Appendix A

The following Survey Monkey was sent via email to forty commercial photographers working in North Texas. The results include a forty-five percent response rate, indicating that it was well received by photographers in the industry. These men and women showed great interest in taking part and thought it was important enough to respond.

Q1: What do you believe are the most important skills needed to be successful as a commercial photographer?

Business skills. A career will be short without income.

Good people skills first and foremost, whether you shoot still life or people. Having a good connection with the client and having them feel like they can trust you enough to bring you more work in the future is key. 2. The ability to understand what your client wants. Clients on the whole don't understand the technical portion of the photography, and nor should they. Having the ability to decipher what they are looking for during a shoot will save a lot of time and put their trust in you as a photographer. 3. Don't be afraid to tackle something that is out of your wheel house. It is a great opportunity to grow and learn as a photographer.

Compositional skills, business skills, personal skills.

Ability to think creatively Understanding fundamental business principles Developed Interpersonal (soft) skills

Technical perfection, a critical eye and a deep sense of business.

- Besides the obvious technical photography skills... students need business skills... Marketing.... Finding the client that needs your photography! The next generation of photographers needs to learn how to do more with less. I.E..Keep your overhead low. Rent when you need something and bill it to the client, find creative solutions to deliver a great product for less pay. The downward trend if photography fees is frightening.
- A distinct point-of-view coupled with exceptional technical skill and the ability to work with demanding client requirements.
- Having knowledge in both business and photography. In photography knowing your craft (lighting, photoshop, other programs) and in business knowing how to market and keep track of finances.

Video

- Assuming you know your craft the next would be communication. Communicating in person.
- The ability to understand marketing and sales. Then the ability to know your craft inside and out.
- endurance, quality,
- 1)Creative and technical lighting skills, especially environmental combining ambient and strobe 2)creative problem solving skills and agility 3) excellent communication and people skills 4)an absolute understanding of camera fundamentals

- An innate sense of composition and lighting, coupled with a large toolbox of technical knowhow and problem solving capabilities. b. A strong liberal arts education, showing a connection to the world around you and enabling free exchanges of ideas with colleagues. c. Brilliant marketing capabilities in conjunction with fabulous work worth promoting.
- A unique vision and "slant" to your work, a devoted emphasis on marketing (both in quality and quantity), a grit and a determination to succeed, a love for their work, and a realistic expectation of their personal financial life in order to not compromise their "business" life. That last part means... Live "modestly" in your personal life in order to have more options in your business life.
- Technical skills related to the field you want to shoot and social/business relationship skills
- People skills, make people like you, or at least not dislike you immediately. Stay on top of technology, know what's coming so you're always ahead and never in the middle of the pack. Be organized, at least digitally, it's easier to clean up a messy studio than a messy hard drive where nothing is labeled, backed up or easily retrievable.
- 1.Technical proficiency 2. Marketing skills 3. Sticking to it over the long term
- Technical ability, adaptability to situations, ability to communicate with art directors and crew, accounting/cash flow understanding

Q2: What areas of the industry do you see the most growth in the future?

- Video and social media - specifically YouTube demonstrations.
- This is such a hard one to answer. The industry is still in a state of flux and I don't think that it will ever stop changing. The jobs that will be solid are retouchers and digital techs for sure. A lot of larger clients are bringing photography in house and they are hiring second-photographers to fill in the needs of extra help.
- lifestyle photography, wedding, portrait, architecture, food
- Studio & tabletop photography Digital Tech Specialized skills
- Product photography and architecture
- Digital file management, Teaching amateur photographers -honestly... there IS a huge market and if you like to teach, there are lots of moderately wealthy people who have a good camera and have no idea how to use it.
- Repeatable, technical and innovative color in both studio and environmental settings. (Example: Randal Ford, Peter Calvin, Dennis Murphy etc..)
- video stills, working in both video and stills.
- Video
- Not sure. As technology continues to grow more people will lose jobs.
- Commercial Advertising, weddings, product and industrial photography.
- who knows?

- post production evolving camera technology
- Stressing technical skills should be fundamental. The ones you think will do well, will. The others are at least prepared for assisting, teaching, etc. it's difficult for me to believe this IS a growth industry.
- Visuals (both still and motion) will always be important. The use and placement are just changing. The most important thing is to try to deliver a product (style of work) that is not a "commodity" that can be reduced to the lowest/cheapest supplier (photographer).
- Digital & Social Media along with motion
- That’s hard to say, drone photography is definitely something to keep an eye on with the coming legislation, it's not as restrictive as you think. Get some simple certifications and you'll be way ahead.
- Video
- Video for web

Q3: What current areas of the industry offer the most opportunities for graduating students?

- New graduates can get in on the ground floor with basic video skills. Businesses need to show and demonstrate their products to the YouTube generation. This requires a set of skills most businesses don't have. Graduates can step into most companies as either social media staff or freelancers to fill this void.
- The areas that are best part to get into: assisting. Hands down it is the best way to get in. Real life experiences are the best way to learn about the business, how to light, how to run a crew, work with clients, work with subjects, be exposed to different types of gear, exposed to different styles of photography. From there if you don't like the idea of shooting but want to stay in something that is photography related, you will be exposed to it. The different parts of the business that are good support roles are styling, propping, hair and make-up, and retouching. There is nothing shameful about putting down the camera and doing something else that is related to the business. They serve an integral role in getting a project executed.
- Real estate photography, event photography,
- Digital Tech, Assisting
- Digital image retouching and product photography
- Assisting Photographers, Retouching for event photographers.
- Assisting Pro remains the best opportunity. Developing a unique, innovative technique of one's own is the short cut to greatest success.
- assisting commercial photographers. family portraits.
- Video
- Not sure, business has changed so much it is hard to say.
- Portraits and weddings
- digital world
- generalists

- In Dallas and other off markets, catalog is still key. If you've got the balls, the major markets: NYC, London, LA and Chicago for editorial and ad work. Parks and Milan for fashion.
- I think that "hybrid" jobs which involve both motion and stills on the same project will continue to grow and a still photographer needs to at least know the language of the motion industry and be able to work within it in at least a limited capacity.
- Computer tech Retouching Video

Appendix B

O*Net Online and Career Coach Occupation Information reports are provided as additional sources of information in regards to photography as a viable program of study. Students who graduate from photography programs will have job opportunity with large companies, such as Wedding Party LLC. However, there are additional areas not included in this study. According to the Bureau of Labor Statistics, the DFW unemployment rate for August 2015 was 3.9%. The Dallas Federal Reserve Bank, maintains that the DFW metroplex has created jobs this year at a 2.1 percent pace, outperforming both the state's 1.1 percent and the nation's 1.8 percent rate, and their business-cycle indexes point to continued growth for the metroplex.

For Collin County, median household income in 2012 was $82,238. Full-time employment for photographers in Collin County is expected to increase by 7.7% by 2020, and 20% of those working today are 55 years or older and expected to retire soon.

The median yearly income in 2014 for staff photographers in the 14 county area served by Collin College was $28,297.00, with the high end being $44,000.00. However, most photographers work independently, maintaining their own business, whether working in the studio, on location, or both. The income for freelance and independent photographers is potentially much higher than most staff positions. For example, there are several Collin College students currently earning an average of $1,000.00 a week freelancing as real estate photographers. Entry-level positions for freelance assistants and photo retouchers at JC Penney currently pay between $140 and $250 a day.

Area Businesses:

Collin County alone is home to some of the largest and most recognized companies in the United States. The following companies have headquarters or major regional offices in the county: Adams Golf, Alliance Datta, CA Technologies, Capitol One Financial Services, Dell Services, Dr Pepper Snapple Group, Cinemark Theaters, Ericsson, Frito-Lay, JC Penney, Rent-A-Center, Safety-Kleen, Siemens PLM Software, Tektronix Communications, and Yum! Restaurants International (Taco Bell, KFC, Pizza Hut, and Wingstreet).

Several national and international firms have begun to develop a major presence that is bringing new residents to the area, as well as new local hires. For example, Toyota in moving their US headquarters from California to Plano brought 4,000 new jobs. Liberty Mutual Insurance has broken ground on a new regional headquarters that will employ 5,000, and FedEx has a new office with 1,500 new jobs. Ameritrade announced the purchase of 78 acres near Southlake to build their new campus.

The Dallas -Fort Worth Metroplex is home to such Fortune 500 companies as AT&T, Exxon-Mobil, American Airlines, Southwest Airlines, Gamestop, Texas Instruments, and Tenet Healthcare. Also located in DFW are national and regional

offices for The Beck Group, Pier 1, Haggar Clothing, Fossil, Chili's, Borden Milk Products, Interstate Batteries, Nokia, and Tuesday Morning.

These companies, along with hundreds of smaller businesses, provide graduates of the commercial photography program with potential clients, through the companies themselves, and from the families of their employees. These are clients whose needs are local, that require the photographer to be onsite, and provides well-paid work that cannot be outsourced like a manufacturing or call center job.

At the time of this writing, there are 68 open positions for photographers in the area, from at least 17 different companies. Hourly compensation runs from $9.40 and hour to $21.05 and hour. Currently, 2,747 Photographers are employed. This number is expected to increase by 7.7% over the next four years. 20% of these are at, or approaching, retirement age. Across Texas, females make up 50.5% of those employed. However, according to the Texas Workforce Commission (TWC), more than half of all photographers are self-employed, a much higher proportion than for most occupations. The TWC also predicts above average growth over replacement.

Opportunities for Further Education:

Students who complete their associates degree can transfer to four-year institutions to earn a bachelors degree. 2+2 agreements with Texas A&M Commerce and Texas Women's University make the transition seamless. These agreements are currently being updated to reflect changes in the Texas common core. Additionally, the department is working to complete 2+2 agreements with The University of Texas at Dallas and The University of Texas at Arlington.

Students who already have a degree, or who want to update their skills can take advantage of the several certificates in commercial photography offered by Collin College.

Major Areas of Demand:

Weddings and Family and School Portraits: This is the largest, and likely fastest growing, segment of the industry in North Texas. The sheer growth of the community will be driving the need for family, school, senior, and wedding photography. Weddings and family portraits also offer a foothold in the commercial photography industry without the overhead of a studio, as well as an excellent part-time business. This is another example of photography as a business where jobs cannot be outsourced, where the work must be done here, on site. Wedding photographers who have video skills will work more and earn more per wedding. The Wedding Party LLC currently has 40 postings for photographers in the Collin College area. The local Professional Photographers of America chapter represents 138 studios.

Lifetouch Studios, who contracts with over 1,400 North Texas K-12 public and private schools for school portraits, currently has 8 openings for photographers in the Collin College service region. The Picture People are seeking 7 photographers, and Nationwide Studios 2.

