



Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: Arts and Humanities/Studio Art and Art History	For Planning Years: 2026-2027
Name of person leading this review: David Babb	
Names of all participants in this review: David Babb, Dr. Christine Mugnolo, Rae Agahari, Glen Knowles	
Part 1. Program Overview: Briefly describe how the program contributes to the district mission	
<p>The Studio Arts and Art History disciplines provide General Education courses required for graduation and transfer, where students apply critical thinking skills by analyzing and interpreting art concepts, works of art, and methodologies; demonstrate effective verbal, written, and visual communication; develop knowledge, skills, and understanding of art production; develop an understanding of the theoretical, cultural, and historical contexts of art from pre-history to the contemporary.</p> <p>Through the Rich Sim Art Gallery and discipline sponsored events and exhibitions, students develop knowledge and understanding of art production and professional display practices, appreciation for diverse perspectives dealing with art and culture, and become ethically involved in both individual and collaborative art experiences and service to the community.</p> <p>AA-T curricula are offered in Studio Arts and Art History.</p> <p>(How does your program/area help the college meet its mission?)</p>	

Part 2A: Analyze the program review data (retrieval instructions), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:
Use the following questions to guide your analysis:
Overall (Use the <i>Success & Retention</i> and <i>Program Award</i> data to inform your analysis)
<ul style="list-style-type: none"> • What are the success and retention rates for your discipline? Did they decrease or increase in the last year? • What are the trends for the number of awards granted? Are the number of awards going up or down?
Equity (Use the <i>Success & Retention</i> data including S&R by Ethnicity and Gender data to inform your analysis)
<ul style="list-style-type: none"> • Which ethnic / gender student groups complete their courses at the highest rates? • Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the <i>Strengths and Accomplishments</i> section.
Strengths and Accomplishments: (Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)

The number of sections offered increased by three from the previous cycle to **102** (1 in person, two online), with an enrollment of **2,062**, which is up **46** (up 56 online and down ten in-person) students from the previous cycle. The headcount was **1,564**, which is up **37** (up 58 online and down 18 in-person) students from the previous cycle.

Division efforts in scheduling online courses, course offerings at the Palmdale campus, and sourcing campus lecture/classroom spaces beyond the FA1 and FA4 buildings, have contributed to maintaining and growing enrollments.

Awarded degrees were **12** in Art History (an increase of *three*), and **34** in Studio Art (an increase of *eight*). An increase of **11** awarded degrees this cycle is significant. The increase could be attributed to strategic scheduling of TMC core courses between Studio Art and Art History, but also demonstrates student achievement, interest, and demand for the program.

Discipline retention rates last year were 89.9 % (up by .5%) compared to all AVC 90.4% and success rates increased slightly to 76.5% (up .1%) compared to all AVC 78.2%. The discipline is in line with the college's retention rate and success rates.

Although the Hispanic/Latinx demographic has the third highest retention (90.4%) and success rates (76.5%) in the discipline, it is important to analyze this demographic as it has by far the largest enrollments at **1,287** of **2,062** total. The Hispanic/Latinx demographic is slightly above college averages in retention (+.7%) and success rates (+3%).

With an enrollment of **243** (down ten from the last cycle), African American/Black students had the lowest success rates in the discipline at 65.4% (up 1.5%), .6% lower than the college's rate of 66% in the Demographic. More analysis and discussions need to be had with the discipline faculty members to find ways to increase success rates and close the disproportionate impact for African American/Black art students.

The program has shown positive trends in awarded degrees, enrollments, and retention rates, indicating continued growth and student engagement. Strategic scheduling and online course offerings have improved student accessibility. Faculty members are coordinating the scheduling for TMC core classes to avoid overlapping, as well as making sure courses are offered at Palmdale, in the evenings, and weekends.

The Art discipline is unique on campus, with its mission not only focused on instruction and student success, but also providing exposure, outreach, and opportunities in the visual arts through the Rich Sim Art Gallery. With the opening of Cedar Hall, the Rich Sim Art Gallery was dedicated with a ceremony honoring Rich in May 2025.

Discipline instructors exhibited their work in local, state, and national exhibitions, and gave lessons and demonstrations at local schools and the Antelope Valley Community Art Gallery and the Lakes and Valleys Art Guild. Faculty members are engaged in local, county, state, and national arts organizations. Faculty engagement and professional development, although unquantifiable in terms of data, provide outreach and opportunities for the department as well as guide it with currency and best practices in the discipline.

Opportunities and Challenges: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Despite the best efforts of the discipline to promote and deliver student success, the greatest challenge continues to be limited studio classroom space and trying to function in 50-year-old facilities.

To meet student interest and demand in ceramics, Gemma Balladares was hired in August 2025. Five sections of ceramics classes were offered for the first time in school history. The technical challenges (e.g. maintaining equipment, organizing supplies, mixing glazes, and firing kilns) for ceramics have relied on short-term hourly workers. Hiring a classified Ceramics Technician is necessary to manage learning outcomes and maintain student success.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

The Studio Arts and Art History department aspires to be a premiere arts educational program, known for its excellence in students' skills and conceptual development. It aspires to provide students with excellent art experiences, facilities, and equipment.

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data

N/A

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans	Progress Made
<p>ART 100 Art Appreciation To maintain success rates, instructors can be encouraged to utilize rubrics, study guides, guided assignments, and provide examples of successful student work. Instructors can inform students of campus resources to improve academic writing skills.</p> <p>ART 110 Drawing To maintain success rates, instructors can be encouraged to provide examples of successful student work. To improve SLO 3, sample lesson plans could be provided to instructors that address “historical and contemporary approaches” to drawing.</p> <p>In the past couple years, we have had an influx of students unprepared for college taking ART 110 as a recreational or relaxation course. A non-credit alternative could help improve the success rates for both students seeking rigorous college training and those preferring self-paced creative development.</p> <p>ART 113 Painting To improve success rates, new or improved classroom space is needed to allow students to meet all SLOs. The timely removal/disposal of oil-soaked towels and rags (by Maintenance), regular cleaning of the sink and organizing and cleaning classroom equipment (drawing horses and easels) is needed for student safety.</p>	<p>More instructors include campus resources in their syllabi.</p> <p>Faculty are investigating precedents in non-credit college art courses and preparing a creative practices class that could serve those students interested in college level art, but not for a grade or degree.</p> <p>During the summer of 2025, FA1 room 101 was cleaned and painted. An old and unused ventilation hood and ducts were removed. In room 103 (AVC’s original darkroom) cabinets, sinks, and plumbing were removed. The walls were refinished and painted and lighting was updated. The division sourced new storage shelves for instructor’s supplies. These improvements created a more organized classroom environment for students and instructors. More coordination has occurred between maintenance to remove hazardous materials (oil and paint-soaked rags) in a timely manner.</p>

<p>ART 116 Illustration To maintain student success, more resources could be offered to students to explore the application of “techniques and concepts from the history of art, illustration, and <i>contemporary culture</i>” in SLO 1. More opportunities can be provided for students to display and publish their work.</p>	<p>None</p>
<p>ART 120 Introduction to Printmaking To improve student success, an additional printing press is needed for students to meet SLOs 1 and 2. Additional storage is required for the numerous supplies (silk screen frames, squeegees, brayers, inks, wood and linoleum blocks, papers, etc.) needed to address all SLOs.</p>	<p>None</p>
<p>ART 121 Digital Art and Drawing To maintain student success, continued and improved coordination with the Digital Media program is needed to ensure students have timely access to equipment and lab space to meet all SLOs.</p>	<p>More coordination has occurred with the Digital Media program and students have had more timely access to equipment.</p>
<p>ART 132 Introduction to Ceramics Hand Building More effective communication, cooperation, and coordination is needed between instructors to ensure students in all sections can meet learning outcomes. A classified technician is needed to manage the intensive technical and material requirements of ceramics classes.</p>	<p>Better communication and cooperation are needed. The technical and material demand of ceramics classes require a classified technician.</p>
<p>ART 135 Beginning Wheel-Thrown Ceramics More effective communication, cooperation, and coordination is needed between instructors to ensure students in all sections can meet learning outcomes. A classified technician is needed to manage the intensive technical and material requirements of ceramics classes.</p>	<p>Better communication and cooperation are needed. The technical and material demand of ceramics classes require a classified technician.</p>

<p>ART 136 Intermediate Wheel-Thrown Ceramics (Overlay course and CIP with ART 132)</p>	
<p>ART 140 Watercolor To maintain student success, instructors are encouraged to (or continue to) design assignments that challenge students’ “conceptual and creative development.” (SLO 1) To improve SLOs 2 and 3, installing a computer station with a document camera in FA1, room 101 would provide students with better access to lecture materials and demonstrations. Improved lighting in FA1, room 101, will assist student success in SLO 2, especially as it relates to color theory and mixing.</p> <p>ART 145 2-D Design Basics To improve success rates for sections that are not taught in FA1, classrooms with sinks allow students to use more of a variety of art media. (SLO 1) As a TMC core, continuing to offer two sections of this course is beneficial for students.</p> <p>ART 150 3-D Design Basics To maintain success rates and meet student demand, an additional section could be offered. Additional storage for materials is needed. Having classroom storage for student projects that are in-progress could improve success in SLOs 1 and 2.</p> <p>ART 163 Painting II (Overlay course and CIP with ART 113)</p> <p>ART 170 Drawing II (Overlay course and CIP with ART 110)</p> <p>ART 210 Drawing III (Overlay course and CIP with ART 110 and ART 170)</p>	<p>A computer station with a document camera was installed in FA1, room 101. This technology has provided better access to lecture materials and demonstrations for students. SLO assessments for classes taught in this classroom have shown improvement.</p> <p>Two sections of this course were offered in the Fall of 2024 and Spring of 2024, both in studio classroom FA1 110. The two sections filled and gave more students the opportunity to take this core TMC class.</p> <p>None</p> <p>None</p> <p>None</p>

ART 213 Painting III

(Overlay course and CIP with ART 113 and ART 163)

ART 216 Figure Drawing

The increase in art model pay at AVC will dramatically improve student success by having professional, dependable models for each class session. Improved lighting in FA1, room 101, will assist student success in SLOs 1 and 2.

ART 298 Special Studies in Art

This course has not been offered for many years. The limited and impacted classroom spaces in the department, as well as the enrollment demands of the TMC, prohibits offering a special studies course at this time.

