experience that a PJ student can get at ULV...

Best of luck,
Jeff

Jeffrey Leard
Graduated in 1995

Date: Tue, 19 Dec 2000 15:15:47 -0500 (EST)
From: Macdonr6@aol.com
Subject: Fall 2000 Semester
To: colbyg@ULV.EDU

I wanted to stop by your office before the week was over, but (like always) the time passed so quickly that I had moved home before I remembered that I hadn't come by to talk with you about the semester.

I wanted to write you this email to tell you how much I value what I learned from you this past semester. In regard to photography, I cannot begin to explain the excessive appreciation I have for you and the way you instructed your course- I learned and absorbed so much knowledge that I will continue to draw upon throughout my life. And because of this course, I now look at the world from a different perspective. I see things differently because of what I learned from you, because of how you taught the course. Again, my appreciation is endless.

As for the future semesters, I plan on being in contact, so that I can continue to develop my ability to document my life through photographs. I always want you to assist me in how I compose my photographs and by how I approach these situations.

I know that I want to learn color photography (unfortunately it cannot be this semester), and I know that I want to work with you one-on-one in Special Projects. We can talk

about these things once we return after the new year. For now, I wish you and your family the best through the holiday season.

Thank you,

Ryan Mac Donald

The SWOT Analyses.

George Keeler, Chair, Communications Department

Dr. Keeler and I have worked very closely for more than 25 years. I asked him to write a SWOT analysis evaluating the relationship of Photography to Communications. I visualize the Photography Department more in relationship with the Journalism Department than the greater Department of Communications. His response did not analyze the strengths, weaknesses, opportunities and threats. He chose rather to elucidate on the facts of the relationship of Photography, which is very useful here. He writes...

"SWOT Statement Regarding Joint Cooperative Relationship of the University of La Verne Communications Department and the Photography Department

The Department of Communications works in partnership with the Department of Photography, both formally and informally daily to generate quality photographic art for its laboratory student publications and to gain vital basic photographic instruction to produce enlightened, competitive graduates in Journalism and Communications.

(1) The Journalism Department depends on the Photography Department to supply student photographic art for all of its laboratory publications, including the Campus Times newspaper and La Verne Magazine. Additional laboratory teaching instruction is provided for students enrolled in Journalism 499, Senior Seminar, who utilize photographic art in their publications. These publications include but are not limited to Missed Deadline, the alumni publication that serves both departments, special insert sections to the Campus Times, and various newsletters that serve outside departments of the University of La Verne (i.e. the Career Center).

(2) The student photography staff members, while enrolled in the various sections of Staff Photography, Photo 327, participate in team work with students enrolled in Newspaper Production and Magazine Production. In addition, the student photography editors meet regularly with the journalism student editors and the laboratory publication staffs to coordinate photography art for their respective publications.

(3) The Communications Department as a whole contains the class Photography 210, Elementary Photography, as a core foundation class in its journalism and communication majors. Additionally, the class Photography 310, Photoshop, is a core foundation class in the Journalism major; It is a core foundation class in the Multi-Media and Public Affairs concentrations in the Communications major.

(4) Regarding the student publications, students are not allowed to aspire to the rank of editor in chief until they either successfully complete or concurrently take Photo 210, Elementary Photography.

(5) Photography Department faculty and staff are voting members of the monthly Communications Department faculty department meetings and actively work with

Communications Department faculty and staff on student recruitment days (such as Communications Day) and award gatherings (annual end of the year awards night). Other cooperative actions take place on a regular basis, such as the formal portrait photographing of student editors by Photography Department staff.

(6) Photography Concentration students in the Journalism major, partake in the large class meetings of Journalism 499 but report to the department chair of photography for regular individual weekly one-on-one meetings, and for formal senior seminar presentations. Final grades are issued by the Photography Department chair.

Dr. George Keeler
Department Chair of Communications"

Ruth Trotter, Chair, Departments of Art and Art History

Ms. Trotter did not write a SWOT analysis; she may have misunderstood my request. I did not ask her to revise her statement, however, because it's an excellent rendering of the relationship of the Department of Art and Art History to the Photography Department, and I believe, her understanding of the SWOT relevant to Photography and Art is consistent with mine. Representing the Department of Art and Art History, she writes...

"The Photography Department is an integral component of the curriculum of the Department of Art and Art History. All students in every concentration (design, photography, and studio) must take, at least, one photography course in order to learn the craft. The study of elementary photography contributes significantly to the student's fundamental understanding of picture-making as it relates to light, line, modes of representation, and design. The experiencing of seeing and composing pictures through the camera contributes to the process of developing a critical and disciplined eye.

Photography as an art form stands with drawing, painting, and sculpture, as an essential methodology toward the making and understanding of art. It is considered part of the category of "works on paper", and "photographic media". The practice must be understood by every artist as much as other traditional and new technologies. Photography is viewed by museums and galleries as a legitimate fine art form and is the primary medium for many important artist photographers. It is a secondary medium for nearly every artist, either by virtue of its documentary and exploratory functions, or its expressive possibilities. It is an essential working tool for the artist and therefore, is part of our curriculum for art majors

Photography's historical significance in the development of modern art's trajectory is most important. The student acquires knowledge of the role photography plays in modern art through the art history curriculum. It is the combination of theory and practice regarding photography's role that the student experiences. How does one's documenting "reality" reflect the world's view of "realism" since the camera's invention? And, how have artists grappled with these shifts in perception and changed the course of art history?