Architectural and Interior Photography: At the higher end of the scale, architects require images of their projects for marketing, trade shows, publications, websites and competitions. Creative fees here are more generous, and there is the opportunity to relicense images to third parties, such as contractors, lighting designers, interior designers, furniture manufacturers and more. Large contractors often assign photography for signature projects, but more often they license existing photography done for architects.

Developers hire photographers to provide images for marketing their projects once they are ready for occupancy, which may include office, hospitality, retail, and entertainment projects. There is an increasing use of video by architects and developers to tell their stories. (There is even a film festival in Venice, Italy for architecture films and multimedia. One of our professors has had a film screened there.)

According to the American Institute of Architects, there are 429 registered architectural firms within 50 miles of the Collin College Spring Creek campus. All of them use photography and/or video to document and market their work. Some large firms, such as HKS and Good, Fulton, Farrell, employ a full-time photography staff, but most assign work to a growing stable of independent photographers specializing in architecture and interiors. Locally, day rates for architectural photography run from $1,200.00 to $2,500.00 a day, plus expenses, licensing and post-production fees.

Contractors and suppliers, with some notable exceptions, do not often assign original photography. However, they are an excellent secondary market for stock sales. Images are licensed from $200 to $500, depending on the market and usage.

Real Estate Photography: The entry level is residential photography for real estate listings. Several companies now hire photographers and post-production staff on a freelance basis. Custom home designers and realtors will have photographers they call upon regularly at rates approaching commercial architects. Virtual-reality and video walk-though tours provide addition avenues for income.

Shoot 2 Sell now has offices in Dallas, Austin, and San Antonio. They employ 34 photographers, of which 25 are in the DFW - Collin College region, as well as 5 full-time image processors. One of our advanced students is already working for them and earns $1,000 on a good week.

At the higher end are commercial real estate investors such as General Growth Properties and CBRE Group, who pay $1,800.00 a day and up, plus expenses, post-production fees and usage rights for photography.

Headshots and Business Portraits: Both the corporate and entertainment worlds create a demand for headshot and business portraits. Every time a person is added to the corporate roster, to the board, or becomes the new VP of something, new portraits are made. Headsets are needed for LinkedIn pages, press releases and corporate websites. With more than a dozen live theaters, as well as active TV and film production in North Texas (enough the SAG-AFTRA maintains a Dallas office), there is a steady demand for actor's headshots. For actors and entertainers, there is a market in audition videos. Local studios charge from $200 to $1,000 for business headshot and group portraits on location. One Dallas investment firm that has headshot done several times a year pays $500 per person photographed at their location.

Event Photography: This includes corporate events and meeting, athletic events, high school and college graduations, reunions, association conferences, trade shows and conventions. May of these events offer additional income through print sales to participants. This is another area of the industry that increasingly uses video. Event photographers charge $300 an hour and up, plus expenses, post-production and prints. Day rates run in the $1,500.00 range, plus expenses. Dallas, Fort Worth, Arlington, Plano, Frisco and McKinney all have convention and visitors bureaus who buy photography and recommend photographers to the visiting conventions and conferences.

Public Relations: PR photography is closely aligned with journalism, as the images are usually released to the media. Though headshot and group portraits are often part of the mix, storytelling images that explain the clients mission and activities to a wider public are the norm. The images appear in newspapers, consumer and trade publications as well as online. Every one of the companies listed above has a department that handles media and public relations that hires photography and video. Local PRSA and IABC meeting offer opportunities to meet clients and develop relationships. The Dallas, Plano, McKinney and Frisco Convention and Visitors Bureaus assign photography, and refer photographers to groups coming to their cities. Again, having basic video production skills is important.

Editorial: Editorial photography covers consumer and news magazines, newspapers, and related websites. It is a segment of the photography industry that offers opportunities for travel, at least regionally. Besides local and regional publications, the industry model is to hire local photographers. When a New York or foreign-based magazine does a story in North Texas, they may send a reporter, but they won't fly in a photographer. Editorial shoots pay anywhere from $400 for a single headshot, to several thousand dollars for an extended photo essay.

Sports: There are opportunities for photographers in K-12 and adult amateur sports teams. For example, the Plano Independent School District maintains 72 campuses, serving 0ver 54,000 students. Several national and regional companies hire staff and freelance photographers to cover the games and shoot team and individual portraits of the athletes in uniform. For the independent photographer, prints sales to families and friends makes up the bulk of their income. E-commerce websites provide a platform for efficient sales. The DFW area professional, college and university teams use local photographers for action, headshot and public relations. Several, such as Southern Methodist University, University of North Texas, The University of North Texas at Dallas, University of Texas at Arlington, and Texas A&M-Commerce all maintain staff photographer. Texas A&M-Commerce is currently seeking a new staff photographer. Equine photography offers work covering horse racing, rodeo and barrel racing. Breeders and owners want portraits of their animals. Motorsports, whether dirt track ovals, or The Texas Motor Speedway are potential sources of work. The Dallas Cowboys football team is currently running a search for an assistant photographer. LifeTouch, who employs staff and freelance photographer, services the sports teams at approximately 700 K-12 schools in the Collin College service area.

Stock Photography: Income from stock photography can come from licensing images originally shot for earlier assignments, images made specifically for stock licensing and from personal or fine art projects. For most photographers, this is not a full-time business, but rather a profitable addition to their main source of income. Images can be licensed through a stock agency, or a personal e-commerce website with a search engine. The use of captions and keywords in image files, and good search engine optimization on the photographer's website, make it easy for clients to find the images they need.

Imagebrief, a recent addition to the rights managed stock photography market, sends out daily requests for images, which may license from $250 to $5,000 each, depending on the usage. Imagebrief, along with Getty, Corbis, Magnum, and others license images base on specific usage.

There are many royalty free stock image and video agencies. *Shuttertock* adds 50,000 new images a day, and serves customers from more than 150 countries. It has paid over $350 million to our contributing photographers. *iStock* by Getty Images is constantly seeking new contributors. Adobe has introduced Adobe Stock, integrated into its Creative Cloud applications. Contributors earn a minimum of 33% on all sales.

Corporate Staff Positions: After a period of outsourcing photography, corporations have begun hiring staff photographer, assistants and digital techs. Currently, Pier 1 Imports, Fossil, JC Penney and Xcite Advertising are running searches for photographers.

Advertising Agencies: The DFW area is home to ad agencies, large and small. Local agencies include The Richards Group, who bills over a billion dollars a year, with clients such a Chick-Filet, Motel 6, Home Depot and Fiat, and TM Advertising who represent American Airlines, Discover Card and Friday's International. The many smaller agencies and design firms, with more modest budgets, provide entry into the advertising industry.

Small Businesses: Many small businesses hire photographers directly to make images for advertising, websites and print materials. Though not having the larger budgets of ad agencies, photographers can create a profitable business servicing these clients. For example, Cooper Aerobics Fitness Center in North Dallas has spent over $10,000 on freelance photography over the last 18 months, not including a 2-day video shoot.

Arts Organizational and Non-Profits: Though sometimes wanting to pay below market rates, various non-profits and arts organizations need images to document and publicize their work, as well as for fund raising. These may include art galleries, dance studios, amateur theater groups, and private schools of music. Among non-profits that use photography are churches, outreach to the homeless, food banks, and family shelters. Work for these organizations often leads to introductions to new clients with more profitable business.

Aerial and Drone Photography: A fast growing segment of the industry, stills and video footage shot from drones are increasingly in demand by architects, developer's realtors and production companies. Whether for a few aerial clips for a corporate video, a flying tour of ranch land for sale, or overviews of large construction projects.

Digital Techs and Photographer's Assistant: A new part of the business is the digital tech, whose job is to oversee the capture process during a shoot to ensure incoming images are optimized for the desired look and necessary output, to troubleshoot technical issues on set, and to properly manage files. Entry-level assistants make $150 a day; digital techs average $400 a day (current rate based on phone call to JCPenney photographer Nate Rehlander).

Assisting is a traditional entryway into the commercial photography world, particularly for working in the studio. Assistants are hired both as freelance and as full-time employees. A move from assistant to studio manager is the final step toward becoming a full-time photographer. Respondents to the Collin College Photography Survey, made up of industry professionals, chose assisting and working as a digital tech as the two of the best ways to enter the industry.

Digital Retouching: There is a real demand for full-time and freelance retouchers, for both portrait and commercial photography. Respondents to the Collin College Photography Survey, made up of industry professionals, identify digital retouching as a growing part of the industry in need of skilled graduates. Shoot 2 Sell employs 5 full-time image processors.

O*NET OnLine

Updated 2015

Summary Report for:
27-4021.00 - Photographers

Photograph people, landscapes, merchandise, or other subjects, using digital or film cameras and equipment. May develop negatives or use computer software to produce finished images and prints. Includes scientific photographers, aerial photographers, and photojournalists.

Sample of reported job titles: Advertising Photographer, Commercial Photographer, Newspaper Photographer, Owner/Photographer, Photo Editor, Photographer, Photojournalist, Portrait Photographer, Sports Photographer, Studio Owner

View report: **Summary** | **Details** | **Custom**

Tasks | Tools & Technology | Knowledge | Skills | Abilities | Work Activities | Detailed Work Activities | Work Context | Job Zone | Education | Credentials | Interests | Work Styles | Work Values | Related Occupations | Wages & Employment | Job Openings | Additional Information

Tasks

5 of 24 displayed

- Use traditional or digital cameras, along with a variety of equipment such as tripods, filters, and flash attachments.
- Determine desired images and picture composition, selecting and adjusting subjects, equipment, and lighting to achieve desired effects.
- Adjust apertures, shutter speeds, and camera focus based on a combination of factors such as lighting, field depth, subject motion, film type, and film speed.
- Create artificial light, using flashes and reflectors.
- Manipulate and enhance scanned or digital images to create desired effects, using computers and specialized software.

back to top

Tools & Technology

10 of 51 displayed

Tools used in this occupation:

- **Camera flashes or lighting** — Camera flash attachments; Focus assists; Softboxes; Studio strobe flashes
- **Camera lens** — Macro lenses; Telephoto lenses; Zoom lenses
- **Camera lens filter** — Graduated neutral density GND filters; Haze filters; White balancing lens filters; Wide angle lenses
- **Photography light reflector** — Board reflectors; Lamp reflectors; Snoots
- **Scanners** — Film scanners; Flatbed scanners

Technology used in this occupation:

- **Accounting software** — Blinkbid; Intuit QuickBooks software
- **Data base user interface and query software** — Cradoc fotoBiz; Microsoft Access; SuccessWare; Tave Studio Manager
- **Graphics or photo imaging software** — Adobe Systems Adobe Photoshop Lightroom; Adobe Systems Adobe Photoshop software
- **Video creation and editing software** — Adobe Systems Adobe AfterEffects; Apple Final Cut Pro
- **Web page creation and editing software** — Facebook; WordPress

back to top

Knowledge

5 of 8 displayed

- **Customer and Personal Service** — Knowledge of principles and processes for providing customer and personal services. This includes customer needs assessment, meeting quality standards for services, and evaluation of customer satisfaction.
- **Sales and Marketing** — Knowledge of principles and methods for showing, promoting, and selling products or services. This includes marketing strategy and tactics, product demonstration, sales techniques, and sales control systems.
- **Computers and Electronics** — Knowledge of circuit boards, processors, chips, electronic equipment, and computer hardware and software, including applications and programming.
- **Fine Arts** — Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture.
- **English Language** — Knowledge of the structure and content of the English language including the meaning and spelling of words, rules of composition, and grammar.

back to top

Skills

5 of 13 displayed

- **Active Listening** — Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.
- **Speaking** — Talking to others to convey information effectively.
- **Service Orientation** — Actively looking for ways to help people.
- **Social Perceptiveness** — Being aware of others' reactions and understanding why they react as they do.
- **Active Learning** — Understanding the implications of new information for both current and future problem-solving and decision-making.

back to top

Abilities

5 of 20 displayed

- **Oral Comprehension** — The ability to listen to and understand information and ideas presented through spoken words and sentences.