ART 101: History of Art from Prehistoric to Gothic

In the past year, there has been an alarming trend of incoming freshmen that are poorly prepared to handle college-level materials. It seems that they simply do not know how to manage; this includes effective listening and notetaking and getting into a study habit. The proposed course improvement plan is to request an embedded tutor from the Learning Center.

Since 2023, the department has added one online section in the summer and two in the Fall and Spring.

ART 102: History of Art from Renaissance to Modern

A new model stand was purchased by the division and installed in FA1 room 101. This larger stand will improve art model safety, diversify model poses, and provide more still life options for drawing and painting classes. The model pay rate was increased from \$20/hour to \$35/hour. Our current model fleet was more dependable and available, able to serve two figure drawing classes in ART 216. A greater number and diversity of models are needed. At least two rounds of job interviews have been attempted, but additional models have still not been successfully hired. Additional rounds of interviews are recommended.

Professor Zia Nisani is encouraging students from across disciplines to develop undergraduate research projects. This course could be utilized via independent study by motivated art students. The recommendation is to begin offering ART 298 each semester to advertise this opportunity to our students.

An embedded tutor has been requested for ART 101 F2F sections for the Spring 2026.

No progress has been made in this area. ART 102 is going through APP in Fall 2025 for the eventual CCN and CID approval at the state level. The department will revisit this issue when the process is completed.

<p>SLOs 3 & 4 that are tested using writing skills usually yield lower scores in comparison to SLOs 1 & 2 that are tested using objective exams. The situation is more dire post-Covid when students seem to lack basic writing and critical thinking skills. To make matters worse, every decade, Art 102 is pushed to cover ever increasing timespan since the content covers the 1400 to the present. The combination of these two issues – less prepared students and increasing materials to cover – make it difficult to teach the course in an optimal condition. The proposal is to request a reduction in the class size, allowing the instructor to focus on students while covering the materials faster.</p> <p>Since 2022, the department has been expanding this course into the online modality during the Summer session and the academic year (Fall & Spring semesters). It is currently offering one distance education fully online section and hope to add more sections.</p> <p>ART 103: History of Art: Africa, Oceania and Native North America SLOs success rates are generally good. Mostly students struggle with Non-Western terminologies and concepts that are totally foreign to them. And they become overwhelmed with them if terms, titles, names and locations are not reviewed immediately. The best way to solve this issue is probably to get students to devise a study plan early in the semester by getting a Learning Center staff to discuss study technique etcetera.</p>	<p>One full-time faculty and two adjunct faculty are certified to teach the course online.</p> <p>Tutors from the Learning Center have been invited to make an in-class presentation. In the Fall 2025, there has been a closer working relationship with faculty in the Learning Center to help students who need more attention in reviewing course materials.</p>
<p>ART 106: History of Art: Asia SLOs success rates are generally good. Mostly students struggle with Non-Western terminologies and concepts that are totally foreign to them. And they become overwhelmed with them if terms, titles, names, and locations are not reviewed immediately. The best way to solve this issue is probably to get students to devise a study plan early in the semester by getting a Learning Center staff to discuss study technique etcetera.</p>	<p>No progress has been made. More coordination needs to take place with the Learning Center to organize a “Study Techniques” workshop.</p> <p>This course is only taught in the Spring. The same course of action as ART 103 above will be implemented in Spring 2026.</p>

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
<p><i>New or additional classroom space is needed</i> to increase the number of AA-T graduates in Studio Arts and Art</p>	<p>More studio classroom space is needed to meet student demand and to ensure student access to TMC classes. 46 degrees were awarded from the discipline. 34 in Studio Art</p>

<p>History by diversifying the TMC curricula through new and additional course offerings.</p>	<p>(an increase of <i>eight</i>) and 12 in Art History (an increase of <i>three</i>). The division has strategically scheduled lecture classes in more buildings on Campus as well as at the Palmdale Center. This has improved student access and contributed to higher enrollments; however the two studio classrooms (FA1 101 and 110) are heavily impacted.</p> <p>During the summer of 2025, FA1 room 101 was cleaned and painted. An old and unused ventilation hood and ducts were removed. In room 103 (AVC's original darkroom) cabinets, sinks, and plumbing were removed. The walls were refinished and painted and lighting was updated. The division sourced new storage shelves for instructor's supplies. These improvements created a more organized classroom environment for students and instructors.</p>
<p><i>Install new track lighting and additional power outlets in the Art Gallery.</i></p>	<p>None, however, with the opening of the Rich Sim Art Gallery, discipline faculty are discussing ways to best utilize the former Art Gallery.</p>
<p><i>New equipment, storage, and supplies (additional presses, brayers, files, intaglio tools, relief tools, ink) for Printmaking ART 120.</i></p>	<p>None</p>
<p><i>Improve SLO assessment rates.</i></p> <p><i>Acquire a new model stand for FA1 Room 101.</i></p>	<p>Some outreach between the division and faculty members has increased participation. More work needs to be done to encourage all faculty to assess their SLOs and provide input for CIPs.</p> <p>A new model stand was purchased by the division and installed in FA1 room 101. This larger stand will improve art model safety, diversify model poses, and provide more still life options for drawing and painting classes.</p>

Create an alumni network and invite Studio Art graduates to share their experiences. This will help students and instructors gauge what skills are needed to succeed at the next step.

None

Part 3: Based on Part 2 above, please list program/area goals:

Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 2. Creative, Critical, and Analytical Thinking	1,2,3,4			Goal #5 Education: Expansion of offerings and effective course scheduling.	New or additional classroom space is needed to increase the number of AA-T graduates in Studio Arts and Art History by diversifying the TMC curricula through new and additional course offerings.	For the development of new and additional classroom spaces, coordination between division faculty members, administration, and Facilities are needed to identify needs and options.	This goal will be achieved by the acquisition of new or additional classrooms, especially studio classroom space.
#2	ILO 4. Career and Specialized Knowledge	1,2,3,4	1,2		Goal #5 Education: Expansion of offerings and effective course scheduling.	Hire a classified ceramics technician to meet the technical demands of students meeting learning outcomes.	Continued communication is needed with the administration to convey the technical demands of offering six sections of ceramics classes.	This goal will be achieved when a classified ceramics technician is hired.
#3	ILO 2. Creative, Critical, and	1,3	1,2,3		Goal #5 Education: Expansion of offerings and effective course scheduling.	New equipment, storage, and supplies for	For the purchase of larger items, such as an additional press, a	This goal will be achieved by acquiring the materials and

	Analytical Thinking					Printmaking ART 120.	price quote, funding sources, procurement of supplies and equipment, and installation of equipment needs to take place.	equipment for ART 120, Printmaking.
#4	ILO 4. Career and Specialized Knowledge	1,2,3,4			Goal #5 Education: Expansion of offerings and effective course scheduling.	Develop a CTE certificate for a Museum/Gallery Assistant that is stackable with the AA-T in Art History.	Establish a faculty work group to organize an advisory committee, analyze labor market data, design curriculum by creating new courses and aligning current courses, and establish a partnership with MOAH to facilitate internships.	This goal will be achieved with the creation of a Museum/Gallery Certificate.
#5	ILO 4. Career and Specialized Knowledge				Goal #6 Success: Boost success rates by prioritizing the student experience	Create an alumni network and invite Studio Art graduates to share their experiences.	Coordinate an “alum” panel to share their experience after graduating AVC and advise transfer-seeking students on the best strategies for success	This goal will be achieved by hosting an event that brings in alumni to share their experience.

#6	ILO 4. Career and Specialized Knowledge				Goal #5 Education: Expansion of offerings and effective course scheduling.	Create a non-credit Art course focused on creative practices and self- paced development	Learn procedures for developing non-credit Art courses, develop a non-credit program to host this course, develop additional non-credit courses to complete the program	This goal will be achieved when the completed course is submitted to the AP&P committee for approval
#7	ILO 4. Career and Specialized Knowledge				Goal #5 Education: Expansion of offerings and effective course scheduling.	Develop a mission statement and programming for the FA1 space, formerly the AVC Art Gallery	Through the gallery ad hoc committee, agree on a name, mission statement, and programming to take advantage of the FA1 space	This goal will be achieved when the first program is launched in the FA1 space under an agreed name, mission statement, and set of regulations constructed for the space

Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)

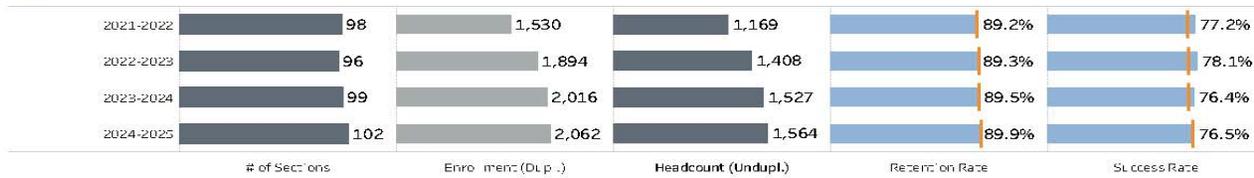
Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Physical/Facilities	New or additional classroom space	1,2,3,4	Repeat	variable	One-time	Kathryn Mitchell
Classified Staff	Hire a ceramics technician	1,2	New	variable	Recurring	Kathryn Mitchell
Supplies	Printmaking equipment and supplies	1,2,3	Repeat	5,000	One-time	Christine Mugnolo
Choose an item.			Choose an item.		Choose an item.	
Choose an item.			Choose an item.		Choose an item.	

Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).