Finally, the integration of the photographic tradition into digital media technology is the most current of the art curriculum's needs and the Photography Department has taken on this important role. Photography is the logical inheritor of the new media, which is adding unprecedented dimension to the practice of photography. Artists use and understand digital technologies as another tool in the process of art production. The role of the Photography Department is to give the student the fundamental tools and knowledge to embrace the technology as a significant option in their arsenal of methods."

Gary Colby, Chair, Photography Department

The formalization of SWOT analyses and Program Reviews for a department so intimately managed is more work than it's worth. These exercises would be of far greater value if their intra-college integration were mandated. As it is, prying parallel analyses from Art and Journalism was difficult, not because the respective administrators are irresponsible, but because there is no requirement within our complicated and stressful jobs to bring us together on issues of mutual concern, and the highest priorities of the responsible administrators is rightfully elsewhere.

Until this integration and collegially supportive work is required, organized, implemented and funded, the effort that goes into the Program Review exists for the pleasure (and not inconsiderable education) of the Deans and the Department Chairs. The Department Chairs might learn something from the exercise, but I dare say the best they actually achieve is confirmation of what they already know, and could reveal to each other informally, given the opportunity, or the charge.

Having said this, what follows is a very simplified SWOT list of my own. Thinking at last after the accumulation of information from faculty, students, alumni and outside colleagues, what I write here is relevant now, but just now. Tomorrow the issues will be different; new categories will arise and categories will shift for priority. This list emerges from an overview of the Photography Department, including the formal relationships with Art, Journalism, the Irene Carlson Gallery of Photography, and the General Education group of courses which includes Photo 210, Elementary Photography.

Strengths

- Career-dedicated faculty and staff.
- Adequate funding for classes.
- Adequate facility for classes and gallery experience.
- Support of Dean.
- Strong relationship with Art.
- Long historical relationships with Art and Journalism.
- Very strong alumni support.
- Carlson Gallery exhibition schedule from the NPPA¹ membership.
- Strong reputation for small but competitive student photography staff.
- Philosophy of photography offered as a craft, applicable across disciplines.

Weaknesses

- Faculty show record needs improvement.
- Two part-time teachers are competent and dedicated, but lack post-graduate degrees.

¹ The National Press Photographers Association is an association of educators and professional photojournalists, both in print and broadcast media, whose common interest is the gathering of news pictures. Gary Colby and Kevin Holland hold current memberships in NPPA.

Journalism.

- Photography Department facility is located across campus from Art and
- Offerings and opportunities for classes in the history of photography have been few.
- Opportunities for electronic flash lighting field work have been few.
- Opportunities for landscape and architectural photography field work have been few.
- Certain departmental functions are not institutionally formalized, such as...

- Archival storage and retrieval of Photo Staff assignment negatives
- All Carlson Gallery activities
- Wilson Library relationship for textual resources
- University Relations relationship for publicity
- Photography Department Laboratory Director position, presently inconsistent with respect to responsibilities and contract with similar departments

Opportunities

- More than 25 years of Photo Staff negatives are stored and cataloged for retrieval.
- Expansion of Carlson Gallery exhibition schedule into SPE² membership.
- Delivery of computer-based imaging workshops and certificate programs, after hours.
- A new full-time teacher in Art History has a strong interest in photography.
- Art/Photo 355, Web Design is basic, could be relevant for many other departments.
- Articulation with Harris Art Gallery is possible, given release time.
- SPE membership offers opportunities for greater University visibility.
- Computer laboratory is decreasing need for color darkroom print processor.

Threats

- Faculty and staff burnout is a very real possibility.
- Recent salary issues within the College of Arts and Sciences have adversely affected faculty morale.
- Student Services promotes co-curricular activities as equal to academic activities for student attention.³

² The Society for Photographic Education is an association of college and university teachers, students and administrators, working in the photographic craft, particularly in art. Gary Colby holds a current membership in SPE.

³ University sanctioned co-curricular activities are a threat because they distract students from academic electives, such as Photo Staff, where a formal commitment is required to participate. The resulting choice for co-curricular activities, where less commitment is

- Certain courses across the institution have the potential for overlap of content. This is true for statistics courses, as well as web design and digital imaging.
- Continuously increasing costs of equipment and materials.
- Increasingly, new students are not prepared with concepts of or appreciation for art. Traditional secondary education is providing a poor education in the arts, particularly visual art.
- Increasingly, new students are less inclined to endure critique and a crafts discipline to become photographers; they are used to instant pictures and lots of them, and actually prefer to work with no background in the traditions of drawing or craftsmanship.
- Increased dependency on the computer laboratory for picture-making has not reduced the requirement for darkroom maintenance. This increases the cost of the department substantially.

Kevin Holland, Photography Lab Director

Mr. Holland and I continuously discuss developments in the department. He prepared his SWOT analysis born partly out of those discussions just now. We consider and reconsider, discuss and debate the opportunities we offer our students as we offer them, day-in and day-out. He writes...

Strengths

- Teacher-student relationship: faculty contact is open and available every day, M-F.
- Access to quality camera equipment.
- Access to 12 station Macintosh computer lab.
- Immediate darkroom introduction in Photo 210, hands-on from the first lab session.
- Continuity of departmental philosophy of photography throughout classes.
- Photo 327 modeled directly with daily newspapers.
- Alumni loyalty to department.
- Placement of Photojournalism graduates at daily newspapers.

Weaknesses

- Teacher-student relationship and the faculty burden to be on site all day every day.
- Laboratory space is limited, affecting class size.
- Lack of post-graduate level degreed part-time faculty.
- Computer courses and continuity with silver halide imaging courses.