- **Oral Expression** — The ability to communicate information and ideas in speaking so others will understand.
- **Originality** — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem.
- **Visualization** — The ability to imagine how something will look after it is moved around or when its parts are moved or rearranged.
- **Far Vision** — The ability to see details at a distance.

back to top

Work Activities

5 of 24 displayed

- **Thinking Creatively** — Developing, designing, or creating new applications, ideas, relationships, systems, or products, including artistic contributions.
- **Interacting With Computers** — Using computers and computer systems (including hardware and software) to program, write software, set up functions, enter data, or process information.
- **Selling or Influencing Others** — Convincing others to buy merchandise/goods or to otherwise change their minds or actions.
- **Establishing and Maintaining Interpersonal Relationships** — Developing constructive and cooperative working relationships with others, and maintaining them over time.
- **Getting Information** — Observing, receiving, and otherwise obtaining information from all relevant sources.

back to top

Detailed Work Activities

5 of 18 displayed

- Construct distinctive physical objects for artistic, functional, or commercial purposes.
- Confer with clients to determine needs.
- Arrange artwork, products, or props.
- Operate still or video cameras or related equipment.
- Determine technical requirements of productions or projects.

back to top

Work Context

5 of 22 displayed

- **Electronic Mail** — 88% responded “Every day.”
- **Telephone** — 72% responded “Every day.”
- **Level of Competition** — 64% responded “Extremely competitive.”
- **Freedom to Make Decisions** — 44% responded “A lot of freedom.”
- **Contact With Others** — 58% responded “Contact with others most of the time.”

back to top

Job Zone

Title	Job Zone Three: Medium Preparation Needed
Education	Most occupations in this zone require training in vocational schools, related on-the-job experience, or an associate's degree.
Related Experience	Previous work-related skill, knowledge, or experience is required for these occupations. For example, an electrician must have completed three or four years of apprenticeship or several years of vocational training, and often must have passed a licensing exam, in order to perform the job.
Job Training	Employees in these occupations usually need one or two years of training involving both on-the-job experience and informal training with experienced workers. A recognized apprenticeship program may be associated with these occupations.
Job Zone Examples	These occupations usually involve using communication and organizational skills to coordinate, supervise, manage, or train others to accomplish goals. Examples include food service managers, electricians, agricultural technicians, legal secretaries, occupational therapy assistants, and medical assistants.
SVP Range	(6.0 to < 7.0)

back to top

Education

Percentage of Respondents	Education Level Required
28	High school diploma or equivalent
20	Associate's degree
16	Less than high school diploma

back to top

Credentials

Find Training | Find Certifications | Find Apprenticeships

back to top

Interests

All 2 displayed

Interest code: **AR**

- **Artistic** — Artistic occupations frequently involve working with forms, designs and patterns. They often require self-expression and the work can be done without following a clear set of rules.
- **Realistic** — Realistic occupations frequently involve work activities that include practical, hands-on problems and solutions. They often deal with plants, animals, and real-world materials like wood, tools, and machinery. Many of the occupations require working outside, and do not involve a lot of paperwork or

working closely with others.

back to top

Work Styles

5 of 16 displayed

- **Dependability** — Job requires being reliable, responsible, and dependable, and fulfilling obligations.
- **Attention to Detail** — Job requires being careful about detail and thorough in completing work tasks.
- **Cooperation** — Job requires being pleasant with others on the job and displaying a good-natured, cooperative attitude.
- **Adaptability/Flexibility** — Job requires being open to change (positive or negative) and to considerable variety in the workplace.
- **Self Control** — Job requires maintaining composure, keeping emotions in check, controlling anger, and avoiding aggressive behavior, even in very difficult situations.

back to top

Work Values

All 3 displayed

- **Independence** — Occupations that satisfy this work value allow employees to work on their own and make decisions. Corresponding needs are Creativity, Responsibility and Autonomy.
- **Relationships** — Occupations that satisfy this work value allow employees to provide service to others and work with co-workers in a friendly non-competitive environment. Corresponding needs are Co-workers, Moral Values and Social Service.
- **Achievement** — Occupations that satisfy this work value are results oriented and allow employees to use their strongest abilities, giving them a feeling of accomplishment. Corresponding needs are Ability Utilization and Achievement.

back to top

Related Occupations

5 of 10 displayed

25-3021.00	Self-Enrichment Education Teachers
27-4031.00	Camera Operators, Television, Video, and Motion Picture
39-7011.00	Tour Guides and Escorts
41-2031.00	Retail Salespersons Bright Outlook
51-5111.00	Prepress Technicians and Workers

back to top

Wages & Employment Trends

Median wages (2014) $14.66 hourly, $30,490 annual

State wages	Local Salary Info
Employment (2012)	136,000 employees
Projected growth (2012-2022)	Slower than average (3% to 7%)
Projected job openings (2012-2022)	20,300
State trends	Employment Trends
Top industries (2012)	Self-Employed Professional, Scientific, and Technical Services

Source: Bureau of Labor Statistics 2014 wage data and 2012-2022 employment projections. "Projected growth" represents the estimated change in total employment over the projections period (2012-2022). "Projected job openings" represent openings due to growth and replacement.

back to top

Job Openings on the Web

Find Jobs Job Banks

back to top

Sources of Additional Information

All 1 displayed

Disclaimer: Sources are listed to provide additional information on related jobs, specialties, and/or industries. Links to non-DOL Internet sites are provided for your convenience and do not constitute an endorsement.

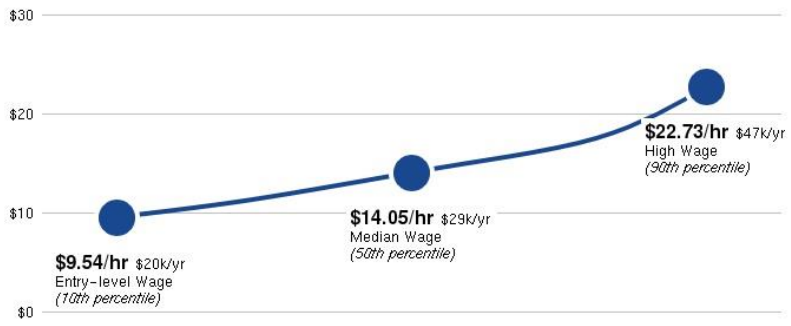
- Photographers. Bureau of Labor Statistics, U.S. Department of Labor. *Occupational Outlook Handbook, 2014-15 Edition*.

back to top

Career Coach Occupation Information For

Photographer

Wage



3,052 Photographers are employed. This number is expected to **increase by 6.4%** over the next four years.

20% are over the age of 55 and will probably retire soon.

Employment

3,052 **Employed in your area**

86 **Estimated annual job openings**

613 **Approaching retirement age**

The average retirement age in the U.S. is 65 years old. Photographers in the 55-64 and the 65+ categories are 1-10 years away from retirement. When older workers retire, there will likely be a demand for new workers.

Age Group	# of Workers	% of Workers*
under 25	343	11%
25-34	768	25%
35-44	743	24%
45-54	585	19%
55-64	**448**	**15%**
65+	**165**	**5%**

* Based on county-level occupational demographics

About

Description: Photograph people, landscapes, merchandise, or other subjects, using digital or film cameras and equipment. May develop negatives or use computer software to produce finished images and prints. Includes scientific photographers, aerial photographers, and photojournalists.

Typical education level: High School or less

Businesses

This career is not associated with any businesses.

Who's hiring?

66 **Current Job Postings**

17 **Companies Posting**

Company Name	# of Postings
The Wedding Party LLC	40
The Picture People Inc	5
Lifetouch Inc.	4
Angels Harley's Pet Grooming	3
Lifetouch Preschool Portraits	2
Amazon.com, Inc.	1
Gallery of Fine Arts Inc	1
Cox's Automotive	1
Cox Enterprises, Inc.	1
Cox Communications, Inc	1

Similar Careers

Optician, Dispensing
$15.87/hr wage
2,475 employed

Film and Video Editor
$22.05/hr wage
461 employed

Public Address System and ...
$14.94/hr wage
389 employed

Fine Artist, Including Painter,...
$14.29/hr wage
974 employed

Graphic Designer
$21.39/hr wage
5,858 employed

Makeup Artist, Theatrical an...
$20.31/hr wage
56 employed

Related Degrees

Art, A.A.
The Visual Arts Program offers foundation-level courses in drawing, design, art appreciation and art history as well as courses focused on traditional studio disciplines such...

Continuing Education - Certificate Programs, Courses

Studio Production, M.S.A.A.
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Studio Management, M,S,A,A,
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Commercial Photography, Certificate
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Commercial Photography, A.A.S.
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Photography, A.A.
The photography world is now the imaging universe. Contemporary industry paradigm change dictates a new breed of visual athlete. An emphasis in Photography will produce a...

Web-Interactive Media, M,S,A,A,
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Graphic Design, M.S.A.A.
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Graphic Design, Certificate
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Graphic Design, A.A.S.
For over twenty years, the Communication Design department (formerly Applied Graphic Design Technology) at Collin has offered industry-standard education in the creative service...

Continuing Education - Multimedia, Courses

Appendix C

Demographics:

Collin College services a 14 county area in North Texas, with a population of 6,371, 773 as of the 2010 census, most likely 6.6 million today. It is one of the fastest growing areas in the country, and expected to peak out at around 10,000,000 over the next decade. The education level of the Collin County's workforce just about doubles that of the state and U.S. averages for degreed workers: 49 percent of those 25 and older had a bachelor's degree or higher, far outpacing the state and national figure that hover between 26 and 28 percent and more than 9 out of 10 workers 25 and older have at least a high school diploma.