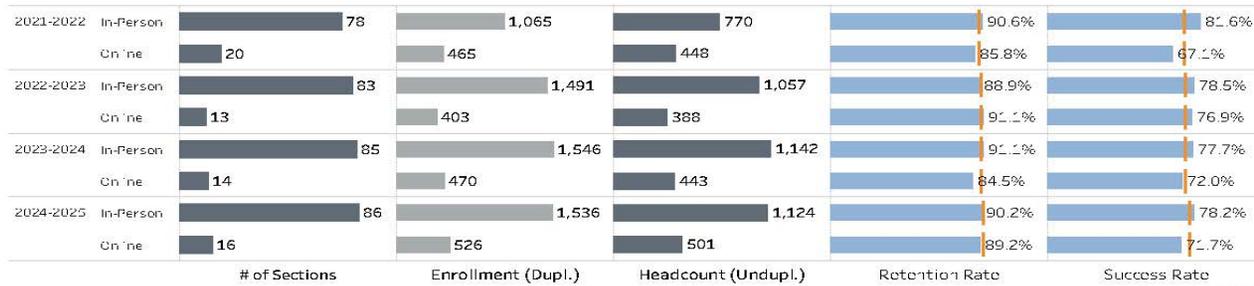
- Required:
- Enrollment tab
 - Equity tab

Instructions and Definitions Enrollment Equity Institutional Success & Retention

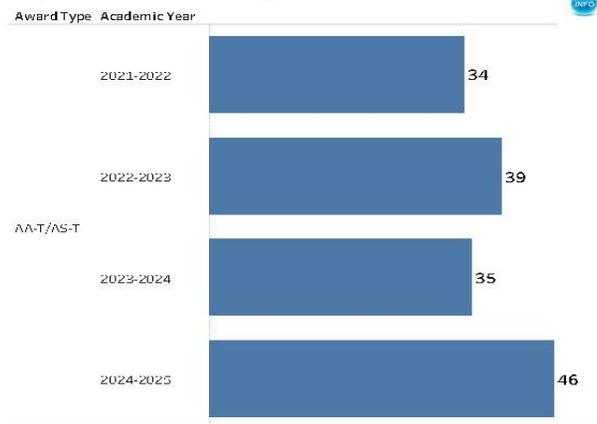
ART: Enrollments, # of Sections, Retention and Success



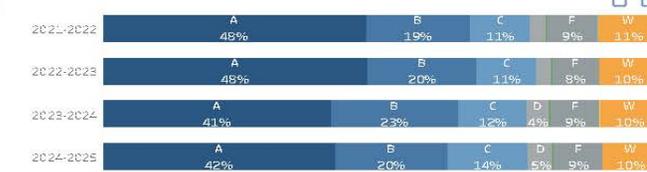
ART: Enrollments, Number of Sections, Retention and Success by Modality



Program Awards: AA-T Art History & AA-T Studio Arts



Grade Distribution for ART



Classroom Teaching FTEF in ART

	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Part-time FTEF	3.83	4.00	4.60	4.40	5.27
Full-time FTEF	5.07	5.00	4.13	4.07	4.27
Overload FTEF	0.53	0.73	1.07	1.60	0.87
Grand Total	9.43	9.73	9.80	10.07	10.40
FTES	133	88	136	141	143
FTES/FTEF Ratio	14	9	14	14	14
WSCH/FTEF Ratio	423	270	415	422	413
WSCH	3,992	2,627	4,065	4,244	4,300



Click for Fill Rates

Click for FTES



Instructions and Definitions | Enrollment | **Equity** | Institutional Success & Retention

AVC Total Retention and Success are shown in vertical | ART Success Rate is Green |
 When the success rate for a subgroup is at least 3 percentage points lower than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the PPG methodology. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.
 To estimate the number of additional successful completers needed to close the equity gap, multiply the subgroup enrollment by the size of the DI gap (i.e., the difference between the average rate and the subgroup rate).

ART Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)

Race/Ethnicity	Year	Enrollment (if N > 5)	Retention Rate	Success Rate	DI & N of Completions to Close Gap
Black/African American	2021-2022	146	91.1%	71.2%	
	2022-2023	183	85.8%	71.6%	-6.6% Equity Gap 12 Successful Completions
	2023-2024	253	81.8%	64.0%	-12.4% Equity Gap 31 Successful Completions
	2024-2025	243	80.7%	65.4%	
Hispanic/Latine	2021-2022	911	89.6%	78.6%	
	2022-2023	1,266	90.3%	78.7%	
	2023-2024	1,300	89.9%	76.3%	
	2024-2025	1,287	90.4%	76.5%	
Two or more	2021-2022	87	86.2%	79.3%	
	2022-2023	103	88.3%	73.8%	-4.4% Equity Gap 4 Successful Completions
	2023-2024	69	88.4%	81.2%	
	2024-2025	112	94.6%	77.7%	
Unknown/Masked	2021-2022	104	92.3%	81.7%	
	2022-2023	83	91.6%	81.9%	
	2023-2024	129	93.0%	87.6%	
	2024-2025	108	92.6%	84.3%	
White	2021-2022	282	86.5%	73.4%	-3.8% Equity Gap 11 Successful Completions
	2022-2023	259	86.9%	80.7%	
	2023-2024	265	94.0%	81.9%	
	2024-2025	312	92.6%	82.4%	

Enrollment (if N > 5) | Retention Rate | Success Rate | DI & N of Completions to Close Gap

ART Enrollment, Retention & Success for by Gender (if greater than 5)

Gender	Year	Enrollment (if N > 5)	Retention Rate	Success Rate	DI & N of Completions to Close Gap
Men	2021-2022	553	86.8%	74.7%	
	2022-2023	731	88.9%	74.3%	-3.9% Equity Gap 28 Successful Completions
	2023-2024	770	89.1%	73.4%	
	2024-2025	765	88.9%	72.7%	-3.8% Equity Gap 29 Successful Completions
Women	2021-2022	941	90.6%	78.7%	
	2022-2023	1,096	90.1%	81.4%	
	2023-2024	1,171	89.8%	78.4%	
	2024-2025	1,203	90.3%	78.4%	
Unknown/Masked	2021-2022	36	86.1%	75.0%	
	2022-2023	67	82.1%	67.2%	-11.0% Equity Gap 7 Successful Completions
	2023-2024	75	90.7%	76.0%	
	2024-2025	94	93.6%	84.0%	

Enrollment (if N > 5) | Retention Rate | Success Rate | DI & N of Completions to Close Gap

Guiding Questions for Reviewing DI Data:

- ❏ What patterns or trends in the DI data suggest inequities among different student groups?
- ❏ What factors might be contributing to observed equity gaps in our program (e.g., curriculum design, teaching practices, access to resources, advising, or broader institutional barriers)?
- ❏ What specific strategies, practices, or program-level interventions could we implement to reduce or eliminate these gaps?
- ❏ How might changes to pedagogy, curriculum, scheduling, student services, or outreach impact disproportionately affected groups?
- ❏ What institutional or community resources (e.g., funding, professional development, partnerships, student support services or centers) can we leverage to support equity-focused efforts?





Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: Arts & Humanities/Dance	For Planning Years: 2026-2027
Name of person leading this review: Cynthia Littlefield	
Names of all participants in this review: Cynthia Littlefield, Rochelle Guardado	
Part 1. Program Overview: Briefly describe how the program contributes to the district mission:	
<p>The Dance Program at Antelope Valley College directly supports the district’s mission to provide a quality, comprehensive education that fosters student success, equity, and community engagement. Through a diverse range of courses and performance opportunities, the Dance Program promotes creative expression, cultural awareness, and interdisciplinary learning consistent with the college’s goals of developing the whole student.</p> <p>Dance at AVC serves a broad student population—including majors, non-majors, and community participants—by cultivating artistic literacy, physical wellness, and collaborative skills that extend beyond the classroom. Students gain practical experience through technique, choreography, and production courses that integrate performance, design, and technology, aligning with AVC’s commitment to academic excellence and workforce preparation.</p> <p>In addition, the program contributes to the cultural vitality of the Antelope Valley region by producing inclusive performances such as <i>Dance Dimensions</i> and <i>Final Dance Showings</i>, which unite students, faculty, and the community through the performing arts. By fostering creativity, discipline, and collaboration, the Dance Program embodies AVC’s mission to inspire personal growth and prepare students to contribute meaningfully to a diverse, global society.</p>	
How does your program/area help the college meet its mission?)	

Part 2A: Analyze the program review data (retrieval instructions), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:
Use the following questions to guide your analysis:
Overall (Use the <i>Success & Retention</i> and <i>Program Award</i> data to inform your analysis)
<ul style="list-style-type: none"> • What are the success and retention rates for your discipline? Did they decrease or increase in the last year? • What are the trends for the number of awards granted? Are the number of awards going up or down?
Equity (Use the <i>Success & Retention</i> data including S&R by Ethnicity and Gender data to inform your analysis)
<ul style="list-style-type: none"> • Which ethnic / gender student groups complete their courses at the highest rates? • Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the <i>Strengths and Accomplishments</i> section.
Strengths and Accomplishments: Overall Analysis (Success, Retention & Awards)

From 2021–2025, the AVC Dance Program demonstrated steady **growth in enrollment and course offerings** while maintaining **strong student success and retention**.

- **Retention** remained consistently high, averaging **88–89%** over four years.
- **Success rates** remained strong, ranging from **80.7% (2021–22)** to **78.3% (2024–25)**—well above typical institutional averages for performance-based programs.
- **Enrollment** increased from **368 duplicated enrollments in 2021–22** to **571 in 2024–25**, with unduplicated headcount climbing from **286 to 358 students**.
- **Sections offered** expanded from **38 to 49**, reflecting growing student interest and the program’s recovery and expansion since the pandemic years.

Awards Trends.

Program awards (AA in Dance and related degrees) showed moderate fluctuations: **37 in 2021–22, 35 in 2022–23, 21 in 2023–24, and 22 in 2024–25**. This dip correlates with district-wide patterns of delayed completions following the pandemic, but the stable 2024–25 figure suggests recovery and sustained student momentum toward completion.

Modality Analysis

Success and retention data by modality confirm that **in-person courses outperform online sections** in both persistence and learning outcomes.

- **In-person** courses maintained \approx **89–90% retention** and **82–83% success** throughout the review period.
- **Online** courses averaged **85–88% retention** and **63–76% success**.

This difference aligns with the kinesthetic and community-based nature of dance study. However, success within online *DA 101 Dance Appreciation* remains solid given large enrollments, and continued instructional design improvements (modular structure, low-cost materials, eBinder reflections) are helping narrow the gap.

Equity Analysis

Preliminary equity data (by ethnicity and gender) indicate:

- **Highest-performing groups:** Historically, female and Latina/o students demonstrate the highest retention and success rates, often above 80%.
- **Equity gaps:** Modest gaps persist for African American/Black and male students, particularly in large-enrollment online courses where success dips 10–15 points below the highest group.
- **Trends:** These gaps have remained relatively stable but show early signs of narrowing as faculty integrate culturally responsive content, peer-to-peer mentoring, and alternative assessment formats.