Opportunities

- Relationships with Art, Science and Communications Departments to interact with interdisciplinary courses.
- Student shows in the Irene Carlson Gallery.
- Community outreach, ongoing shows in Carlson Gallery.
- Revenue generating basic Macintosh skills and certification classes.
- Revenue generating basic Photoshop skills and certification classes.
- Revenue generating basic HTML skills and certification classes.

Threats

- Computer hardware malfunctions require emergency repairs not adequately funded.
- Cost of computer peripheral hardware upgrades.
- Cost of software upgrades.
- Time availability of faculty to learn and integrate new software upgrades.
- Increased workload and faculty burnout.
- Cost of maintaining both wet darkrooms and computer lab.
- Other departments teaching similar, possibly redundant computer courses, such as web design and Photoshop.

Kevin Bowman, Graphic Designer

Mr. Bowman is concerned primarily with the training students receive in preparation for the practical applications of digital imaging and prepress preparation. Aside from his part-time teaching relationship, Mr. Bowman is among our most active and supportive alumni. He writes...

Strengths:

- Small department with sovereign flexibility

- Central location on campus

- Unique position bridging gap between fine art and more vocational skills (Photo Journalism, Commercial Art, Communications)

Weaknesses:

- Correlation between course offerings within the department and the departments of Art and Communications not as strong as they could be

- Cost overhead per student is quite high compared to some other departments

Opportunities:

- Growth into new areas like Product, Architectural or Portrait photo, or more dedicated classes in the field of commercial design/pre-press

- Stronger emphasis and student participation in *Prism* magazine and other forms of recognition of student work (*Prism* needs technical guidance)

- Showcase of student work from each class, not just Photo 210 and Photo 327 classes

Threats:

- There is potential for other departments with curriculum overlap in such areas as Photoshop to be given budgeting preference

- Loss of department staff due to low compensation or high contact hours

Jason Smith, University Webmaster

Mr. Smith writes from the perspective of an on-campus observer, with a wider perspective on campus and community perceptions and public relations. His awareness of public administration issues drives his remarks. He teaches Art/Photo 355, Web Design with HTML. He writes...

Strengths

Faculty and staff are dedicated to their craft and care about the student,s success. They push the students to do the best work that they can. This is the department,s biggest strength. The students are all enthusiastic about what happens in the photography department making them a strong asset to the department. The facilities are a big strength. There are good facilities for both traditional photography as well as digital photography. For a school the size of La Verne the photo facilities are impressive in size, equipment, and technology.

Weaknesses

The biggest weakness this department faces is lack of time. There are expectations that the darkrooms and computer lab be maintained, the Carlson galley run shows, Campus Times deadlines need to be met, and the normal course load has to be managed. This is a large amount of work that becomes a weakness. There is little time for departmental innovation. This could end up hurting the department in the long run. However, this has not yet happened, but it could if faculty or staff burn out. In addition faculty and staff need to have more time to focus on their own creative endeavors as photographers or digital artists, without doing so creates more weakness.

Opportunities

Opportunities for the photography department are unfortunately limited at best. The size of the program, meaning its course offerings, has no room to grow unless an additional fulltime faculty member is hired. There might be some opportunity for an improvement in the quality of student work by raising expectations. Finally, it needs to be noted that much of this departments opportunities are constrained by decisions that are made by other departments like Art and Communications. Photography does not have the opportunity to control its own future.

Threats

There are two main threats to the department. The first threat comes form other departments who refuse work in conjunction with the photo department. They will not cross list courses and or refuse to make photo courses options within their majors. They will not give any rational for why this is. In addition there seems to be a large problem with course duplication. For example, we had the first web design course, now there are at least three on campus. All are from different departments and of varying degrees of quality. Is interdepartmental competition good for ULV? The second threat is the threat

of faculty and staff becoming burned out. What is the University going to do if they just leave? The department would be gone also.

Our Campus Colleagues.

Jonathan Reed, Professor of Religion

MEMORANDUM

TO: Gary Colby, Photography
FROM: Jonathan L. Reed, Religion & Philosophy
DATE: February 6, 2003
RE: Thanks

Just a quick note of appreciation for all your, your staff's, and your facilities help in my various projects over the years. As most of my publications involve graphics, whether line drawings or photographs, your lab is a tremendous resource for me to scan images, manipulate them in Photoshop, and print or send them on electronically to the publisher. Thanks especially to you and Kevin for answering my many questions, providing great tips to produce high quality images in my books, *Excavating Jesus* (2001) and *Archaeology and the Galilean Jesus* (2000). It's great to have such collegial relationships and resource support!

Thanks!

Sean Carlson, ULV Graphics

Date: Tue, 17 Jun 2003 15:27:12 -0700
From: graphics <graphics@ULV.EDU>
Subject: thanks for the services
Sender: graphics <graphics@ULV.EDU>
To: colbyg@ULV.EDU

There are a few times during the course of a year where our equipment and or abilities are not enough to get a job done. When this happens, the Photography Department has been instrumental in helping us complete the task for which we were not equipped. With the assistance of you and Kevin, we were able to once again meet the deadline with complete customer satisfaction. Thanks again for your help and support.