According to the Bureau of Labor Statistics, the DFW unemployment rate for August 2015 was 3.9%. The Dallas Federal Reserve Bank, maintains that the DFW metroplex has created jobs this year at a 2.1 percent pace, outperforming both the state's 1.1 percent and the nation's 1.8 percent rate, and their business-cycle indexes point to continued growth for the metroplex.
For Collin County, median household income in 2012 was $82,238. Full-time employment for photographers in Collin County is expected to increase by 7.7% by 2020, and 20% of those working today are 55 years or older and expected to retire soon.

The median yearly income in 2014 for staff photographers in the 14 county area served by Collin College was $28,297.00, with the high end being $44,000.00. However, most photographers work independently, maintaining their own business, whether working in the studio, on location, or both. The income for freelance and independent photographers is potentially much higher than most staff positions. For example, there are several Collin College students currently earning an average of $1,000.00 a week freelancing as real estate photographers. Entry-level positions for freelance assistants and photo retouchers at JC Penney currently pay between $140 and $250 a day.

Area Businesses:

Collin County alone is home to some of the largest and most recognized companies in the United States. The following companies have headquarters or major regional offices in the county: Adams Golf, Alliance Datta, CA Technologies, Capitol One Financial Services, Dell Services, Dr Pepper Snapple Group, Cinemark Theaters, Ericsson, Frito-Lay, JC Penney, Rent-A-Center, Safety-Kleen, Siemens PLM Software, Tektronix Communications, and Yum! Restaurants International (Taco Bell, KFC, Pizza Hut, and Wingstreet).

Several national and international firms have begun to develop a major presence that is bringing new residents to the area, as well as new local hires. For example, Toyota in moving their US headquarters from California to Plano

brought 4,000 new jobs. Liberty Mutual Insurance has broken ground on a new regional headquarters that will employ 5,000, and FedEx has a new office with 1,500 new jobs. Ameritrade announced the purchase of 78 acres near Southlake to build their new campus.

The Dallas -Fort Worth Metroplex is home to such Fortune 500 companies as AT&T, Exxon-Mobil, American Airlines, Southwest Airlines, Gamestop, Texas Instruments, and Tenet Healthcare. Also located in DFW are national and regional offices for The Beck Group, Pier 1, Haggar Clothing, Fossil, Chili's, Borden Milk Products, Interstate Batteries, Nokia, and Tuesday Morning.

These companies, along with hundreds of smaller businesses, provide graduates of the commercial photography program with potential clients, through the companies themselves, and from the families of their employees. These are clients whose needs are local, that require the photographer to be onsite, and provides well-paid work that cannot be outsourced like a manufacturing or call center job.

At the time of this writing, there are 68 open positions for photographers in the area, from at least 17 different companies. Hourly compensation runs from $9.40 and hour to $21.05 and hour. Currently, 2,747 Photographers are employed. This number is expected to increase by 7.7% over the next four years. 20% of these are at, or approaching, retirement age. Across Texas, females make up 50.5% of those employed. However, according to the Texas Workforce Commission (TWC), more than half of all photographers are self-employed, a much higher proportion than for most occupations. The TWC also predicts above average growth over replacement.

Opportunities for Further Education:

Students who complete their associates degree can transfer to four-year institutions to earn a bachelors degree. 2+2 agreements with Texas A&M Commerce and Texas Women's University make the transition seamless. These agreements are currently being updated to reflect changes in the Texas common core. Additionally, the department is working to complete 2+2 agreements with The University of Texas at Dallas and The University of Texas at Arlington.

Students who already have a degree, or who want to update their skills can take advantage of the several certificates in commercial photography offered by Collin College.

Major Areas of Demand:

Weddings and Family and School Portraits: This is the largest, and likely fastest growing, segment of the industry in North Texas. The sheer growth of the community will be driving the need for family, school, senior, and wedding photography. Weddings and family portraits also offer a foothold in the commercial photography industry without the overhead of a studio, as well as an excellent part-time business. This is another example of photography as a business where jobs cannot be outsourced, where the work must be done here, on site. Wedding photographers who have video skills will work more and earn more per wedding. The Wedding Party LLC currently has 40 postings for photographers in the Collin College area. The local Professional Photographers of America chapter represents 138 studios.

Lifetouch Studios, who contracts with over 1,400 North Texas K-12 public and private schools for school portraits, currently has 8 openings for photographers in the Collin College service region. The Picture People are seeking 7 photographers, and Nationwide Studios 2.

Architectural and Interior Photography: At the higher end of the scale, architects require images of their projects for marketing, trade shows, publications, websites and competitions. Creative fees here are more generous, and there is the opportunity to relicense images to third parties, such as contractors, lighting designers, interior designers, furniture manufacturers and more. Large contractors often assign photography for signature projects, but more often they license existing photography done for architects.

Developers hire photographers to provide images for marketing their projects once they are ready for occupancy, which may include office, hospitality, retail, and entertainment projects. There is an increasing use of video by architects and developers to tell their stories. (There is even a film festival in Venice, Italy for architecture films and multimedia. One of our professors has had a film screened there.)

According to the American Institute of Architects, there are 429 registered architectural firms within 50 miles of the Collin College Spring Creek campus. All of them use photography and/or video to document and market their work. Some large firms, such as HKS and Good, Fulton, Farrell, employ a full-time photography staff, but most assign work to a growing stable of independent photographers specializing in architecture and interiors. Locally, day rates for architectural photography run from $1,200.00 to $2,500.00 a day, plus expenses, licensing and post-production fees.

Contractors and suppliers, with some notable exceptions, do not often assign original photography. However, they are an excellent secondary market for stock sales. Images are licensed from $200 to $500, depending on the market and usage.

Real Estate Photography: The entry level is residential photography for real estate listings. Several companies now hire photographers and post-production staff on a freelance basis. Custom home designers and realtors will have photographers they call upon regularly at rates approaching commercial architects. Virtual-reality and video walk-though tours provide addition avenues for income.

Shoot 2 Sell now has offices in Dallas, Austin, and San Antonio. They employ 34 photographers, of which 25 are in the DFW - Collin College region, as well as 5 full-time image processors. One of our advanced students is already working for them and earns $1,000 on a good week.

At the higher end are commercial real estate investors such as General Growth Properties and CBRE Group, who pay $1,800.00 a day and up, plus expenses, post-production fees and usage rights for photography.

Headshots and Business Portraits: Both the corporate and entertainment worlds create a demand for headshot and business portraits. Every time a person is added to the corporate roster, to the board, or becomes the new VP of something, new portraits are made. Headsets are needed for LinkedIn pages, press releases and corporate websites. With more than a dozen live theaters, as well as active TV and film production in North Texas (enough the SAG-AFTRA maintains a Dallas office), there is a steady demand for actor's headshots. For actors and entertainers, there is a market in audition videos. Local studios charge from $200 to $1,000 for business headshot and group portraits on location. One Dallas investment firm that has headshot done several times a year pays $500 per person photographed at their location.

Event Photography: This includes corporate events and meeting, athletic events, high school and college graduations, reunions, association conferences, trade shows and conventions. May of these events offer additional income through print sales to participants. This is another area of the industry that increasingly uses video. Event photographers charge $300 an hour and up, plus expenses, post-production and prints. Day rates run in the $1,500.00 range, plus expenses. Dallas, Fort Worth, Arlington, Plano, Frisco and McKinney all have convention and visitors bureaus who buy photography and recommend photographers to the visiting conventions and conferences.

Public Relations: PR photography is closely aligned with journalism, as the images are usually released to the media. Though headshot and group portraits are often part of the mix, story telling images that explain the clients mission and activities to a wider public are the norm. The images appear in newspapers, consumer and trade publications as well as online. Every one of the companies listed above has a department that handles media and public relations that hires photography and video. Local PRSA and IABC meeting offer opportunities to meet clients and develop relationships. The Dallas, Plano, McKinney and Frisco Convention and Visitors Bureaus assign photography, and refer photographers to groups coming to their cities. Again, having basic video production skills is important.

Editorial: Editorial photography covers consumer and news magazines, newspapers, and related websites. It is a segment of the photography industry that offers opportunities for travel, at least regionally. Besides local and regional publications, the industry model is to hire local photographers. When a New York or foreign-based magazine does a story in North Texas, they may send a reporter, but they won't fly in a photographer. Editorial shoots pay anywhere from $400 for a single headshot, to several thousand dollars for an extended photo essay.

Sports: There are opportunities for photographers in K-12 and adult amateur sports teams. For example, the Plano Independent School District maintains 72 campuses, serving 0ver 54,000 students. Several national and regional companies hire staff and freelance photographers to cover the games and shoot team and individual portraits of the athletes in uniform. For the independent photographer, prints sales to families and friends makes up the bulk of their income. E-commerce websites provide a platform for efficient sales. The DFW area professional, college and university teams use local photographers for action, headshot and public relations. Several, such as Southern Methodist University, University of North Texas, The University of North Texas at Dallas, University of Texas at Arlington, and Texas A&M-Commerce all maintain staff photographer. Texas A&M-Commerce is currently seeking a new staff photographer. Equine photography offers work covering horse racing, rodeo and barrel racing. Breeders and owners want portraits of their animals. Motorsports, whether dirt track ovals, or The Texas Motor Speedway are potential sources of work. The Dallas Cowboys football team is currently running a search for an assistant photographer. LifeTouch, who employs staff and freelance photographer, services the sports teams at approximately 700 K-12 schools in the Collin College service area.

Stock Photography: Income from stock photography can come from licensing images originally shot for earlier assignments, images made specifically for stock licensing and from personal or fine art projects. For most photographers, this is not a full-time business, but rather a profitable addition to their main source of income. Images can be licensed through a stock agency, or a personal e-commerce website with a search engine. The use of captions and keywords in image files, and good search engine optimization on the photographer's website, make it easy for clients to find the images they need.

Imagebrief, a recent addition to the rights managed stock photography market, sends out daily requests for images, which may license from $250 to $5,000 each, depending on the usage. Imagebrief, along with Getty, Corbis, Magnum, and others license images base on specific usage.

There are many royalty free stock image and video agencies. *Shuttertock* adds 50,000 new images a day, and serves customers from more than 150 countries. It has paid over $350 million to our contributing photographers. *iStock* by Getty Images is constantly seeking new contributors. Adobe has introduced Adobe Stock, integrated into its Creative Cloud applications. Contributors earn a minimum of 33% on all sales.