What’s working:

- Inclusion of diverse dance forms (Hip Hop, Jazz, Tap, Modern, Ballet) that represent multiple cultural perspectives.
- Scaffolded Canvas assignments with flexible deadlines and “grace windows.”
- Live performance attendance options and reflective journals that support engagement and critical thinking for non-majors.

Strengths and Accomplishments

- **High Retention & Student Engagement:** Consistently near 89% retention, driven by community, peer accountability, and performance-based milestones.
- **Production Integration:** Courses like *DA 107A Dance Performance* and *DA 108 Dance Ensemble* align with institutional outcomes through public performances (*Final Dance Showings, Dance Dimensions*).
- **Curriculum Breadth:** Dance offers a full pathway from general education (DA 101) to professional preparation, choreography, conditioning, and yoga, promoting lifelong learning.
- **Equitable Access:** Expansion of online and hybrid offerings increases reach to working adults and transfer students.
- **SLO Attainment:** Departmental SLO assessments show consistent achievement in collaboration, creative problem-solving, and kinesthetic awareness.

Practices That Improved Success & Retention

- **Transparent grading rubrics** and **public performance benchmarks** clarify expectations.
- **Peer leadership structure** within ensemble and choreography courses fosters mentorship and accountability.
- **eBinder journaling** deepens reflection and links practical work to theoretical frameworks.
- **Community engagement**—inviting guest choreographers, alumni, and local studios—enhances motivation and real-world relevance.
- **Flexible learning supports** (late-submission policies, video modules) have improved persistence in online classes.

Opportunities & Aspirations

- **Narrow online equity gaps** by expanding early intervention, embedded tutoring, and culturally grounded assignments.
- **Increase degree completions** by strengthening academic advising, degree-audit outreach, and connecting non-majors from GE courses into performance pathways.
- **Develop noncredit and community courses** (Older Adult Dance, Yoga Teacher Training) to re-engage post-pandemic learners and support workforce readiness.
- **Enhance facilities and equipment**—secure a second dedicated dance studio, upgrade Gym 140 flooring and sound, and add storage for costumes and props.
- **Strengthen career pathways** through partnerships with regional studios, ACDA participation, and arts industry networking events.

(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)

Opportunities and Challenges: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Equity Strengths and Gaps Analysis

Overview

Equity data from 2021–2025 show that the **Dance Program consistently supports high levels of student success and retention across most demographic groups**, maintaining institutional averages and demonstrating strong inclusivity in both classroom and performance settings. However, small but persistent gaps appear between certain gender and ethnic populations, particularly in online general education courses.

Strengths

- **High overall equity in retention.** All ethnic and gender groups retained at rates between **85–90%**, reflecting effective faculty engagement, collaborative learning environments, and community-building practices in technique and performance classes.
- **Female and Latina/o students** consistently achieved the **highest success rates** (often between **78–82%**) across both online and in-person modalities, paralleling institutional equity trends.
- **Peer learning and culturally responsive pedagogy**—including representation of African diasporic, Latin, and global dance traditions—have helped maintain engagement and sense of belonging among diverse student cohorts.
- **Course design alignment:** Online *DA 101 Dance Appreciation* employs multimodal assessments (video journals, creative discussions, and asynchronous critique options) that support students with varying access levels and learning preferences.

Identified Gaps

- **African American/Black male students** and some **nontraditional male participants** exhibit **lower success rates** (estimated **10–15 percentage points** below the highest-performing group), primarily in online and large lecture sections.
- **Online modality** remains the area with the greatest equity gap: retention around **85–88%**, but success as low as **63–70%** in 2023–2024, compared to **82–83%** in in-person courses.
- **First-generation students** and **students balancing employment/family responsibilities** (identified through informal surveys and Canvas analytics) face increased withdrawal risk near midterm deadlines.

Progress & Improvements

- Integration of **“grace period” policies** and **low-stakes early assignments** in online courses improved persistence and reduced early drops.
- Implementation of **peer discussion groups** and **Zoom-based review sessions** during performance weeks increased completion rates for underperforming groups.
- **Diversified choreographic material** and **guest lectures** on representation in dance have been particularly effective in engaging students from historically underserved groups.
- Faculty are intentionally reviewing **Canvas analytics and disaggregated success data** to identify at-risk students by week three and send early intervention messages.

Next Steps / Aspirations

1. **Expand embedded tutoring and mentorship** in DA 101 through learning coaches or peer mentors to help close online modality gaps.
2. **Collaborate with the Office of Equity and Guided Pathways** to design targeted retention campaigns highlighting the benefits of creative and somatic learning for underrepresented students.
3. **Launch noncredit and community-access courses** (Older Adult Dance, Dance Conditioning for Wellness) that attract returning learners and provide flexible entry points.
4. **Collect intersectional data** (modality × gender × ethnicity) to inform future course design and equity action plans.
5. **Continue faculty professional development** in culturally sustaining pedagogy, Universal Design for Learning (UDL), and trauma-informed teaching to ensure ongoing inclusivity and student belonging.

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data

N/A

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans

Past Course Improvement Plans and Progress

Past Course Improvement Plan	Progress Made
CIP #1: Provide tutorials for students on Canvas and online tools to improve navigation and assignment submission.	Minimal progress. Campus resources exist, but many students remain unaware of them. Most students access Canvas through mobile devices, which limits functionality compared to desktop use. Faculty continue to provide one-on-one guidance and short in-class demos at the beginning of each semester.
CIP #2: Install overhead microphones (similar to lecture classrooms) to enhance sound quality for Zoom and recorded classes.	Not currently necessary. Most courses are now taught fully face-to-face, and Zoom participation is used only for occasional student illness or remote observation. Existing audio equipment is sufficient for current needs.
CIP #3: Replace or repair the non-functioning wall clock in Gym 140.	Completed. A new wall clock was purchased and installed to replace the previous “atomic” clock that malfunctioned.
CIP #4: Improve and maintain the cleanliness and safety of the Gym 140 dance floor.	Ongoing progress. Cleaning supplies have been purchased and used regularly. Floor conditions have improved, but continued maintenance and custodial support are needed to remove buildup, spiderwebs, and debris around the studio.

<p>CIP #5: Upgrade the sound system in Gym 140 with Bluetooth connectivity to improve efficiency and reduce setup time.</p>	<p>Not yet implemented. Bluetooth adapters remain cost-prohibitive (\$600–\$1,000). The department continues to seek funding or alternative solutions.</p>	
<p>CIP #6: Separate overlaid technique classes (Beginner vs. Intermediate/Advanced) when enrollment allows.</p>	<p>Partial progress. Due to smaller post-pandemic enrollment, courses remain combined, but future scheduling aims to separate levels as enrollment increases.</p>	
<p>CIP #7: Provide access to quality tap shoes for students enrolled in Tap Dance courses.</p>	<p>Progress made. Tap shoes donated by Littlefield have been added as essential equipment in revised course outlines, allowing inclusion in future supply or equipment budgets. Instructor continues to loan shoes to students in need.</p>	
<p>CIP #8: Increase advertising and visibility of the Dance Program and promote Dance Performance opportunities across campus and the community.</p>	<p>Some progress. Counselor awareness has improved, and faculty have represented the program at Majors Fairs for multiple years. Broader marketing and outreach (billboards, social media, and high school visits) remain future goals.</p>	
<p>CIP #9: Improve storage and organization of props and equipment to eliminate safety hazards.</p>	<p>Completed in part. The dance closet has been cleaned and reorganized ub summer, However, limited storage space means Yoga props, tap boards, and chairs must still be stored outside the closet. Additional shelving and storage solutions are needed.</p>	

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
Promote the AA in Dance degree to currently enrolled and prospective students across campus and the community.	<i>Slow but steady progress.</i> Faculty have collaborated with counselors to raise awareness of the AA in Dance as both a transfer and enrichment option. The program participated in AVC Majors Fairs for three consecutive years (except one missed due to illness). Additional advertising, billboards, and social-media presence remain needed to expand outreach.
Increase exposure of the AVC Dance Program to local high schools and improve the visibility of the program website	<i>Limited progress.</i> While individual outreach efforts have occurred, no formal high-school performance tour or website redesign has been implemented. Plans are in development to host summer workshops and open-house events and to collaborate with Marketing for online content that highlights student performances and alumni success.
Enhance accuracy and completeness of SLO, PLO, and outcome reporting.	<i>Moderate progress.</i> One adjunct faculty member has made significant strides in timely SLO submissions and consistent data entry. Continued training and collaboration among all faculty are planned to ensure alignment and comprehensive reporting across all dance courses.
Collaborate with other Performing Arts and academic faculty to expand interdisciplinary and career opportunities for dance majors. Secure additional classroom space and improved facilities to accommodate growing enrollment and enhance individualized instruction.	<i>Some progress.</i> Collaborative events with Theatre, Music, and Art have been initiated. Plans are underway to develop an interdisciplinary performance course and to include dance participation in musical theatre productions and gallery installations. Additional time and funding for cross-disciplinary projects would enhance this goal. <i>Notable progress.</i> PA 114 has been utilized successfully for extra rehearsals, choreography mentoring, and office hours, providing students with valuable one-on-one practice time. However, Gym 140 still requires facility improvements, storage upgrades, and modernized equipment to meet the program's expanding needs.