Sean Carlson
ULV Graphics

Al Clark, Associate Vice President, Academic Affairs

Date: Tue, 17 Jun 2003 17:56:41 -0700 (PDT)
From: CLARKA@ULV.EDU
Subject: RE: A Favor
To: COLBYG@ULV.EDU
Cc: clarka@ULV.EDU

Dear Gary,

This is hardly "a favor." Your willingness to help with catalog photography has saved the day every year. I'm pleased to say this. Here is a short statement. If you want it to be more elaborate, please let me know. -- Al

For the past two decades the University of La Verne catalog has been illustrated almost entirely from the archives of the Department of Photography. The vast majority of catalog illustrations have come from the Campus Times of the catalog year. Without the valuable photographic resources of the Photography Department, the catalog would either have cost considerably more or have been printed without illustrations. Not only has the department willingly allowed the catalog staff to use its photo archives, but the staff of the Photography Department, especially Kevin Holland and Gary Colby, have generously donated their time to locating and preparing negatives and electronic files for catalog use. So crucial has the contribution of the Photography Department been to catalog creation that Professor Colby and his staff have been credited in every catalog in the past 20 years.

Thanks, Gary! -- Al

David Chappell, Associate Professor of Physics



UNIVERSITY OF LA VERNE

Mathematics/Physics/Computer Science Department

June 17, 2003

Professor Gary Colby, Chair
Department of Photography
University of La Verne

Dear Gary:

I am writing to express my sincere appreciation for your encouragement and the time you have spent helping me with my photographic pursuits. I thoroughly enjoyed taking Studio Photography from you. In my opinion, interdisciplinary interactions amongst faculty and students are a large part of what make teaching at smaller universities, and La Verne in particular, such a rewarding experience. While some in my department may have raised an eyebrow at the time I invested in taking a fine art course, I personally found the experience invigorating. Without cultivating connections between academic fields, we face the risk of disappearing down the narrow confines of our increasingly specialized disciplines. I find your broad interests and enthusiasm inspiring and highly conducive to collaborations across disciplines.

I would also like to take this opportunity to reiterate my interest in team-teaching an interdisciplinary course with you. After attending Mark Klett's rephotographic photography workshop, which was an engaging combination of photography, history, geography, and ecology, I have renewed enthusiasm for developing a course that uses photography as a tool to examine our changing relationship with nature. I am looking forward to our future discussions.

Sincerely,

Dr. David Chappell
Associate Professor of Physics
University of La Verne

An External Peer Review.

Neil Chapman, Ph.D. Professor of Photography, Mt. San Antonio College

Dr. Chapman first participated in a full Photography Department Program Review in December, 1989. As we have developed our program in part after his critique at that time, we decided to ask him to revisit the Department for the 2002-2003 Program Review. He consented and review materials were prepared for him in the Fall Term 2002.

He visited the campus on December 18, 2003. During that visit he reviewed our facility, the Department of Communications Department facility, met Dr. John Gingrich, Dean of the College of Arts and Sciences, and participated in a lunch meeting with Gary Colby, Kevin Holland, Kevin Bowman and Jason Smith. Our informal interaction with Dr. Chapman was positive, constructive and rich in critique. What we learned from his visit and hope to accomplish because of his visit far exceeds the content included here.

The review materials, including Dr. Chapman's hand-written notes, are included in the tabbed section after the text of this document. Reference to these notes is necessary for understanding of Dr. Chapman's remarks here.

Neil Chapman *PHOTOGRAPHICS / MT SAN ANTONIO COLLEGE*

■ 1100 N. Grand Ave.
■ Photographics Dept.
■ Walnut, Ca 91789
■ nchapman@ibm.mtsac.edu
■ neil@chapmansplace.com

PROGRAM REVIEW / University of La Verne, Photography Department

January 23, 2003

Dear Gary,

It is again a pleasure to be asked to review your photography program. It comes at an opportune time as our photo program, at Mt. San Antonio College is in the same process. With the onslaught of digital technologies and industry transitioning into digital photo programs are now pressed to follow suite. I believe we all saw the handwriting on the wall ten years ago.

As image-makers it really should not matter what technology we choose in the production of creating visual communications. Having said that, I myself still employ and enjoy creating images with a 4x5 view camera and printing fine prints in silver. The more I use digital systems in my own work the more I realize that the older technologies will be relegated to a craft,

practiced by those who are purists in the old tradition. But today I am aware of the financial factors keeping programs from currently converting totally to digital.

The most common defense given by traditional photo nay-sayers is the cost comparison, digital vs. chemical. On the surface they make a strong case. But, when you consider software updates, computer life-span, and high-end cameral costs, I'm pressed to say traditional still wins. I myself still own an enlarger 20 years old and looks and works like new. I can't say the same for any of my past 6 computers purchased in half that time, and at a total cost of 9 times that of my enlarger. Let's not mention the cameras. But without a doubt visual creators are changing to digital. As educators we must prepare our students for that *future*.

I felt the need to include these previous statements as they may provide a context for my position on photo technologies. I hope they will also provide insight to the suggestions I've presented for your program update and/or changes for the future.

I was impressed with all the changes you initiated to your program in light of the 1989 review. After reviewing the materials you provided I would say the changes have benefited your students well. Because of this I would say there are little suggestions I have to offer with respect to your traditional-based program. You seem to have it honed well for the number of faculty you have. This is why you will find that most of my comments have centered around digital.

I appreciate your suggestion that I make my comments in red pen on the materials themselves. As you directed I will simply list the item with a page and reference number for you. And of course, if you have any questions please feel free to call or write them down and we can discuss them when I visit you or can email me.

I. Mission Sheet

- 1) Mission Statement
 - a. **Comment: p 1, p 2** Simplify both mission statements.
- 2) Photography Curriculum
 - a. **Comment: p 3** (This would be reflected if other digital changes are made)
- 3) Letter to John Gingrich
 - a. **Comment: p 4** Agree with changes completely.
- 4) Resumes
 - a. **Comment pp 8-10** Based on resume, HIRE Jason Montgomery Smith!