Corporate Staff Positions: After a period of outsourcing photography, corporations have begun hiring staff photographer, assistants and digital techs. Currently, Pier 1 Imports, Fossil, JC Penney and Xcite Advertising are running searches for photographers.

Advertising Agencies: The DFW area is home to ad agencies, large and small. Local agencies include The Richards Group, who bills over a billion dollars a year, with clients such a Chick-Filet, Motel 6, Home Depot and Fiat, and TM Advertising who represent American Airlines, Discover Card and Friday's International. The many smaller agencies and design firms, with more modest budgets, provide entry into the advertising industry.

Small Businesses: Many small businesses hire photographers directly to make images for advertising, websites and print materials. Though not having the larger budgets of ad agencies, photographers can create a profitable business servicing these clients. For example, Cooper Aerobics Fitness Center in North Dallas has spent over $10,000 on freelance photography over the last 18 months, not including a 2-day video shoot.

Arts Organizational and Non-Profits: Though sometimes wanting to pay below market rates, various non-profits and arts organizations need images to document and publicize their work, as well as for fund raising. These may include art galleries, dance studios, amateur theater groups, and private schools of music. Among non-profits that use photography are churches, outreach to the homeless, food banks, and family shelters. Work for these organizations often leads to introductions to new clients with more profitable business.

Aerial and Drone Photography: A fast growing segment of the industry, stills and video footage shot from drones are increasingly in demand by architects, developer's realtors and production companies. Whether for a few aerial clips for a corporate video, a flying tour of ranch land for sale, or overviews of large construction projects.

Digital Techs and Photographer's Assistant: A new part of the business is the digital tech, whose job is to oversee the capture process during a shoot to ensure incoming images are optimized for the desired look and necessary output, to troubleshoot technical issues on set, and to properly manage files. Entry-level assistants make $150 a day; digital techs average $400 a day.

Assisting is a traditional entryway into the commercial photography world, particularly for working in the studio. Assistants are hired both as freelance and as full-time employees. A move from assistant to studio manager is the final step toward becoming a full-time photographer. Respondents to the Collin College Photography Survey, made up of industry professionals, chose assisting and working as a digital tech as the two of the best ways to enter the industry.

Digital Retouching: There is a real demand for full-time and freelance retouchers, for both portrait and commercial photography. Respondents to the Collin College Photography Survey, made up of industry professionals, identify digital retouching as a growing part of the industry in need of skilled graduates. Shoot 2 Sell employs 5 full-time image processors.

Appendix D

Professor of Photography Elizabeth Mellott was granted sabbatical leave during the spring 2016 semester in order to further establish 2+2 agreements with area universities (please see emails below). Collin College Photography (when it was part of the Communication Design Department) launched a 2+2 agreement with Texas A&M-Commerce in 2007. However, many of the courses were changed and the agreement was not updated.

Articulation Agreement, A&M University-Commerce Photography

From: Leigh Merrill <Leigh.Merrill@tamuc.edu>
To: "emellott@collin.edu" <emellott@collin.edu>
Date: Wednesday - April 29, 2015 2:59 PM
Subject: Articulation Agreement, A&M University-Commerce Photography
Attachments: Mime.822

Dear Elizabeth,

Hope all is well and your spring semester is wrapping up nicely!

We spoke briefly at SPE this spring about the possibility of working on an articulation agreement between Collin County and A&M Commerce and I was writing to ask if we can meet sometime next spring to try and solidify an agreement? Our BFA in photography incorporates both commercial and fine art interests and I think that our university might be a great fit for some of your students.

I would love to work with you on an articulation agreement between our photography programs.

All the Best,
Leigh

Leigh Merrill| Assistant Professor of Art
Department of Art
leigh.merrill@tamuc.edu

PO Box 3011 | Commerce, TX 75429
www.tamuc.edu | www.leighmerrill.com

RE: 2+2

From: "Waligore, Marilyn" <waligore@utdallas.edu>
To: Elizabeth Mellott <emellott@collin.edu>
Date: Wednesday - April 29, 2015 3:42 PM
Subject: RE: 2+2
Attachments: Mime.822

Hello Elizabeth:

Yes, I would love to continue our discussion regarding details involving an articulation agreement between Collin College and UT-Dallas!

We recently added a Visual Arts concentration, which you may find to be helpful, given that it provides a general guide for Art and Performance majors. You can find the PDF link for Visual Arts under the Art and Performance Concentrations heading:

http://www.utdallas.edu/ah/students/degrees.html

Best,

Marilyn

Best,

Marilyn

Marilyn Waligore
Professor, Aesthetic Studies/Photography
Photography Program Director
ATC 3.913
972-883-2001
waligore@utdallas.edu

From: Elizabeth Mellott [emellott@collin.edu]
Sent: Wednesday, April 29, 2015 1:52 PM
To: Waligore, Marilyn
Subject: 2+2

Hi Marilyn,
I have great news Collin College has given me a semester off to work on department goals that I never seem to have time to get to - such as a finalized articulation agreement with UTD! I will have spring semester off starting Jan 2016. Sometime closer to January I will chat with you and see when a good time would be to meet with you at UTD. In the meantime, may I ask a big favor, if possible could you send me a quick note that you are interested in an articulation agreement and would like to meet spring semester. We chatted

articulation agreement Collin and UTA

From: "North, Kenda" <kenda@uta.edu>
To: Elizabeth Mellott <emellott@collin.edu>
Date: Thursday - April 30, 2015 8:02 AM
Subject: articulation agreement Collin and UTA
Attachments: Mime.822

Dear Elizabeth,

The Art Department at UTA is very interested in a potential articulation agreement with Collin College. I look forward to discussing the details for photography as well as the arts in general.
Our main departmental advisor, Jessica Rose, will want to participate on our discussions. Feel free to contact me in the future regarding this agreement.

Sincerely,

Kenda

Kenda North
Professor and Head of Photography
UT Arlington
Art and Art History

Re: 2+2

From: Susan kae Grant <susan@susankaegrant.com>

To: Elizabeth Mellott <emellott@collin.edu>

Date: Wednesday - April 29, 2015 2:16 PM

Subject: Re: 2+2

Attachments: 2014_BFA PhotographyBusREV.doc; 2014_BFA PhotographyRev.doc; 2014_BFA PhotographyBusSequenceREV.doc; 2014_BFA PhotographySequenceREV.doc; Mime.822

Hello Elizabeth
I am writing to confirm our continued interest in updating the 2+2 photography degree agreement between TWU and CCC. Our curriculum requirements have changed and the agreement is in need of updating.

I have attached a copy of our current and updated degree plans for your review. In the meantime, we need to have a brief meeting to discuss which of the courses you offer best match some of our courses as I understand your classes have also changed.

Many Thanks
Susan

Susan kae Grant,
Professor of Art
Texas Woman's University
Dept. of Visual Art
sgrant1@twu.edu
940-898-2537

Appendix E
Identification of articulated feeder institutions and programs

High Schools

Plano, 2200 Independence Parkway, Plano, Texas
School enrollment: 2,700
(469) 752-9300
Photo classes: photo j
Enrollment – 37 students

Plano West, 5601 West Parker Road, Plano, Texas
School enrollment: 2,900
(469) 752-9600
Photo classes: photo j (3 years old), yearbook, newspaper, and journalism
Photo club: yearbook staff
Instructor: Deanna Martin
Student enrollment: 12-15 a year photo j
+13-20 a year in yearbook

Plano East, 3000 Los Rios Boulevard, Plano, Texas
School enrollment: 2,900
(469) 752-9000
Photo classes: photo j year long
Photo club: not now, in past
Instructor: Abby Cole
Student enrollment in photo – 12-18 a year

McKinney North, 2550 Wilmeth Rd, McKinney, TX 75071, (469) 302-4300
Photo classes: 2 photo 1 and 1 photo 2
Instructor:
Student enrollment: 67 a year

McKinney Boyd High School, 600 N Lake Forest Dr, McKinney, TX 75071
(469) 302-3400
Photo classes: photojournalism
Instructor: Julia Copeland
Student enrollment: 150 students enrolled in photo J classes
+ 10 AP art class with a concentration in photography.
+ enrollment in multi-media design class and graphic design classes that do some work with PS

McKinney High School, 1400 Wilson Creek Pkwy, McKinney, TX 75069
(469) 302-5700
photo class
Photo Prof Ogelsbee
Photo classes: Photo I, Photo II, AP Art: Photo; Yearbook I, II, III

Instructor: Alyssa Boehringer (video)
Curtis Christian
Lori Ogelsbee (yearbook)
Student enrollment: 240 students a year (120 per semester) in photo
+35 for yearbook

Wakeland High School Frisco, 10700 Legacy Dr, Frisco, TX 75034
(469) 633-5700
Photo class
Instructor: Margie Raper raperm@friscoisd.org

Frisco High School, 6401 Parkwood Blvd, Frisco, TX 75034, (469) 633-5500
Photo classes: photojournalism class
Instructor: Ms. Tony Mitchell
Student enrollment: 65 students

Heritage High Frisco, 14040 Eldorado Pkwy, Frisco, TX 75035, (469) 633-5900
Photo classes: Photojournalism
Instructor: Rebecca Pollard
Student enrollment: 60-120 students a year
+ Photo club
+ Yearbook
Additional comments from instructor:
We max out every section available. It depends on how many sections we can open. Sometimes 2; can be up to 4. 24 kids to a section, but we are expanding it to 30 per section.

Lone star High Frisco, 2606 Panther Creek Pkwy, Frisco, TX 75034
(469) 633-5300
Photo classes: photojournalism
Instructor: Laure Morgan
Student enrollment: 240 kids enrolled in photojournalism

Liberty High Frisco, 15250 Rolater Rd, Frisco, TX 75035, (469) 633-5800
Instructor: Carol Babineaus

Reedy High Frisco, 3003 Stonebrook Pkwy, Frisco, TX, (469) 633-6400
Photo classes: Photo J
Instructor: jenny burns
Student enrollment: 50 students in photojournalism
+5 in yearbook
+8 journalism

Centennial High Frisco, 6901 Coit Rd, Frisco, TX 75035, (469) 633-5600
Photo classes: 5 classes of Photojournalism and 1 class of yearbook.

Instructor: Laura Kline
Student enrollment: 90 photo students
+13 on yearbook staff
Additional comments from instructor:
Technically our classes are under the ELA department (by PEIMS code), but we are now grouped with our CTE department since we are part of their career pathways. We not only cover photography, but journalism skills like caption writing and a bit on layout/design as well. Our photo and yearbook students earn a technology credit for their first year and then elective credits after that point.

Independence High Frisco, 10555 Independence Pkwy, Frisco, TX 75035
(469) 633-5400
Photo classes: Photojournalism
Instructor: Brooke Allen
Student enrollment: 85 students enrolled this year
Additional comments from instructor:
This year was our second year to be open and my classes increased from 3 photo classes last year to 4 classes this year.