Part 3: Based on Part 2 above, please list program/area goals:								
Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 1. Communication	1			Goal #4 Vision: Being more future-thinking, agile, innovative, and proactive.	Increase enrollment and visibility of the AA in Dance Program among current and prospective students.	<ol style="list-style-type: none"> 1 Create campus-wide and community marketing campaigns (flyers, posters, social media). 2 Host open houses and summer dance workshops inviting local high schools. 3 Collaborate with counselors and marketing to highlight Dance as both transfer and wellness pathway. 4 Feature alumni success stories on AVC's website and Instagram platforms. 	<ul style="list-style-type: none"> • Enrollment growth in Dance AA and performance courses. • Increased social-media reach and event attendance. • More counselor referrals and high-school participation.
#2	ILO 4. Career and Specialized Knowledge	1-3			Goal #6 Success: Boost success rates by prioritizing the student experience.	Provide equitable access to professional production elements (costumes, lighting, stage design, and technology) to enhance students' real-world	<p>Integrate production literacy into DA 107A and DA 108 through guest lectures and workshops in lighting, costuming, and stage management.</p> <ol style="list-style-type: none"> 2 Request funding to hire professional production mentors 	<ul style="list-style-type: none"> • Increased student confidence and competence in technical production areas. • Student feedback and reflections demonstrate growth in professional production literacy. • More students

						performance experience.	and re-establish paid student crew roles for major performances. 3 Provide department-supplied costume and prop resources to ensure equitable participation for all students. 4 Document student learning through show program credits and reflection journals linking to SLOs on production skills.	participating in Dance Dimensions and Final Showings with costuming and tech roles. <ul style="list-style-type: none"> • Positive audience and faculty evaluations of production quality.
#3	ILO 4. Career and Specialized Knowledge	1-3			Goal #6 Success: Boost success rates by prioritizing the student experience.	Enhance career and interdisciplinary pathways for dance majors through performance and production collaboration	1 Partner with Theatre, Music, and Art faculty to create cross-disciplinary performances and courses. 2 Establish guest-artist residencies and internships with local studios. 3 Secure funding for students to attend ACDA and community events.	<ul style="list-style-type: none"> • Increased student participation in collaborative projects and productions. • Students gain hands-on experience in lighting, costuming, and stage management. • Higher transfer and employment rates for dance majors
#4	ILO 2. Creative, Critical,	1, 3			Goal #2 Equity: Improve the college culture by becoming a	Improve facilities and learning	1 Advocate for additional studio or	

	and Analytical Thinking				more caring, welcoming, accessible, and inclusive campus.	environments to support growth and student safety in dance courses.	classroom space (PA 114 and Gym 140 upgrades). 2 Request storage, floor maintenance, and equipment upgrades (Bluetooth sound, tap boards, conditioning props). 3 Coordinate with Facilities for regular cleaning and safety inspections.	<ul style="list-style-type: none"> • Improved student satisfaction and retention due to enhanced learning conditions. • Increased enrollment capacity and course offerings. • Positive feedback in student surveys regarding studio safety and access.
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Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)						
Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Faculty	Request to hire an additional full-time Dance faculty member to support program growth, curriculum development, community outreach, and production management. This position will strengthen instructional continuity and expand mentorship capacity.	Goals 1-3	Repeat	\$80,000 + benefit	Recurring	Cynthia Littlefield
Classified Staff	Request a part-time classified staff assistant to support marketing, advertising, and administrative logistics for performances and program recruitment. This position will help coordinate publicity for Dance Dimensions, social-media content, and outreach to high schools	Goal 1	Repeat	3,000	Recurring	Cynthia Littlefield
Technology	Upgrade Gym 140 with Bluetooth sound connectivity and overhead microphones for occasional hybrid instruction and rehearsal recordings. Upgrade PA 114 sound system for small performances and workshops.	Goals 3,4	New	3,000	One-time	Rochelle Guardado, Cynthia Littlefield

Physical/Facilities	Request cleaning, painting, and minor remodeling of Gym 140 , including new wall-mounted storage for props, tap boards, and conditioning equipment. Add floor maintenance schedule to ensure student safety.	Goal 4	Repeat	5,000	One-time	Rochelle Guardado, Cynthia Littlefield
Supplies	Provide costume, prop, and uniform resources for student performances (campus events, high-school outreach, and ACDA). Ensures all students have equitable access to production materials.	Goal 2	Repeat	5,000	Recurring	Rochelle Guardado, Cynthia Littlefield

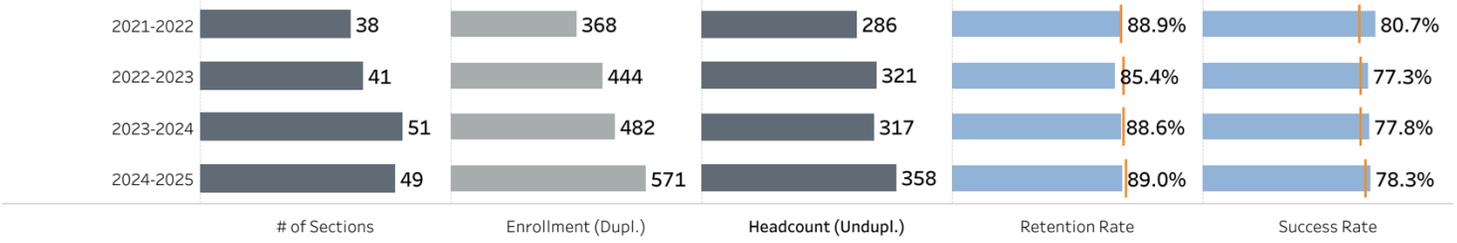
Professional Development / Collaboration Stipends	Provide faculty stipends for collaborative creative projects and community performances beyond contractual load. Supports interdisciplinary work and student mentoring.	Goals #3 & #5	Repeat	\$5,000	Recurring	Cynthia Littlefield
Advertising & Outreach Supplies	Fund billboard, poster, and digital advertising to raise awareness of the AA in Dance, highlight upcoming performances, and attract new students.	Goals #1 & #2	Repeat	\$1,000 – \$5,000	Recurring	Cynthia Littlefield
Instructional Supplies – Dance Conditioning	Purchase small weights, exercise balls, resistance bands, and props to support the new <i>DA 117 Dance Conditioning</i> course and cross-training in other technique classes.	Goals #1 & #4	New	\$1,000 – \$5,000	One-time	Rochelle Guardado, Cynthia Littlefield

Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).

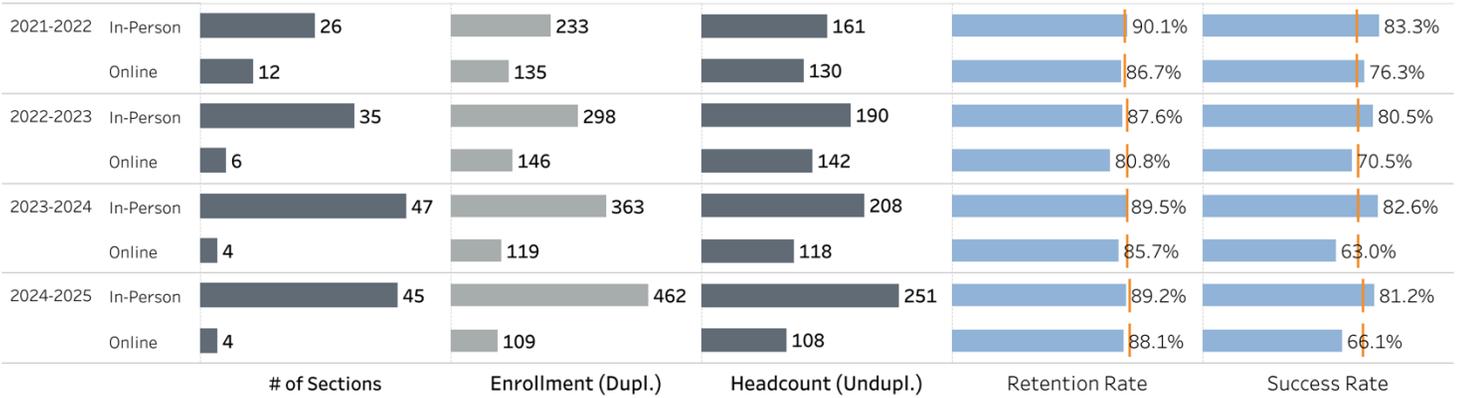
Arts & Humanities Division Program Reviews

[Instructions and Definitions](#)
[Enrollment](#)
[Equity](#)
[Institutional Success & Retention](#)

DA : Enrollments, # of Sections, Retention and Success

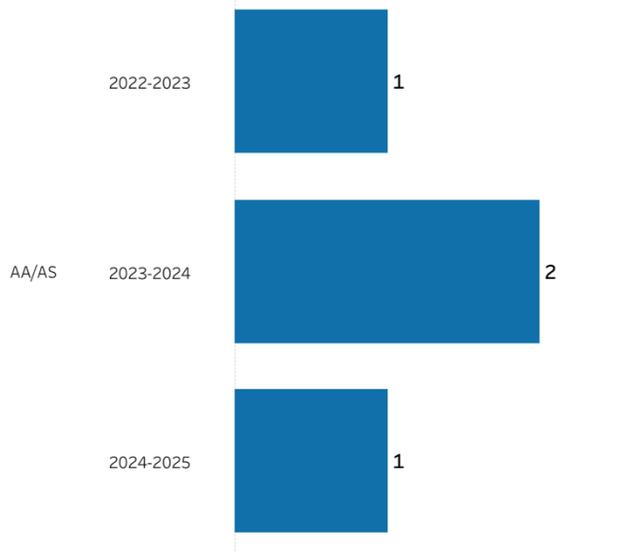


DA: Enrollments, Number of Sections, Retention and Success by Modality



Program Awards: [Dance](#), [English - Non Transfer](#), [English - Transfer](#)

Award Type Academic Year



Grade Distribution for DA



Classroom Teaching FTEF in DA

	Fall Terms				
	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Part-time FTEF	0.40	0.53	1.09	0.53	0.80
Full-time FTEF	0.80	0.98	0.33	1.30	1.42
Overload FTEF	0.20	0.20	0.20	0.20	0.31
Grand Total	1.40	1.71	1.62	2.03	2.53
FTES	16.7	17.9	20.1	20.9	26.6
FTES/FTEF Ratio	11.9	10.4	12.4	10.3	10.5
WSCH/FTEF Ratio	357.4	313.5	372.9	308.4	315.1
WSCH	500.4	535.8	603.6	626.7	798.3



[Click for Fill Rates](#)

[Click for FTES](#)



Instructions and Definitions

Enrollment

Equity

Institutional Success & Retention

AVC Total Retention and Success are shown in vertical | **DA Success Rate is Green** |

When the success rate for a subgroup is **at least 3 percentage points lower** than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the **PPG methodology**. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.

To estimate the number of additional successful completers needed to close the equity gap, multiply the **subgroup enrollment** by the **size of the DI gap** (i.e., the difference between the average rate and the subgroup rate).