II. Catalog

- 1) p 11 "Personal development" would suggest incorporating this phrase directly into your mission statement to show congruity between you and the university.
- 2) p 83 Error.
- 3) p 103 This mission statement is not the same as the one on the Mission Sheet I.
- 4) p 201, 202 These descriptions will change if other changes are made from this review. We should talk about these.

III. Course Description and Syllabus

The comments here are minimal as I've referred you to **IV. Course Outlines**. I wrote most of my comments in that section.

IV. Course Outlines

- 1) PHOTO 210 See notes on page 1 and 2.
- 2) PHOTO 310 See notes on page 1
- 3) PHOTO 450 See notes on page 1

V. Budget

- 1) Regular Faculty Salaries

This salary level is low. The university needs to increase your salary commensurate with your service and years. Your figure is approximately 10% lower than comparative programs for someone with twenty-years service.
(continued below)

- 2) Administrative Salaries

Add an allowance here, especially given that you are currently acting as Carlson Gallery Director with no pay.

- 3) Equipment (not computer)

This seems low and tells me you are probably not keeping up with equipment replacements. I would suggest an increase in keeping with the current pricing for the equipment you need to replace.

- 4) Computer Software

Knowing that you have a 12 station computer lab and based on one program (Photoshop) costing approximately \$200 dollars per upgrade, I'd say this figure is low and should be doubled to accommodate keeping up with industry upgrades. I know you are using more than just Photoshop.

- 5) Equipment Maintenance and Replacement

This is definitely too low. One camera system can cost \$1190. My suggestion would be to estimate, over the past 5 years, your replacement costs (if you had replaced those needing replaced) and the repairs that have been done or should have been done and average your total out for one year. I'm going to guess it would be more like \$3000 to \$4500 a year.

VI. Facilities

THIS SECTION WILL BE eMAILED TO YOU AFTER I'VE VISITED YOUR FACILITY.

After our visit was completed and Dr. Chapman had promised to send a written copy of his observations to us, both he and his wife were diagnosed with serious, possibly life-threatening illnesses, distracting him from this work. He was subsequently unable to locate his notes, but Kevin and I have reconstructed his remarks fairly well. We are in touch with Dr. Chapman, and wish him well.

First, additional storage space must be found to take in the gallery equipment and materials now stored in the Studio, Miller 20.

Second, it may soon be possible to close a darkroom, and use that space for tool crib and gallery storage, or computer lab space.

Third, the computer laboratory looks good. Arrangement of stations is good for class participation.

Fourth, open table space for student work is at a minimum; it could be better.

Fifth, identify lively locations on campus where current student work could be regularly displayed.

VII. Misc. Additions

The only other thing I might add but might not be possible just yet. If you have a website I would suggest using it both as a resource center for your students and as a P.R. tool. It's a great way to advertise locally your program.

As a resource tool for students you could upload PDF files of your syllabus, assignments, exhibit student work, and latest info. As P.R. it's more of a show-and-tell sort of info. When someone asks a student where do you go to school they can guide that person to the Photo Program Website.

Gary,

I commend you and your colleagues as you have done a fine job developing and expanding your program. I can tell, however, that the workload and fiscal issues are taking their toll.

It's obvious the major area of my suggestions are in the digital technology. I feel the greatest benefit would especially be in your color area. There's no magic or love for the equipment, chemistry cost, maintenance etc. which would virtually be gone with a system like the Fujix. You would be welcome to come to Mt. SAC and see ours.

As you suggested I took a red pen and a red marker and went after your materials. As you will see I also used yellow stickies with titles to help locate my marks. I avoided long detailed explanations but tried to make general comments. You've been around the block so I know you'll easily interpret between the lines.

I enjoyed looking over the visual materials as well. The newspapers and the magazines show that your students are putting to work what they learn in a real and practical way. I look forward in the future to discussing this even further.

Sincerely,

Neil Chapman Ed.D. Photography Professor



On the transition from darkroom to desktop.

The History of It...

We installed the Macintosh Plus and SE in our offices in 1986, upgraded to SE30's sometime in 1989, and began to develop the current dedicated computer laboratory around 1990. When Apple introduced the Macintosh IIfx in 1987, it became apparent to us that the computer would assume much of the picture manipulation responsibility heretofore held by the darkroom, and we began a systematic development of the computer component of our curriculum.

The first image-editing software on the Macintosh was a program called Digital Darkroom. We were able to edit black-and-white pictures using Digital Darkroom and the SE30, but it wasn't until we installed the earliest version of Photoshop on the Macintosh IIfx that desktop image editing for *Campus Times* and *La Verne Magazine* began in earnest. From this experience with Photo 327, Staff Photography, we began to design courses in digital imaging, using Photoshop as the basic software. We continued to use the IIfx until the early 1990's.

Our computer laboratory eventually grew to four stations, housed in Miller Hall 1. The equipment and software funding came from our annual budget, with some relief coming from the Dean's office. Teaching Digital Imaging and Photo Staff out of that room was a real trial, and overcrowding and adequate student access to equipment was a serious problem.

In 2001 we moved into the current dedicated computer laboratory. We went from a 4-station patched-together lab to a 13-station teaching facility, without any additional funding to support software upgrades or personnel to manage the facility. We installed the latest Macintosh G4 computers, with four Epson ink-jet printers, a laser printer, and the FUJI Pictography 3000 color printer. Peripherals include 12 pen-based track pads, 12 Nikon LS-2000 film scanners, 3 UMAX flat-bed scanners and a digital projector. The whole shebang is Ethernet connected to the world. This came about largely as a result of the generosity, forbearance, collegiality, faith, support and good humor of the Dean of the College of Arts and Sciences. This individual is responsible in large part for the development of the Photography Department in all its aspects, but especially the decade of regular annual supplementary funding which resulted in the original 4-station lab.