Allen High School, 300 Rivercrest Blvd, Allen, TX 75002, 972-727-0400
Photo classes:
Instructor: Kelly Junten
Student enrollment: 40 enrolled in comm. Photo
+15 enrolled in adv comm. Photo
+2-3 in problem solving comm. Photo
+60 in Journalism
+40 in art emphasis in photo

Additional comments from instructor:
Photography at Allen High School
<u>COMMERCIAL PHOTOGRAPHY TRACK</u>
Principles of Arts, Audio/Video Technology & Communications (1 semester class, does about 6 weeks of photography, about 200-210 enrolled each semester)
Commercial Photography (double-blocked, yearlong class, about 40 enrolled each year)
Advanced Commercial Photography (double-blocked, yearlong class, about 12-15 enrolled each year)
Problems & Solutions in Commercial Photography (single or double-blocked, yearlong class, about 2-3 enrolled each year

JOURNALISM TRACK
Journalism (yearlong class, we cover photography for maybe 2 weeks, about 180 enrolled each year)
Photojournalism (yearlong class, 60 enrolled)
Yearbook (yearlong class, approximately 12 full-time photographers on staff)
Newspaper (yearlong class, approximately 2 full-time photographers on staff)
ART
IB Visual Arts (yearlong class, some students choose photography as their medium, maybe 40 enrolled

Richardson High, 1250 W Belt Line Rd, Richardson, TX 75080, (469) 593-3000
2011 enrollment of approximately 2500
Photo classes: photo and publication classes
Photo club: newspaper club
Instructor: Wade Kennedy
Student enrollment: 100 a year

St Marks, 10600 Preston Rd, Dallas, TX 75230, (214) 346-8000
Number of students: 845
Instructor: Scott Hunt
Student enrollment: 125 students a year
Additional comments from instructor:

I teach photography in grades 7-12. My 7-8 courses are only one trimester long, so I have a total of six sections of middle school photography with about 14 students in each (approx. 84 annually). My upper school classes are full year courses, with 11/12 courses being combined. At the end of the day I have approximately 45 students throughout the upper school. So to answer your question…about 125 students annually.

I teach Photo 7 and Photo 8…introductory classes with no prerequisite. I also teach Upper School Photography (photo 1), Advanced Photography (photo 2) and Advanced Photography-Honors (photo 3 & 4).

Photo 1 is introductory in nature and the same curriculum I use for my Beginning Digital Photography class at North Lake College. Photo 2 moves away from technically oriented projects and concentrates on visual communication and developing a conceptual motivation for one's work. Photo 3/4 continues the conceptual evolution while providing professional studio lighting instruction and advanced tools to bring ideas to fruition.

Greenhill, 4141 Spring Valley Rd, Addison, TX 75001, (972) 628-5400
Photo classes: beginning, advance, AP
Instructor: Frank Lopez 972-628-5608 LopezF@Greenhill.org
Student enrollment:

Hockaday, 11600 Welch Rd, Dallas, TX 75229, (214) 363-6311
e-mail bounced
Number of students: 1,087
Photo classes:
Photo club:
Instructor: Janet Yoshii-Buenger
Student enrollment:

Episcopal School of Dallas, 4100 Merrell Rd, Dallas, TX 75225, (214) 358-4368
e-mail bounced
Number of students: 1,190
Instructor: George Siala

Organizations

- ASMP: American Society of Media Photographers Dallas Chapter
  Dallas Membership 216
- North Texas Photography Club, McKinney
  Membership 2,461
- Ft Worth Camera Club
- ATPI: Association of Texas Photographic Instructors
- PPA: Professional Photographers of America

Appendix F

Below is the current inventory of the equipment owned by the Photography Department at Collin College.

Description:			**QTY**
Enlarging Lenses:			
Schneider Kreuznach Componon 2.8/50mm			23
Schneider Kreuznach Componon-S 4/80mm			5
Schneider Kreuznach Componon-S 4/80 Enlarging Lens			13
Schneider Kreuznach Componon-S 5.6/100mm			1
Schneider Kreuznach Componon-S 5.6/150mm			5
Schneider Kreuznach 5.6/240mm			1
Rodenstock Trinar 3.5/50mm			1
Rodenstock Rodagon 2.8/50mm			1
Rodenstock APO Rodagon D 1.4/75mm			1
Rodenstock APO Rodagon 2.8/50mm			1
Rodenstock Omegaron 3.5/50mm			1
Rodenstock Eurygon 4/60mm			1
Rodenstock Rodagon 5.6/210mm			1
Beseler Color Pro 2.8/50mm			6
Agfa-Gevaert AG Super-Integron 5.6/105mm			1
Nikon EL-Nikkor 2.8/50mm			4
Nikon EL-Nikkor 75mm f/4 N			1
Fujimoto Enlarging Lens 38mm f/2.8			1
Minolta E. Rokkor 30mm f/4.5			1
Nikon EL-Nikkor 80mm f/5.6			1
Nikon EL-Nikkor 105mm f/5.6 N			1
Voss 25mm Enlarging Lens			1
Enlarger Accessories:			
Beseler Digi-Timer			16
Lektra TM-762 Enlarging Timer			8
Micro Sight Grain Focuser			12
Ilford Multigrade Filter Kit			20
Ilford Multigrade Filter Kit			4
Kodak Polycontrast Filter Kit			1

Large Format Lenses:			
Schneider-Kreuznach 4x5 5.6/150mm			1
Camera Accessories:			
Delta 1 Bes-Board 4x4 Replacement Lens Board			8
Vivitar Automatic Tele-converter 2x-4 FL-FD			1
Prinz 2x Auto VAR-I-RIM			1
Minolta Saitex Auto 2x Tele-Converter			1
MT Auto Teleplus 3x			1
Cambron Tube 25 Mx-AF			1
Gary Fong Lightsphere II			4
Canon Speedlite 580 EX II Hotshoe Digital Flash			1
Canon Speedlite 155A Hotshoe Flash			1
Canon Speedlite 540EZ Flash			2
Nikon Speedlight SB-24			2
Pentax AF-500 FTZ Flash			1
Nikon MS-13 3v Lithium Battery holder(nikon F100)			1
4x5 Polaroid Back			11
Vivitar Auto Thyristor 2800 Hotshoe Flash			1
Vivitar 283 Auto Thyristor Hotshoe Flash			1
Vivitar 285HV Zoom Thyristor Hotshoe Flash			1
Vivitar Zoom Thyristor 285 Hotshoe Flash			2
Lisco Regal 5x7 Film Holders			34
Polaroid Mamiya Back			1
Hoya 49mm Green X1 Filter			1
Hoya 49mm Yellow K2 Filter			1
Ising Mini telescoping tripod			1
Vivitar 273 Flash			1
Vivitar 285 Flash			1
Vivitar Zoom Thyristor 5200			1
Olympus T32 Flash			1
Canon Speedlite 430EZ			1
Canon Battery charger LC-E6			1

Negative Carriers:			
Beseler #8322 Unfiled 4x5 Negative carrier			16
Beseler #8322 Filed 4x5 Negative carrier			2
Beseler #8317 3x4 negative carrier			1
Beseler #8312 Filed 2.25X2.25 Negative carrier			4
Beseler #8312 Unfiled 2.25x2.25 Negative carrier			5
Beseler #8328 6x7 Negative carrier			8
Beseler #8302 Unfiled 35mm Negative carrier			32
Beseler #8302 Filed 35mm Negative carrier			2
Beseler #8315 2x3 Negative carrier			1
Beseler #8341 4x5 Glass Negative carrier			1
Beseler #8334 Filed 645 Negative carrier			2
Beseler #8334 Unfiled 645 Negative carrier			8
Beseler #8314 Unfiled 6x9 Negative carrier			3
Beseler #8314 Filed 6x9 Negative carrier			1
Beseler #8343 4x5 Anti-Newton Negative carrier			5
Cords / Cables:			
Shutter Release Cables			16
Cable Release			2
Mini USB --> USB cord			11
Pocket Wizard Sync Cable			3
Pocket Wizard Sync Cable, Vivitar			1
Paramount 15' Heavy Duty Sync Cord			10
Comet Sync Cord			1
Bag of Short Sync Cords			10
Misc. Sync Cables			11
Paramount 16" Sync Cord			7

Light Bulbs:			
82v 250w Projection Lamps (misc. brands)			14
27v 75w Omega 471-043 Proj. Lamp			5
24v 250w Proj. Lamp (misc. brands)			6
120v 250w Proj. Lamp (misc. brands)			5
21v 150w Proj. Lamp (misc. brands)			3
Misc. Projection Lamps			7
Wiko PH/140 Enlarger Lamp			16
GE 9w Candle Bulb			8
GE Photoflood 115-120v			29
Eiko Supreme Photoflood 115-120v			12
GE Photoflood 120v 500w			6
Q10T3 G4 6v 10w			2
Arista Safelight Bulb E14 120v 10w			4
JDE14 110-120v 60w			2
GE PH 111A 125v 75w			2
40511N 40w 120v			2
Wiko ESR 120v 100w			1
GE DYA 120v 1000w			1
GE Reveal 60w			12
GE Biax L Compact Flourescent			10
Arista UV Bulb F18T8 20x24			4
Arista F/ UV Bulb			6
OSRAM Sox Plus BY22d Bulb			1
Eiko FTK 120v 500w			2
Ushio FEL 120v 1000w			9
Ushio FHM 120v 1000w CF1			4
Ushio JCD 120v 300w			5
Impact Halogen Lamp FSM 120v 250w			2
Novatron Bulbs			2
Philips Director 100w Bulbs			8
Lighting Kits:			
Impact Large Video Bag			1
(L3) Comet Location Light Kit			1
	Comet CBW-1200 PowerPack		1
	Comet CB-25H Light Head		2
	Dyna-lite stand		2
	Dyna-lite Umbrella		1
	Hotshoe Adapter plug		1
	Minolta Light Meter		1

Comet Lite 1200II Kit (2heads/powercord)			1
	Light Heads		2
Novatron Light Head Kit			1
	PowerPack 1000VR		1
	Light Heads		2
	Light Stands		2
	Umbrellas (white)		2
	Sync Cord		1
	Power Cord		1
Photogenic Light Kit			1
	Light Head		4
	Photogenic PowerPack		1
	Photogenic Lightcord		1
(L1) Profoto Location Lighting Kit 1			1
	Profoto Acute D4 Light Head		2
	Profoto 'Zoom' Modifier		2
	Profoto Acute 2 1200 W/s PowerPack		1
	Pocket Wizard Plus II Transceiver		2
	Hotshoe Sync Cord Plug Adapter		1
	Minolta Flash Meter		1
	Power Cord		1
(L1b) Profoto Location Lighting Kit 1 Accessory Bag			1
	Profoto Light Stand		2
	Bowen Umbrella		2
	Sand bag		1