DA Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)

Race/Ethnicity	Year	Enrollment (if N > 5)	Retention Rate	Success Rate	DI & N of Completions to Close Gap
Black/African American	2021-2022	80	82.5%	71.3%	
	2022-2023	113	81.4%	68.1%	-9.1% Equity Gap 10 Successful Completion n
	2023-2024	104	75.0%	58.7%	-19.1% Equity Gap 20 Successful Completion n
	2024-2025	133	91.0%	77.4%	
Hispanic/Latine	2021-2022	190	91.6%	85.8%	
	2022-2023	222	88.3%	80.6%	
	2023-2024	259	93.1%	84.2%	
	2024-2025	269	87.4%	75.8%	
Two or more	2021-2022	15	86.7%	73.3%	-7.4% Equity Gap 1 Successful Completion n
	2022-2023	17	70.6%	58.8%	-18.4% Equity Gap 3 Successful Completion n
	2023-2024	33	81.8%	72.7%	-5.1% Equity Gap 2 Successful Completion n
	2024-2025	34	97.1%	91.2%	
Unknown/Masked	2021-2022	35	88.6%	82.9%	
	2022-2023	31	90.3%	87.1%	
	2023-2024	25	92.0%	76.0%	
	2024-2025	24	91.7%	83.3%	
White	2021-2022	48	89.6%	77.1%	-3.6% Equity Gap 2 Successful Completion n
	2022-2023	61	83.6%	82.0%	
	2023-2024	61	95.1%	86.9%	
	2024-2025	111	87.4%	80.2%	

Enrollment (if N > 5)

Retention Rate

Success Rate

DI & N of Completions to Close Gap

DA Enrollment, Retention & Success for by Gender (if greater than 5)

Gender	Year	Enrollment (if N > 5)	Retention Rate	Success Rate	DI & N of Completions to Close Gap
Men	2021-2022	78	88.5%	74.4%	
	2022-2023	64	82.8%	68.8%	-8.5% Equity Gap : 5 Successful Completion n
	2023-2024	81	91.4%	77.8%	
	2024-2025	112	91.1%	71.4%	-6.9% Equity Gap : 8 Successful Completion n
Women	2021-2022	282	90.1%	84.0%	
	2022-2023	370	85.4%	78.1%	
	2023-2024	357	88.0%	76.5%	
	2024-2025	432	88.2%	79.2%	
Unknown/Masked	2021-2022	8			-55.7% Equity Gap : 4 Successful Completion n
	2022-2023	10			
	2023-2024	44	88.6%	88.6%	
	2024-2025	27	92.6%	92.6%	

Enrollment (if N > 5)

Retention Rate

Success Rate

DI & N of Completions to Close Gap

Guiding Questions for Reviewing DI Data:

- What patterns or trends in the DI data suggest inequities among different student groups?
- What factors might be contributing to observed equity gaps in our program (e.g., curriculum design, teaching practices, access to resources, advising, or broader institutional barriers)?
- What specific strategies, practices, or program-level interventions could we implement to reduce or eliminate these gaps?
- How might changes to pedagogy, curriculum, scheduling, student services, or outreach impact disproportionately affected groups?
- What institutional or community resources (e.g., funding, professional development, partnerships, student support services or centers) can we leverage to support equity-focused efforts?



Required:

- Enrollment tab
- Equity tab



Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: DIGITAL MEDIA (AHUM)	For Planning Years: 2026-27
Name of person leading this review: PAUL TAGLIANETTI	
Names of all participants in this review: BRAD SMITH SHEREE HALEY, ADRIENNE KING, FRANK LUCERO	
Part 1. Program Overview: <i>Briefly describe how the program contributes to the district mission</i>	
The digital media program trains students to enter careers in digital media production using CTE educational Techniques.	

Part 2A: Analyze the [program review data \(retrieval instructions\)](#), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:

Use the following questions to guide your analysis:

Overall (Use the *Success & Retention* and *Program Award* tabs to inform your analysis)

- What are the success and retention rates for your discipline? Did they decrease or increase in the last year?

In person retention rate is down by .3 percent. However, Online is up by 1 percentage point. In person success rate is up .6 percent from previous year. And On line success rate is up 2 percentage points.

- What are the trends for the number of awards granted? Are the number of awards going up or down?

They are going up.

Equity (Use the *Success & Retention* tab including S&R by Ethnicity and Gender data to inform your analysis)

- Which ethnic / gender student groups complete their courses at the highest rates?

Hispanic by a large margin. Women have a higher success rate by nearly 7 percent.

- Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the *Strengths and Accomplishments* section.

Black/African American groups have the largest gap in terms of success rate but are more closely aligned in retention rates

Strengths and Accomplishments: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area do well, including capabilities and greatest accomplishments?

The Digital Media program does an excellent job of creating an introductory training program for students to the professional area of media production. Although currently our hardware is badly need of updating (we are currently working on that), we have excellent professionals instructing our DM courses including many instructors who have professional worked in the fields of video game production, film and television production and professional graphic design

- What are the practices that were implemented to increase success and retention rates or program awards?

Our streamlining of the overall program by eliminating outdated programs will help. Also the updating of the nomenclature in the catalog was a big step in bringing the program up to current CTE standards.

Opportunities and Challenges: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area need to do better to support/improve student success?

Encourage more students to use the student service center and encourage them to sit down with a counselor. My experience with talking with many students is that they don't know which courses to take to achieve a degree or cert. I think the counselors in SS are a huge help and a great resource.

- What actions can be taken to help close equity gaps?

Many students in DM have reported financial difficulties and find it difficult to pay for ADOBE and software licenses that they need to learn from home. I'd like to work with the school to develop a program to acquire software licenses for students who can show financial hardship.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area want to be known for?

Producing talented students with strong on line portfolios

- What is a desired future?

To expand and enhance the program using state of the art technology and methods. To continue to update our software and hardware inventory

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data

N/A

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

Advisory notes from spring 2024 enclosed below

ADVISORY NOTES SPRING 2024

DIGITAL MEDIA DEPT

LISA COURTNEY/ GRAPHIC ARTIST

1st Question:

The ability to know indesign, illustrator, and photoshop. Animation and video skills are also helpful.

2nd Question:

I look for someone who is conceptual, someone who can think through an idea, not just decorate and design.

In advertising and branding we do everything from concept to completion, all social media, website design, video concepts, and ads.

3rd Question:

Adobe Creative Suite

Illustrator, Indesign, Photoshop, XD, Final Cut Pro

4th Question:

A website, I use Squarespace for my portfolio site.

DAN KAUFMAN/ VISUAL EFFECTS DIRECTOR/SUPERVISOR

- 1st Question

what skill sets/abilities to you recommend for a student coming out of college looking to enter the work force...You can be specific in terms of software or just general personality/drive/abilities?

Arts & Humanities Division Program Reviews

As far as software, it depends on what the students interests are. In general, they should be prepared to continuously update their knowledge because software and production pipelines change very rapidly.

Outside of that, the biggest issues I've seen with people directly out of school is recognizing the difference between doing something for yourself (or on your own for an assignment) and doing something that's part of a bigger project where there are many voices that have a say in the final result. It's important to get used to criticism and to not take it personally and to make sure you can go back to any previous iteration of your work.

Another issue that I've seen in recent students is that they mistake having artistic or technical talent with having experience working on and completing large projects with many people and many moving parts. However good they think they are artistically and/or technically, they invariably can learn project and time management skills from those with more experience on getting things done. This is the kind of thing you usually only learn on the job.

2nd Question

If you were reviewing a student who was presenting a portfolio of their work, what particular skills/abilities would you look for? You can be specific to your particular field of expertise when answering this question

First, on just a practical level, it's important to know what specifically the student was responsible for. Many times the work is part of a collaboration, and it's important to know what the student's particular contribution was.

Second would be anything that stands out from the crowd. There's a lot of technically good work out there that looks like a lot of the other work out there.

To get more specific, I would need to know what their specialty was. For example, if it's character animation, they'd have to show proficiency with at least one major animation application. Then they'd have to show a good understanding of natural movement, physiology, and physical properties such as gravity, momentum, and mass. A stick figure with great animation comes alive, but a perfectly rendered human with poor animation will always look fake.

3rd Question

For digital media students who are studying animation, graphic design and visual effects, what are the best software platforms for them to know?

Things are pretty specialized now, so it really depends on what their interests are. Software is also changing very rapidly. Depending on what they want to do, there are always the basics of Photoshop, Maya, Houdini, 3ds Max, and Nuke. Knowing any of these will be useful. There are a multitude of additional applications for modeling, animation, rendering, and compositing that could be useful depending on interests. The most important thing is to have expertise in an application and be able to use that expertise to pick up other applications or internal company tools as necessary.

4Th question

what is the best platform for sharing a portfolio with a potential employer

Either your own webpage or video shared from a platform like Vimeo.

Show original message

JOESPH SCULTZ Visual effects designer/ animator/supervisor

st Question

what skill sets/abilities to you recommend for a student coming out of college looking to enter the work force...You can be specific in terms of software or just general personality/drive/abilities?

If they are working in a specific facility or pipeline they should use what is used in-house. Usually (Maya for 3D, Nuke for Compositing, ZBrush (although Unreal Engine is gaining ground,) Houdini for advanced particle system animation)
If they are freelance/independent then they should use everything available
Adobe Creative Suite

2nd Question

If you were reviewing a student who was presenting a portfolio of their work, what particular skills/abilities would you look for? You can be specific to your particular field of expertise when answering this question

As far as abilities go, I look for an individual for is enthusiastic, thinks outside of the box, is patient, enthusiastic and works well with pressure, can meet deadlines, and accept criticism. They should also develop an eye for detail and need to objectively view their work.

Not only should all technical aspects of VFX work be spot on, demonstrating a comprehensive knowledge and command of the tools and attention to detail, but the artist should also demonstrate a keen style to stand apart, think outside of the box, making the VFX as effective and engaging as possible.

Since the VFX tools are always changing and expectations are pushed higher by audiences and the work of other artists. In order to stay competitive you must keep up and be an early adopter to emerging technologies such as using AI to their advantage.

Besides, working in a VFX house with a dedicated pipeline, I have never been asked what software I used for a particular effect. It's the end result and it's effectiveness that counts. Communication with collaborators is also key to developing a rapport with clients.

They have to be a little bit of an artist and technician.

3rd Question

For digital media students who are studying animation, graphic design and visual effects, what are the best software platforms for them to know?

Adobe Creative Suite, Unreal Engine, for 3D (Zbrush, Maya, Blender) for compositing (Nuke/After Effects) emerging AI technologies

4Th question

what is the best platform for sharing a portfolio with a potential employer

Vimeo for Pro VFX reels, Artstation virtual portfolio for artwork, or individual artist website.