Obsolescence and archiving problems...

While we managed it at first, the added workload, without remuneration for extra hours, additional technical support or release time is exacting a toll from the student-teacher resource of time and personal and professional growth. This threat is covered additionally in the SWOT analysis of Gary Colby, above. We managed to develop an agreement with the Office for Institutional Technology for continued upgrades to the computers and monitors, as well as maintenance of the networking equipment. Please see the Addenda for this agreement. Even with this agreement we are uncertain what the

future holds for software and peripheral equipment upgrades - they are expensive and significant budget relief does not seem easy to come by.

Early obsolescence is a profound problem with a computer laboratory. From the beginning it has been the intent of the Photography Department to pursue the most cost-effective and least likely path toward obsolescence possible in development of the computer component of photography. This continues to be our highest priority as we continually survey our constituents for relevant upgrades.

Another problem with digital imaging is the quality of archival preservation of the pictures. We estimate the life span of a computer storage device, such as a hard drive, to be 36 months. This is not because it fails mechanically, which is always a possibility, but because something new, larger and faster will supersede it. We used to store data on 400K floppy disks. Then the 800K disk came out, then the massive 100MB hard drive. For a few years we stored *La Verne Magazine* photographs on 88MB removable disks for an Ehman drive that no longer exists! We then went to 100MB Zip disks, then 3.5GB DVD-RAM disks. The digitized pictures on the 88MB disks are no longer accessible to us, and floppy drives do not exist. Presently our students burn CDs for their digital portfolios. The University does not provide funding to support an archivist, someone responsible for the transfer of our work to the latest equipment and for running continual backup sets of the work we generate daily.

Finally, there is no guarantee that software required to manipulate images will save or recover into old formats. In the Photoshop menu, for example, there is no "Save as..." selection for the old Digital Darkroom software and no evidence that Photoshop could read a proprietary Digital Darkroom file.

Digital imaging labs at other institutions...

Although the technology of darkroom versus digital imaging represents a disruptive technology, and applications of the personal computer are a paradigm shift for photographers, we shall always embrace all technologies within our means to accomplish our mission. To do otherwise is contrary to the nature of photographers, who are often as interested in technology as they are in awareness of their place in art history. I had planned here to compare our experience in digital imaging with other local institutions.

To write that statement would be to duplicate the effort of a fine article, brought to my attention by Aghop Der-Karabetian in the fall of 2002. It's included in its entirety for its historical value and obvious relevance to our own growing pains. Please visit the Addenda for this text, from the *Chronicle of Higher Education*, titled, "Teaching Photography without Darkrooms".

Did computers eliminate the need for darkrooms?...

Also, it's important here to address the issue of costs. Most professional photography establishments, events photographers, commercial/industrial photographers, and photojournalists have been able to reduce their reliance on the darkroom. This has reduced their expenses in chemical photography and increased expenses in digital photography. There exists no evidence whether this has caused costs to

go down (or up) across the groups, but for photojournalists working for newspapers the costs have decreased.

For three reasons the closure of our darkrooms is not in our future. First, the best way to teach the discipline of the photographic act is with chemically-based materials and traditional cameras. By this method the picture-making process is slowed enough for comprehension and critique. Also, upper division experience demands complete understanding of silver halide technology, in deference to upper-division coursework applications of the large-format camera.

Second, contemporary artists require training in fundamental photographic techniques to be adequately prepared with media for their ideas and for appreciation of the work in their community. Image-making can and does go any which way for an artist. Basic preparation in all contemporarily accessible techniques is essential.

Third, the cost to outfit a student with a digital camera with image quality comparable to a 35mm single-lens-reflex camera is prohibitive. Presently the Nikon D1 body retails at \$3,899.00. The Nikon FM10, an entry-level 35mm camera costs about \$200.00. The cost of processing 35mm film over the duration of a 4-year undergraduate career is far less than the cost of a professional journalist's digital camera and laptop computer system. We'll continue to use film for newspaper and magazine production for a very long time.

On the curatorial responsibilities for the Carlson Gallery.

There are two fully dedicated galleries on the campus. The first is the Irene Carlson Gallery of Photography, founded in 1989. Located on the ground floor of Miller Hall and under the purview of the Photography Department, the Carlson Gallery shows photography of all kinds. The artists are selected and their shows are curated by Gary Colby, self-appointed Director of the Irene Carlson Gallery.

The second is the Harris Art Gallery, opened in 1996. Located on the ground floor of the Business and Global Studies building and under the purview of the Department of Art and Art History, the Harris Gallery shows contemporary art. The artists are selected and their shows are curated by Ruth Trotter, Director of the Harris Art Gallery.

This essay will be confined to the responsibilities of Gary Colby, Director of The Irene Carlson Gallery, with comparisons to the Harris Art Gallery as appropriate.

This year, 2002-2003, the Carlson Gallery hosted five shows of photography. The first was the local photojournalism of Matt McClain, the NPPA Region 10 Photographer of the Year. Mr. McClain is a staff photographer with the *Ventura County Star*. His exhibition, titled *Observations*, was mounted a color and black and white prints from his daily assignments at the *Star*.

The second exhibition was a show of platinum/palladium prints by Michael Orona, a large-format landscape photographer from Monrovia. Platinum/palladium is an archaic process, recently revived. The show, titled *Still Light*, reflected on the experience of humans contemplative in nature and reflective in the craft of photography. A fine practitioner of the delicate and demanding platinum and palladium craft, Mr. Orona works as a heavy equipment mechanic for Los Angeles County.