W/ Lupita at PRC (L2) Profoto Location Lighting Kit 2			1
	Profoto Acute D4 Light Head		2
	Profoto Acute 2 1200 W/ PowerPack		1
	Profoto 'Zoom' Modifier		2
	PowerCord		1
	Pocket Wizard Plus II Transceiver		2
	Hotshoe Sync Cord Plug Adapter		1
	Minolta Flash Meter		1
	Extension Cord		1
W/ Lupita at PRC (L2b) Profoto Location Lighting Kit 2 Accessory Bag			1
	Profoto Light Stand		2
	Bowen Umbrella		2
Lowel Light Kit (Hardcase)			
	Lowel DP Light Head		2
	Lowel Light Stands		2
	Lowel Softbox		1
	Umbrella		1
Lowel Light Kit (Bag)			
	Lowel Light Head		3
	Bogen Light Stand		1
	Calumet Light Stand		2
Broncolor Light Kit			1
	Light Head		2
	2 Reflectors/modifiers		2
Photoflex Light Kit			1
	Light Stand		1
	Light Head w/Cord		1
	CoolStar 150 Bulb (CF)		1
	Photoflex Silverdome NXT		1
	1000W 120V Lamp (tube)		1

Camera Lenses:			
Minolta Maxxum AF Zoom 70-210mm 1/4			1
Minolta Maxxum AF Zoom 35-70mm 1/4			1
Minolta Maxxum AF Zoom 35-80mm 1/4			1
Nikon AF Nikkor 28mm 1:2.8 Lens			2
Nikon Micro-Nikkor 60mm 2.8			2
Nikon50mm Nikkor1:1.4			1
Nikon Series E 28mm 1:2.8			1
Albinar 28mm (Canon, Ae-1)			1
Canon 70-210mm F4			1
Canon 28mm 1.8			1
Pentax 100-300mm 1/4.5 Macro			1
Pentax-FA 28-80mm			1
Pentax-FA 80-320mm			1
Nikon AF Nikkor 35-135mm 1:3.5-4.5			1
Nikon AF Nikkor 85mm 1:1.8			1
Sigma 105mm 2.8 Macro			1
Tamron-F 28mm 1:2.8			1
Tokina 28-70mm 1/2.8-4.3 Macro			1
Vivitar 135mm 2.8			1
Vivitar VMC 70-210mm 1/3.5			1
Minolta Rokkor 1/2.5 28mm			1
Vivitar MC TeleConverter 2x			1
Minolta Rokkor 1/2.5 100mm			1
Canon FD 1/1.8 50mm			2
Sears TeleConverter 2x (olympus)			1
Olympus F-Zuiko 1:1.8 50mm			1
Sears (Olympus) 1:2.8 28mm			1
Sears zoom (Olympus) 1:4 80-200mm			1
Olympus F-Zuiko 1:1.8 50mm			1
Pentax-M 1:1.7 50mm			1
Minolta Rokkor 1:1.7 50mm			1
Albinar ADC Macro 28mm 1:2.8			1
Promura 28-80mm 1:3.5-4.5			1
Kaleidascope Lens			1
Vivitar 50mm 1:1.7			2
Minolta Rokkor 1:1.4 58mm			1
Canon FD 35mm 1:2.8			1
Canon Extender FD 2x-A			1
Canon FD 24mm 1:2.8			1
Canon FD 85mm 1:1.8			1
Canon FD 135mm 1:2.8			1
Canon FD 200mm 1:4			1
Canon FD Zoom 80-200mm 1:4			1

Sigma 50mm			1
Olympus 28mm			1
Tempo SE 28-210mm Macro			1
Light Meter:			
Gossen Luna Pro Digital			6
Gossen Digisix Light Meter			10
Minolta Light Meter			2
Sekonic Light Meter			1
Gossen SixtoMatF2			2
Kenko KFM-110			2
35mm Camera w/lens:			
Vivitar v3800N			12
Minolta Maxxum 430si RZ			1
Minolta SRT101 w/58mm 1:1.4			2
Minolta SRT101 w/50mm 1:1.7 [L#2384194]			1
Minolta SRT201 w/58mm 1:1.4			1
Minolta SRT202 w/50mm 1:1.2 [L#8011457]			1
Nikon N90s 35mm SLR w/[L#400]			1
Canon A-1 35mm w/50mm 1.8 Canon [L#1263869]			1
Canon EOS Rebel X w/EF 35-80mm 4/5.6 [L#1263]			1
Canon AE-1 w/50mm 1:1.8 [L#4720955]			3
w/ [L#5419807]			
w/ [L#9129413]			
Canon Rebel 2000 w/35-80mm F4 Lens			1
Canon EOS A2E w/ Canon 35-80mm 4/5.6 [L#1256]			1
Canon EOS A2E (Body Only)			3
Canon EOS Elan II E SLR w/Canon EF 80-200mm [L#1259]			2
w/Sigma 28-80mm 3.5/5.6 [L#1260 / 1112336]			
Pentax PZ-20			1
Pentax K1000 SLR			1
Minolta X-700 w/50mm 1:1.7 [L#9387122]			2
w/ [L#1230]			
Nikon N8008S SLR w/ AF Nikkor 28-70mm [L#1262 / 2008093]			2
w/ [L#681]			
Nikon FM2 35mm			1
Nikon N6006 AF SLR			1

Minolta SRT102 w/28mm 1:2.5 [L#988]			1
Olympus OM-1n w/50mm 1:1.8 (#1223)			1
Canon EOS Rebel G [Body Only]			1
Canon EOS Elan [Body Only]			1
Canon Canonet QL17			1
Minolta Maxxum Xtsi			1
Pentax Honeywell w/ Takumar 1.4 50mm [L#4621754]			1
Pentax P5 w/ Tempo zoom 28-210mm [L#67600279 / #1311]			1
Canon F-1 Olympic Ed. w/ Canon 1.4 50mm [L#1036556/1046582]			2
Nikon N65 w/Quantaray 28-90mm [L#1022954 / #1398]			1
Nikkormat EL w/ [L#1213]			1
Medium Format Cameras:			
Holga 120 FN			9
Holga 120 N			8
Holga 120 S			4
Holga 120 Wide Angle Pinhole			2
(M1) Mamiya RB67 Professional SD			1
	Pro S 6x8 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1
(M2) Mamiya RB67 Professional SD			1
	Pro SD 6x4.5 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1
	Lens Hood / Pop-up Viewfinder		1
(M3) Mamiya RB67 Professional SD			1
	Pro SD 6x4.5 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1
	Lens Hood / Pop-up Viewfinder		1
(M4) Mamiya RB67 Professional SD			1
	Pro SD 6x4.5 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1

	Lens Hood / Pop-up Viewfinder		1
(M5) Mamiya RB67 Professional S			1
	Pro SD 6x7/6x8 Back w/Darkslide		1
	Mamiya-Sekor C 1:3.8 90mm Lens		1
	Gossen Light Meter		1
	Lens Hood / Pop-up Viewfinder / Strap		1
(M6) Mamiya RB67 Professional SD			1
	Pro SD 6x4.5 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1
	Lens Hood / Fixed Viewfinder		1
(M7) Mamiya RB67 Professional S			1
	Pro SD 6x4.5 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1
	Lens Hood / Pop-up Viewfinder		1
(M9) Mamiya RB67 Professional SD			1
	Pro SD 6x4.5 back w/Darkslide		1
	Mamiya K/L 1:3.5 90mm Lens		1
	Mamiya Sekor C 1:4.5 65mm Lens		1
	Lens Hood / Pop-up Viewfinder		1
(S6) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S5) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S4) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S11) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1

(S12) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S8) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S13) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S1) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S2) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
(S7) Seagull TLR			1
	Gossen Light Meter		1
	Cable Release		1
Mamiya C33 TLR			1
	Sekor C33 105mm lens		1
	Sekor C33 135mm lens		1
	Sekor C33 250mm lens		1
	Mamiya Quick View Hood		1
Tripods:			
Manfrotto 3025 Tripod			15
Manfrotto 3028 Tripod			7
Manfrotto 290 Tripod			4
Manfrotto/Bogen 3047 Tripod			1
Manfrotto 055XPROB Tripod			1
Manfrotto 190XPROB Tripod			1
Gitzo Tripod			1
Manfrotto/Bogen 3047 Tripod head on 3046 body			1
Slik Monopod			1

Large Format Cameras:			
(VC1) Calumet 4x5 Wood Field Camera			1
☐	Caltar II-N 90mm Lens		1
☐	Caltar II-N 150mm Lens		1
☐	Gossen Light Meter		1
☐	Dark Cloth		1
☐	Cable Release		1
☐	4x5 Film Holders		6
(VC2) Calumet 4x5 Wood Field Camera			1
☐	Caltar II-N 150mm Lens		1
☐	Gossen Light Meter		1
☐	Dark Cloth		1
☐	Cable Release		1
☐	4x5 Film Holders		6
(VC3) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 150mm Lens		1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Cable Release		1
	Calumet Exposure Calculator		1
	4x5 Film Holders		6
(VC4) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Calumet Exposure Calculator		1
	Cable Release		1
	4x5 Film Holders		6

(VC5) Zone VI 4x5 Wood Field Camera			1
	Geronar 210mm lens		1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Calumet Exposure Calculator		1
	Cable Release		1
	4x5 Film Holders		6
(VC6) Zone VI 4x5 Wood Field Camera			1
	Caltar II-N 90mm Lens		1
	Caltar II-N 150mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Cable Release		1
	4x5 Film Holders		6
(VC7) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 150mm Lens		1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Calumet Exposure Calculator		1
	Cable Release		1
	4x5 Film Holders		6
(VC8) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 150mm Lens		1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Cable Release		1
	4x5 Film Holders		6

(VC10) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 150mm Lens		1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Calumet Exposure Calculator		1
	4x5 Film Holders		6
(VC11) Zone VI 4x5 Wood Field Camera			1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Calumet Exposure Calculator		1
	Cable Release		1
	4x5 Film Holders		6
(VC12) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 150mm Lens		1
	Caltar II-N 90mm Lens		1
	Gossen Light Meter		1
	Dark Cloth		1
	Calumet Exposure Calculator		1
	Cable Release		1
	4x5 Film Holders		6
(VC13) Calumet 4x5 Wood Field Camera			1
	Caltar II-N 150mm Lens		1
	Caltar II-N 90mm Lens		1
	Dark Cloth		1
	Gossen Light Meter		1
	Cable Release		1
	4x5 Film Holders		6