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>

CIP Code(s):

100304 Animation, Interactive Technology, Video Graphics and Special Effects

Geography: California

Includes: All California Counties

Annual Job Openings by Occupation

SOC Code	Occupation Title (Linked to "Occupation Profile")	2022 Employment	Annual Job Openings (1)
271014	Multi-Media Artists and Animators	34,200	35,130
	Total	34,200	35,130

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

(2) This occupation has been suppressed due to confidentiality.

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Arts & Humanities Division Program Reviews

CIP Code(s):

090702 Digital Communication and Media/Multimedia

Geography: California

Includes: All California Counties

Annual Job Openings by Occupation

SOC Code	Occupation Title (Linked to "Occupation Profile")	2022 Employment	Annual Job Openings (1)
251122	Communications Teachers, Postsecondary	3,000	2,600
	Total	3,000	2,600

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

(2) This occupation has been suppressed due to confidentiality.

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Prepare students for work force
Increase student access to success and career goals

Progress:

Our streamlining the program and updating the technology has shown a yearly increase not only in enrollment but also An increase in DM student graduates since 2022

Arts & Humanities Division Program Reviews

Past Course Improvement Plans	Progress Made
Goal : Resources: Increase student awareness about campus resources.	Applying for more funds and grants to acquire new equipment and resources
Goal #5 Education: Expansion of offerings and effective course scheduling.	Set up informational resources to help students navigate the campus

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Goals:

Better access to equipment and state of the art software

Helping students access counselling on campus resources

Continuing to update all DM hardware and software within the department

We have been showing positive improvement in these areas although a MAJOR concern is that very soon our I Mac computers in AHUM department will be outdated. The computers are already showing evidence of system failures and involuntary shutdowns. We have submitted strong workforce grants to replace the computers so we are waiting to hear the results of our requests.

Part 3: Based on Part 2 above, please list program/area goals:								
Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 1. Communication				Goal #3 Resources: Increase student awareness about campus resources.	Better access to equipment and state of the art software	Applying for more funds and grants to acquire new equipment and resources	Increased student output and increase in enrollment
#2	ILO 2. Creative, Critical, and Analytical Thinking				Goal #5 Education: Expansion of offerings and effective course scheduling.	Helping students access counselling on on campus resources	Set up informational resources to help students navigate the campus	Better on campus organization
#3	Choose ILO				Choose an item.			
#4	Choose ILO				Choose an item.			

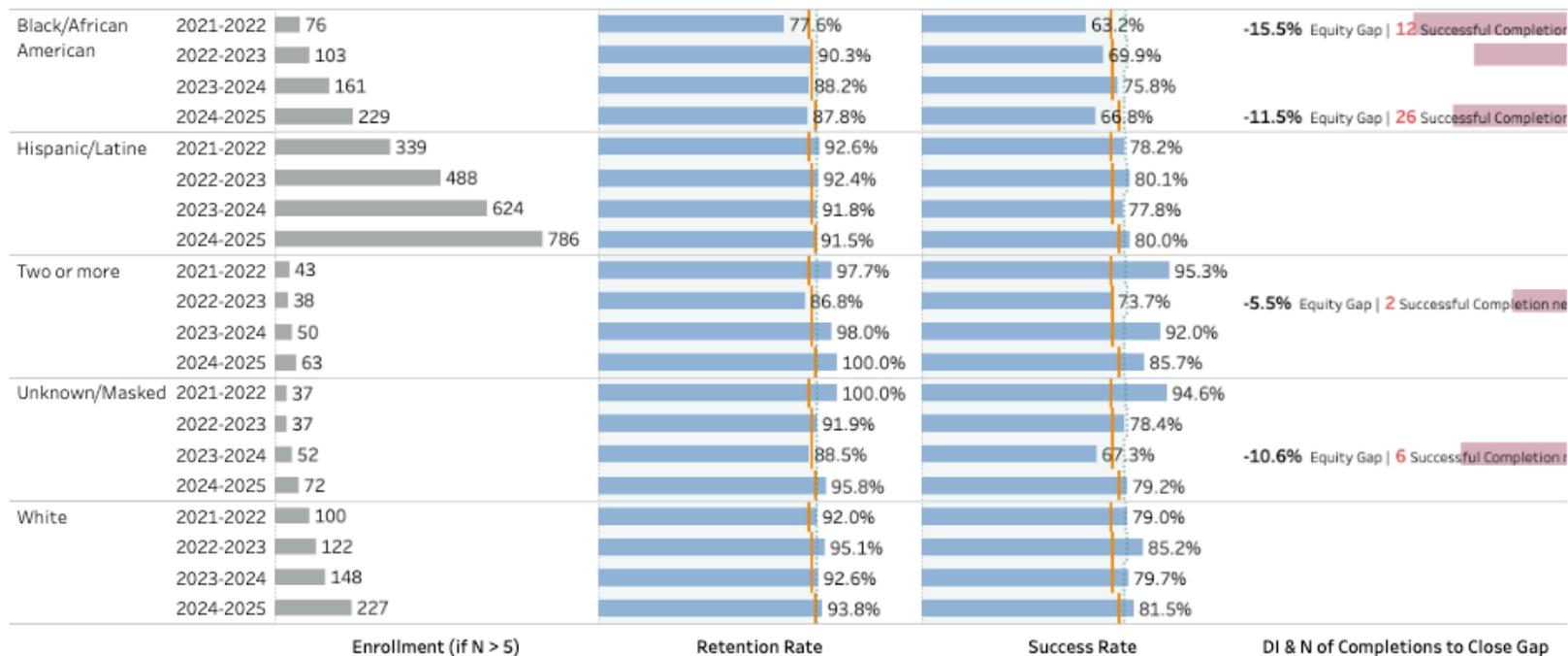
Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)

Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Supplies	Imac computers	ahum	New	250,000	One-time	Chair K North
Supplies	scanners	ahum	New	7000	One-time	Chair K North
Supplies	Digital cameras	ahum	New	1800	One-time	Chair K North
Supplies			Choose an item.		Choose an item.	
Supplies			Choose an item.		Choose an item.	

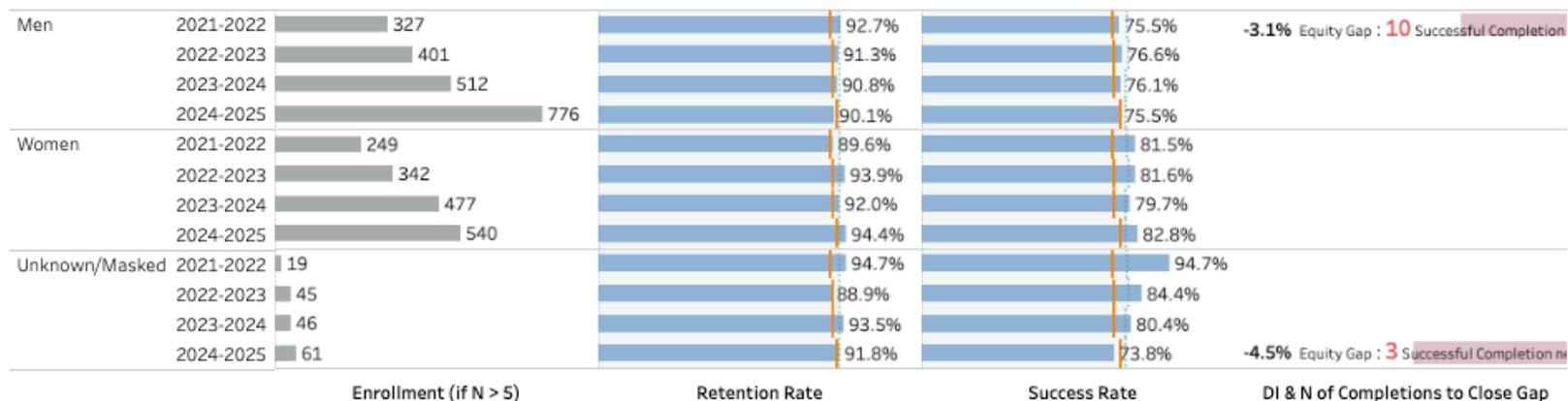
Part 5: Insert your Program Review Data here and any other supporting data. (See Part 2A above).

Required:

DM Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)



DM Enrollment, Retention & Success for by Gender (if greater than 5)



Academic Program Review by [AVC IERP](#)



Instructions and Definitions	Enrollment	Equity	Institutional Success & Retention
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DM : Enrollments, # of Sections, Retention and Success



Year	# of Sections	Enrollment (Dupl.)	Headcount (Undupl.)	Retention Rate	Success Rate
2021-2022	49	573	302	91.6%	78.5%
2022-2023	45	765	385	92.2%	79.5%
2023-2024	45	872	374	91.3%	78.5%
2024-2025	41	1,138	358	92.1%	79.0%

DM: Enrollments, Number of Sections, Retention and Success by Modality

Year	Modality	# of Sections	Enrollment (Dupl.)	Headcount (Undupl.)	Retention Rate	Success Rate
2021-2022	In-Person	35	378	214	91.3%	79.9%
	Online	19	217	157	91.7%	76.5%
2022-2023	In-Person	37	540	270	92.4%	81.7%
	Online	13	248	195	91.9%	73.8%
2023-2024	In-Person	39	534	273	92.3%	82.3%
	Online	15	501	272	90.6%	73.3%
2024-2025	In-Person	35	551	282	92.0%	82.8%
	Online	14	826	224	91.8%	75.3%





Division/Area Name: Arts & Humanities/ Film & Television	For Planning Years: 2026-2027
Name of person leading this review: Kevin North	
Names of all participants in this review: Kevin North	

Fall 2025 Program Review Report | Instructional Areas

Part 1. Program Overview: *Briefly describe how the program contributes to the district [mission](#)*

(How does your program/area help the college meet its mission?) The Film & Television Program contributes to the Antelope Valley College Mission by providing a comprehensive education in Film Production to a diverse population of learners. The Film & Television program provides students with the knowledge and skills associated with every phase of motion picture production from writing and producing to directing, sound design, cinematography & editing. This provides value and opportunity by allowing students the ability to explore “hands-on” filmmaking. This process allows them to develop skills in all areas of the craft experimenting with both creative and technical jobs through all aspects of production. The Film & Television program directly supports Antelope Valley College’s philosophy, vision, mission, and values by teaching students the skills necessary to respond to the requirements of regional business, industry, and public service, as well as the social and cultural needs of the Antelope Valley. The Film & Television program also provides students with curriculum, activities, and services to help them understand their physical, cultural, ethnic, and social environment.