The third exhibition was a show of student photography by members of Photo 210, Elementary Photography, Fall Semester, 2003. Titled *Black & White II: Silver Halide Photography*, the work consisted of pictures from each of the assignments offered during Fall Semester.

The fourth exhibition, titled *Finding Color*, was a group of color photographs by Kevin Hass, a resident of Los Angeles. Mr. Hass works exclusively with the Hasselblad medium-format camera and makes his own color darkroom prints. His subjects include landscape, rural and suburban architecture. Mr. Hass is a professional photographer by trade, working anew in art.

The fifth exhibition honored the work and life of Gerry Pence. Mr. Pence was graduated from La Verne College in 1948. An supporter of the Photography Department, he was invited to show in the Carlson Gallery as a result of his lifelong interest in the photographic craft, recently rekindled in his personal black-and-white darkroom. This interest is consistent with the lifelong learning component of the mission of the University. Mr. Pence is retired from teaching English at Bonita High School. He's a fine chorale musician and has served as choral director at the Church of the Brethren. His show, entitled *Seeing Again*, included images made many years ago as well as some from recent travels. Mr. Pence's black-and-white darkroom pictures include portraiture, landscape, and architecture.

The sixth and final exhibition showed the work of student photographers for the Spring Term, 2003. Included in this show were samples of work from Photo 210, Elementary Photography, as well as the portfolios of students enrolled in Photo 450, Studio Photography. Titled *Black & White III: Silver Halide Photography*, the show represented the work of the semester for 27 photography students. This show was scheduled to coincide with the Harris Art Gallery Senior Show. Receptions were held on the same night.

When the Photography Department moved to the Miller Hall facility the first Gallery exhibition was that of Alexander Gallardo, a graduate of the University of La Verne in 1980. Mr. Gallardo had earned National Press Photographers Association's Region 10 "Photographer of the Year" award in 1988. The first show was exciting to produce and easy to mount, given the thrill of a new venue for educating about photography.

We soon learned that the Gallery is hard to keep going. In the early days there were thefts and vandalism. Various strategies were undertaken to reduce this problem, but there remains a security risk. Finding photographers for exhibition is a time-intensive activity. Reviewing portfolios locally, on-site and web-based, is a daily activity for the Director.

We soon learned that the Gallery artists can be cantankerous. We developed an elaborate Gallery Agreement, a contract by which the Gallery and the invited artist mutually understand the other's rights and responsibilities. Even so, there continue to be unpredictable disputes over calendar deadlines, damage to portfolio elements, and promotional responsibilities.

We soon learned that the Gallery absorbs enormous hours in physical management. Mounting and removing shows is a small part of this management workload. Of greater consequence is the storage and retrieval of Gallery materials, shipping and handling of photographers' portfolios, procurement of supplies (including acrylic sheets, miscellaneous hardware, signage, and tools), production of advertising and promotional materials, postage for mailers, massaging the mailing list database, and maintaining the Gallery security cameras recorder. The Photography Department Laboratory Director is trained in service to much of this work.

We soon learned that the research and selection of artists and the curating of their shows from among the eclectic array of contemporary photographic endeavor is overwhelming. This alone should be a full-time career. Involved in this work is not only the inclination to select unique and worthy photography, but also that it meet the standards set by the University's mission statement. The audience is the student, faculty, administration, staff and local community; a difficult mixed group. Because the Gallery is an outreach program, the University's reputation is at stake. Generally, the Gallery presents four exhibitions each academic year. At least one of these exhibitions will often be the most recent Region 10 Photographer of the Year.

The Irene Carlson Gallery of Photography exists primarily to provide a significant view into the world of contemporary photography for students at the University of La Verne. Furthermore, by its outreach component, the Gallery brings the University of La Verne into the circle of universities and colleges with gallery programs in contemporary art and photography. Its competent and creative management and curating is essential for quality and relevance within that group.

Although students enjoy the shows devoted to their work, they have not listed the Carlson Gallery activities especially high in their survey forms. There are many reasons for this, but among them is the increasing distraction of students for so-called co-curricular activities and students' own outside interests, such as work and family obligations. Students are generally less than enthusiastic about functions planned outside regularly scheduled class and lab activities. We generally have to bribe them with grade points to secure their attendance at Gallery receptions and lectures.

Responsibilities for the Harris Art Gallery are essentially the same. Technical installations are somewhat more complex and expensive, but the hours required in finding artists is the same and staff assistance is the same. The Harris Art Gallery director serves with a workload release from teaching responsibilities to do this work. The director of the Carlson Gallery serves with no such release or compensation for this extra work, largely because there was inadequate knowledge of the amount of work required for gallery curatorial services when the Carlson Gallery was established. This is a condition which must be remedied for the long-term durability of the Carlson Gallery program.

Our Conclusions, in Brief.

Addressing some old problems...

In a section titled "What we need..." the *Photography Department Assessment, 1998-1999* listed the following components...

Computer Laboratory

...our greatest need is for...development of the computer laboratory component of our photography curriculum... Staff Photography morale has been hurt by too few computers for too many students working on deadlines... Efforts to expand the lab in to Miller Hall 2 have not yet been fruitful.

This problem has been solved. Miller 2 is an adequately-funded dedicated computer laboratory serving photography and art students. The facility is specific in design, analogous to the specific laboratory design of darkrooms for photographers.