(VC14) Agfa 5x7 Wood Field Camera			1
	No.3 Acme Synchro 215mm Lens		1
	Dark Cloth		1
	Cable Release		1
	5x7 Film Holders		4
(VC15) Burke & James 5x7 View Camera			1
	No.3 Acme Synchro 215mm Lens		1
	Burke & James 4x5 Reducing Back		1
	Gossen Light Meter		1
	Dark Cloth		1
	Empty Lensboard		1
	5x7 Film Holders		6
(MC1) Cambo SF 4x5 Monorail Camera			1
	90mm Lens		1
	150mm Lens		1
	210mm Lens		1
	Polaroid Film back		1
	Bellows, Sync Cord, Cable Release		1
	4x5 Film Holders		6
(MC2) Calumet 4x5 Monorail Camera			1
	150mm Lens		1
	210mm Lens		1
	Polaroid Film back		1
	4x5 Film Holders		9
Crown Graphic 4x5 Press Camera			1
Speed Graphic 4x5 Press Camera			1
Mat Cutters:			
Logan Straight Mat Cutter			6
Logan Model 2000 Push Style Mat Cutter			2
Logan Model 302 Mat Cutter			1
Logan Model 3000 Pull Style Mat Cutter			6
Logan Model 4000 Mat Cutter			6
Studio Equipment:			
Profoto Acute D4 Light Heads			2
Bowens Softbox Attch.			1
Impact Large Soft Box			1
Chimera ProII Large Softbox			1
Chimera ProII Medium Softbox			1

Pocket Wizard Transceiver Backup Kit			1
	Pocket Wizard Transceivers		1
	Micro Slave		1
Pocket Wizard Plus II Transceiver			1
Pocket Wizard Plus-X Transceiver			2
Profoto Small White Umbrella			1
Profoto Medium White Umbrella			1
Small White Umbrella			1
Small Silver Umbrella			1
Dynalite Small Umbrella			1
Westcott Umbrella			1
The Eclipse umbrella			2
Cowboy Studio White Umbrella			1
3-Roll Paper Bracket (Seamless Backdrop)			1
Manfrotto Light Stands			9
Calumet Light Stand			
Bogen Light Stand			
White Stand Fan			1
Umbrella [cowboy studio]			1
Light Stand [cowboy studio]			1
Strobist Kit 1			1
	Knuckle w/ Cold Shoe		1
	Remote Speedlite Trigger		1
	Slaves/ Hot Shoe		2
Strobist Kit 2			1
	Knuckle w/ Cold Shoe		1
	Remote Speedlite Trigger		1
	Slaves/ Hot shoe		2
Strobist Kit (Canon) 3			1
	Transmitter		1
	Receiver		1
	Cords (3.5, C6, C8)		3
	6.3mm Adapter		1
Strobist Kit (Nikon) 4			1
	Transmitter		1
	Receiver		1
	Cords (3.5, N6, N8, N10)		4
	6.3mm Adapter		1
Lowel Tota-Lights			7

Thumb Drives/Memory Cards/Card Readers:			
Kingston 1024MB CF Card			1
Kingston 1GB CF Card			1
Kingston 2GB DataTraveler Thumb Drive			1
Kingston 4GB DataTraveler Thumb Drive			1
Lexar Media 1GB CF Card			1
Micro Center 1GB CF Card			1
Micro Center Silver Thumb Drive			1
Memorex Silver TravelDrive			1
Cruzer Micro 4GB Thumb Drive			2
SanDisk ImageMate all-in-one			14
4GB CF Card pqi			1
2GB Lexar CF Card			1
SanDisk 4GB CF Card			2
Duracell 4GB CF Card			1
Monster 4GB SD Card			1
Collin College Thumb Drive			1
Memorex Travel Drive			1
Black Thumb Drive			1
Lexar Orange Thumb Drive			1
Cruzer Micro 2GB			1
SanDisk UltraII 2GB CF Card			1
Uniden 43 in 1 Card Reader			1
Vivitar 72 in 1 Card Reader			2
MISC. / Timers:			
GRAlab Model 300 Timer			6
Ilford 6x6" Filter 12-pack (White Box)			19
Panoramic Bracket			3
Wacom Graphire			4
Wacom Intuos 4 Tablet; Model PTK-640			4
Versalab Laser Aligner			2
Plastic Tank & Reel set			3
8x10 Contact Printing Frame			8
11x14 Contact Printing Frame			8
16x20 Contact Printing Frame			3
20x24 Contact Printing Frame			1
Linen Tape			0.5
Spot Pen Set - Color			1
Spot Pen Set - Regular			2
Spot Pen Set - Warm Tone			1
Spottone Spotting Ink Set			1
Fluid Mounting Tray			2

Standard 24" T-Square			2
LegacyPro 35mm Daylight Bulk Film Loader			1
Vello Hot Shoe/PC Converter for Sony			1
Flat Dolly (4-Wheel)			1
Conair 1875 Blow Dryer			1
Porter Cable 1500W Heat Gun			1
Kindermann 8oz Developing Tank			1
Kindermann 16oz Developing Tank			3
Kindermann 40oz Developing Tank			3
Kindermann Caps/Lids for Developing Tank			5
Duracell C Batteries			4
Lee Print View Filters			4
12" Ruler			1
18" Ruler			1
24" Ruler			5
36" Ruler			1
12" T-Square			1
30" T-Square			1
Center Finding Ruler			3
4" Brayer			2
Bestwell MaxiLoupe II 10x			1
Schneider Kreuznach 10x Loupe			1
Schneider Kreuznach 4x Loupe			1
Gepe 8x Loupe			3
Kensington Presenter Controller			2
11x14" 4 Blade Saunders Easels			24
11x12" Proof-file Contact Printing Frame			2
Peg Board:			
Energizer 2025 3v Battery			3
Vello Wired Remote Switch			5
Pearstone Li-ion Battery for Canon LP-E10			5
DLC Mount Adapter, F/M42 to Canon EOS			1
Vello 'FreeWave' Wireless Remote (Canon)			8
Vello 'FreeWave' Wireless Remote (Nikon)			6
LumiQuest Pocket Bouncer			3
Vivitar 72 in 1 Card Reader / Writer			5
Kinetronics Anti-Static Cloth			9
Ilford Anti-Static Cloth			2
Compucessory USB 2.0 AB Cable			2

Gepe Pro Release 20"			2
San Disk 4GB CF Card			5
Nikon ML-L3 Remote			2
Amazon Wireless Remote (Nikon)			1
Canon Wireless Remote			1
Vello IR Remote for Canon			2
Vello IR Remote for Nikon			2
Vello Cord for Freewave (Nikon)			10
Vello Cord for Freewave (Canon)			11
Cabinet #7:			
Hasselblad Hardcase			1
	Hasselblad Camera		1
	Carl Zeiss 2.8/80mm Lens		1
	Carl Zeiss 4/120mm Lens		1
	Power Supply		1
Rosco Fog Machine			1
GRAlab 300 Timer [Boxed]			6
GRAlab 300 Timer			1
Cabinet #8:			
11x12" Proof-file Contact Printing Frame [Boxed]			15
11x12" Proof-file Contact Printing Frame			18
Saunders 5x7" Easel			4
Saunders 8x10" Easel Cropped			15
Saunders 8x10" Easel Full			10
Saunders 8x10" Easel Cropped [Boxed]			3
Cabinet #9:			
Medium Format Reels 120			43
Medium Format Reels 220			6
35mm Reels			94
Voss 220 Developing Reel			1
Peak Grain Focus			2
Micro Sight Grain Focus			17
Film Reel Movers (Holders)			7
35mm Hewes [14 Hewes boxes / 6 Random]			20
6in Developing tanks /no lids			3
16oz Tanks w/lids			3
Kalt Lids [packaged]			23

Cabinet #0:			
Colorbrand Light Fixture			1
Vivitar Slide Printer			3
Polaroid Slide Printer			1
Camera Cabinet [Gray]			
Minolta SRT 101 35mm Camera			3
" " w/ Rokkor 1:1.7 55mm lens			
" " w/ 80-200mm 1:4 lens			
Pentax K1000 35mm SLR			1
Canon FTb 35mm w/ 50mm 1:1.8			1
SMC Pentax-A 1:2 50mm Lens w/Camera #518			1
Pentax ZX-10 35mm SLR			2
" " Black Body w/ 28-70mm 1:3.5 -4.5 lens			
Vivitar 135mm 2.8 Lens			1
Canon AE-1 50mm 1:1.8			1
Canon AE-1 Body Only			2
Nikkormat EL (Shutter Issues, RETIRE)			1

Appendix G

Proposal for New Local Needs Course

The Collin College photography program will be adding 2 courses in video production, independent of the Commercial Photography program. The syllabus for the first course, *Video for Photographers,* is attached. A second advanced course will delve more deeply in to visual story telling, video and sound editing, and location lighting.

Rationale for Adding video courses:

The courses are being added because of the increased demand for video production by professional photographers, an industry trend confirmed by the Commercial Photography Advisory Board and the department's November 2015 survey.

Projected Software and Equipment Costs for Video Courses:

Additional equipment and software will be necessary to provide students with the tools required for their learning experience in a professional setting.

Video:
4- Manfrotto MVH500A Fluid Drag Video Head with MVT502AM Tripod $349.88 ea. ($1,399.52)
2 - Zoom H4n 4-Channel Handy Recorder (2015) $199.99 ea. ($399.88)
3 - Rode VideoMic Pro with Rycote Lyre Suspension Mount $249 ea. ($747.00)
2 - Rode NTG2 Condenser Shotgun Microphone $269 ea. ($538.00)
2 - Rode Mini Boompole $130.00 ea, ($260.00
6 - XLR cables, 15ft. $15.49 ea. ($92.54)
3- Beachtek DXA-SLR ULTRA - 2-Channel Active XLR Adapter $395.00 ea. ($1,185.00)
1- Lowel SlimLight Rifa Pro 2 Kit $775 ($775.00)
1- Lowel LC55EX Rifa-Lite eX 500 Watt Softbox Light $370.00
4- 25 Foot Stinger 12/3 SJO Cable (Extension Cord) $50.75 ea ($202.00)
1- Cinevate Inc v3 Duzi Slider (32") $469
1- Manfrotto 502HD Pro Video Head with Flat Base for slider $199.88
1- Ikan Carbon Fiber Mini-Jib $399.00
4- Filmtools Sound Blanket / Furniture Pad - 78" x 72" Heavy Duty Black $20 ea. ($80.00)
6- lvid 9-Section Acrylic Production Slate with Color Clapper Sticks $35.00 ea. ($210.00)

Total: $7,326.92

Video Software:
Pluraleyes software for H237 (for syncing dual system sound) $99.00 a seat ($2,079 for 21 seats)