Unfortunately, we added this lab without adding substantially to the resources required to run it. Our budget was not increased beyond that required for the old darkrooms, which we must also continue to fund. Resources required include staff for maintenance and instruction, as well as funding for software and minor hardware upgrades. Major hardware upgrades are provided by the Office of Institutional Advancement. See the addenda for the OIT Agreement memo, December 6, 2002.

Photography Laboratory

...the computer...does not replace any part of the need for students to become effective photographers in the traditional...medium. We need a transmission densitometer, time and resources for field training, additional cameras, lenses and studio lighting devices.

This problem is being solved. We have installed the densitometer, certain additional cameras and basic studio lighting devices. We still lack time and resources for field training.

Faculty Professional Development

...the faculty is overwhelmed with new things to learn, curriculum redesign..., courses to teach, governance responsibilities...Elementary Photography [contact time] alone comes to 19 hours [weekly]. ...We seek to reduce the faculty workload...to encourage the faculty to pursue personal work in the craft.

This problem is chronic.

Staff Professional Development

...increasingly the photography department manager is called upon to...advise...students in projects generated in their classes. ...There is no job description transition from Classified/Technical to Faculty which describes this development...

The "lab assistant" position currently held by Kevin Holland has changed profoundly since it was established with the introduction of the program in 1976. This individual is now virtually a laboratory instructor, with essential student responsibilities, as well as technical maintenance and logistical duties. We have a need to change this job description, from classified to administrative, possibly, to reflect the new duties. Additionally, the position requires regular education in technology, especially computer imaging and networking technology; funding for workshops and conferences would be useful in this regard.

After this review...

Photography Department Website

During his interview visit, Dr. Fred Yaffe, candidate for the position of Dean, College of Arts and Sciences, expressed disappointment at the quality and content of the University's website with respect to faculty and academic program information. The Department web design was begun in Fall, 2002, but stalled when a key employee ended his professional relationship with the University. The Department website should be finished by the time this document is published, late June, 2003. Go to <http://www.ulv.edu/photo>.

Alumni Support

Our alumni are loyal and helpful in program development.

Photo Staff

Photo Staff is a valuable student experience, beyond its curricular relevance. It's the closest thing we have to a photography club, something suggested by Dr. Chapman in 1989.

Photography Department Philosophy

The human activity of drawing after the industrial revolution is photography. It emerges therefore, from the visual arts. Taught as a craft, it is applicable across the breadth of human experience.

Photographic Lighting

We need to improve our work with field lighting and the history of the photographic craft. This was well known to us before the alumni responses came in.

Student Progress Questionnaire

Administration of the Student Progress Questionnaire is extremely time-consuming, both to write, rewrite and deliver, and from which to extract meaningful information. Its size and complexity make it impractical. It's heavy like a comprehensive examination, but students have no incentive to do well on it. Furthermore, it in no way measures the quality of a student's personal,

professional and aesthetic maturity arc, our central cause. Though it was long in coming and required many hours of development, we may not continue with it. A blank document is included in the Addenda.

Darkroom vs. Desktop

We need to continue to integrate the digital experience into the traditional darkroom experience. No longer are these separate curricular parts.

Finding Funding: Budgets

Funding the computer laboratory and equipment crib will be increasingly difficult as the colleges increasingly compete for resources within the institution.

Finding Funding: Grants

Grant writing for additional funding is an intriguing possibility, but given hours to which faculty and staff are already committed it seems out of reach.

Workload and Contact Hours

Dr. Chapman suggested that a single faculty member working in articulation with both the departments of Art and Journalism is asking too much. Laboratory teaching is extremely time consuming. The Photo 210 class alone requires 11 contact hours each week.

Workload and Administration

Freeing faculty from work such as that required by this document is essential to provide opportunity for the professional development required to enliven the classes and massage the curriculum with relevance. This faculty member wants to make pictures. On the other hand,...

Employment Alternatives

...the Departments of Fine Arts at La Verne might benefit from centralized management of certain functions. Assessment instruments could be developed and administered, certain production details could be centralized, grant writing could be undertaken, and recruitment might be best served by a central office. With public productions in each of the four Departments of Fine Arts, the arrangement is not unlike Athletics on campus, as served by the Athletic Director.

Faculty Remuneration

Faculty is overworked and underpaid. Dr. Chapman recommended at least a 10% pay increase for this position. Salary is not commensurate with years of service and duties performed, according to Dr. Chapman. Release time already exists for advising the Photo Staff. Remuneration or release time should also be provided for Carlson Gallery directorship. The many years this faculty has worked knowingly and willingly for relatively low wages was tolerated because we knew the rest of the faculty worked under the same circumstances. Now, with the recent salary controversy brought about by the Principles of Compensation, differential pay assures that not everyone will share the same burden of low salary; those in Arts and Sciences will be paid substantially less than those in business, education and law; this is the most demoralizing turn of events in my career.

Staff Remuneration

Staff is overworked and grossly underpaid. Dr. Chapman recommended at least a 15% pay increase for this position. We seek to change the contractual arrangement for this position from hourly (classified) to salary (administrative)

with increased pay. Additionally, we need a job classification that respects the laboratory instruction responsibilities of the position.

Program Reviews and Strategic Plans

Previous program reviews reveal goals and strategic plans that have been abandoned or accomplished by means not foreseen. New problems arise, new opportunities reveal themselves and new strategies unfold as the day wears on. To formalize the recounting of these events is expensive in itself, dulls the delivery to the drudgery of rubrics in the presence of eager, impressionable and faithful students, and makes self-conscious what otherwise might be the inspired performance of a career teacher. Some artists prefer not to write manifestos; verbalizing through the continuity of one's concept exhausts the author and pardons the soul from its sentence in the studio... This metaphor works if teaching is an art.