Part 2A: Analyze the [program review data \(retrieval instructions\)](#), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:

Use the following questions to guide your analysis:

Overall (Use the *Success & Retention* and *Program Award* data to inform your analysis)

- What are the success and retention rates for your discipline? Did they decrease or increase in the last year?
- What are the trends for the number of awards granted? Are the number of awards going up or down?

Equity (Use the *Success & Retention* data including S&R by Ethnicity and Gender data to inform your analysis)

- Which ethnic / gender student groups complete their courses at the highest rates?
- Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the *Strengths and Accomplishments* section.

Strengths and Accomplishments: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

The Film & Television program has maintained a steady rate of program completions. The program awarded 18 AS-T’s for the 2021-2022 school year and 16 for the 2022-2023 school year. These numbers have remained very steady over the past several years with the exception being 2023-2024 where completions dropped down to 10, a significant decrease. However, the data for the 2023-2024 school year shows that the Film & Television program achieved a new record in retention

rates at 90.4% and a success rate of 73.2%. For the 2024-2025 school year the Film & Television program had its most successful year yet as far as growth and program awards with 31 AS-T degree completions. The 2024-2025 school year also saw an increase to a record 93.4% retention rate and a 79.3% success rate.

From a historical equity standpoint many of the groups are very similar in completion rates. However, the White Non-Hispanic group has the highest completion rates followed by the Hispanic/ Latinx group and African American/ Black group. Over the past year since the last review the African American/ Black demographic group completed courses with a 68.4% Success rate where the Hispanic/ Latinx group completed at an 79.4% success rate. Both numbers are up from previous years but are still lower than the White Non-Hispanic group which completes at 84.5% success rate. Based on these numbers it does appear that an equity gap is present between the White Non-Hispanic group and everyone else. Even though the equity gap is relatively small it should still be addressed and have a strategy implemented to make some changes. When looking at the differences in gender Men have a higher success rate at 82.0% with Women trending at 76.3%.

Opportunities and Challenges: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

As seen by the data in section 2A, the Film & Television program has been very successful and has continued to grow and expand. Over the past year the Film & Television program has seen an increase in numbers across the board. We have had the most degree completions ever with 31 AS-T degrees awarded. According to the data retention and success rates were at an all-time high as well.

However, even with the high success rate and number of completions the Film & Television Program needs to continue to improve student success rates and close equity gaps. To achieve these goals and make the program more equitable, the Film & Television program needs to expand and update classroom, studio, and lab space. This Fall we received Perkins money to create a Green Screen Studio space with new industry standard equipment. This studio will be the 1st phase in a process of creating new state of the art instructional space as well as the opportunity to interface with the public. This space will also increase our capabilities and course offerings. It will also be a step toward solving one of our previous Program Review goals from Fall 2021.

To retain our students, offer quality education and keep up with the industry standards we will need to complete the Green Screen studio and create a sound stage as well. Currently our Film Studies, theory, history and screening classes are being taught in a room that was originally intended to be studio space. Theater style seating and a projection system were added to the room, making it nearly unusable for any type of production, while at the same time making it awkward, and a less-than-ideal screening room for our film studies courses. This space could be renovated to fit the studio needs and would integrate well with where the Green Screen studio is being built. Our film studies, theory, history and screening classes need to be moved into a proper, screening room/ theater type space like what other Community Colleges with Film Programs are using.

Film and media studies is the in road to equity in the media and without the proper space, teaching pedagogy is being compromised. Without the proper studio/lab and screening space the Film & Television program will not be able to continue providing competitive, consistent learning opportunities to our students. Not having

the proper space for our classes is negatively impacting both our film studies classes as well as our film production classes and is stunting the growth of our program.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Our Film program would like to be known for graduating students with the required knowledge and skills to transfer to a four-year university program in either Film Production or Film Studies. At the same time, we would like to make sure our students have the basic skill set to pursue a job in the film, television and entertainment industry.

To achieve these goals, the future of our program relies heavily on updating classroom space and technology to keep up with the job market standards. Over the past several years we have updated equipment and added much more ability for our students to work in project-based learning environments. This has helped to lead to record completion, retention and success rate numbers in nearly every demographic category.

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data N/A

The advisory committee is excited at the growth of the Film & Television program. At our last meeting we discussed how the Green Screen space was funded, and how we needed to re-apply for funding since we had a few issues with communication with the contractor and lost our initial Perkins funding as a result.

Some of the advisory committee members have visited campus and strongly recommend that we update our facilities and stay on top of refreshing our equipment regularly, if possible, for use in those facilities. Some of the camera equipment we were using at the time was purchased in 2016 and is beginning to reach the end of its life cycle.

After the Green Screen room was funded, the committee believed that we should come up with a plan for trying to update the rest of our facilities so that we have proper Instructional and Lab spaces for our classes. During the meeting pictures were shown of YH 216 which is our primary classroom. It has theater style seating and a projection system, but it also doubles as a screening room. Most of the committee agreed that the space was likely not doing either function as well as it could be and that it was likely hindering instruction for both Film Production and Film Studies.

As we discussed enrollment numbers, equity and looked at the completion rates more than half of the committee agreed that proper types of instructional spaces could help with student success rates, completion and even addressing some of our equity gaps. The idea is that by offering more classes, labs and opportunities for hands on project-based learning we will more easily be able to engage different learning modalities. One member of the advisory committee also said that by adding more ability for project-based learning it could also help with mitigating some of the issues we are facing with Chat GPT and AI. During this discussion the Advisory Committee also advised that we investigate budgeting and providing production insurance to our students so that they can understand and go through the process of working with the Film LA office to procure film permits. This will give them experience in dealing with professional industry standard paperwork. Finding a way to add Production Insurance would also allow us to offer more advanced classes and provide our students with an opportunity to network and work with film industry executives in the local community. This would also give us a chance to add more advanced level classes to our Film Production curriculum.



Use this Demand Data Dashboard to view data on jobs, projected change, demand (average annual openings), earnings, and more, for occupations across the 4-county South Central Coast Region. The projection period for this data is 2024-2029.

Demand (Jobs)

County
All

CCCCO Sector
All

CDE Sector
All

Occupational Skill ..
 Middle Skill
 Above Middle Skill

SOC Code & Occupational Title
Multiple values

Demand (Avg. Annual Op..)
0 to 8,220

Entry-Level Hourly Earnings (25th Pct.)
All values

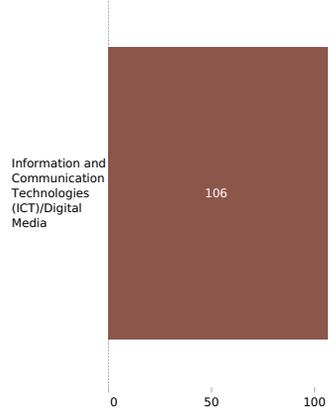



Job Openings Summary

	# of Occu..	Demand (..)
Grand Total	4	106

Job Openings by CCCCC Sector

CCCCO Sector 2024-2029 Avg. Annual Openings



Labor Market Information

Region	County	SOC Code & Occupational Title	CCCCO Sector	Skill Level	Typical Entry-Level Education	Work Experience Required	Typical On-The-Job Training	2024 Jobs	2029 Jobs	2024 - 2029 % Change	Demand (Avg. Annual Openings)	Entry-Level Hourly Earnings..	Median Hourly Earnings	Experienced Hourly Earnings..
Grand Total														
SCC	Northern LA	Total						249	261	5%	24	\$21	\$36	\$55
		27-4011-Audio and Video ..	Information an..	Middle Skill	Postsecondary ..	None	Short-term..	106	111	4%	10	\$22	\$30	\$48
		27-1014-Special Effects Ar..	Information an..	Above Mi..	Bachelor's degr..	None	None	64	66	4%	6	\$18	\$42	\$68
		27-4031-Camera Operator..	Information an..	Above Mi..	Bachelor's degr..	None	None	59	63	7%	6	\$20	\$37	\$57
		27-4012-Broadcast Techni..	Information an..	Middle Skill	Associate's deg..	None	Short-term..	20	21	7%	2	\$21	\$35	\$52
	San Luis Obispo	Total						114	122	7%	12	\$17	\$25	\$43
		27-4011-Audio and Video ..	Information an..	Middle Skill	Postsecondary ..	None	Short-term..	63	66	5%	6	\$18	\$22	\$24
		27-1014-Special Effects Ar..	Information an..	Above Mi..	Bachelor's degr..	None	None	26	28	6%	3	\$8	\$19	\$39
		27-4031-Camera Operator..	Information an..	Above Mi..	Bachelor's degr..	None	None	16	17	7%	2	\$15	\$27	\$49
		27-4012-Broadcast Techni..	Information an..	Middle Skill	Associate's deg..	None	Short-term..	9	10	21%	1	\$19	\$31	\$46
	Santa Barbara	Total						255	266	4%	24	\$19	\$32	\$47
		27-4011-Audio and Video ..	Information an..	Middle Skill	Postsecondary ..	None	Short-term..	114	116	2%	10	\$22	\$31	\$40
		27-1014-Special Effects Ar..	Information an..	Above Mi..	Bachelor's degr..	None	None	55	58	6%	5	\$13	\$31	\$60
		27-4031-Camera Operator..	Information an..	Above Mi..	Bachelor's degr..	None	None	60	62	4%	5	\$18	\$33	\$48
		27-4012-Broadcast Techni..	Information an..	Middle Skill	Associate's deg..	None	Short-term..	26	29	10%	3	\$20	\$32	\$45
	Ventura	Total						449	483	8%	46	\$17	\$28	\$50
		27-4011-Audio and Video ..	Information an..	Middle Skill	Postsecondary ..	None	Short-term..	227	240	6%	22	\$21	\$27	\$36
		27-1014-Special Effects Ar..	Information an..	Above Mi..	Bachelor's degr..	None	None	101	107	6%	10	\$11	\$28	\$52
		27-4031-Camera Operator..	Information an..	Above Mi..	Bachelor's degr..	None	None	90	103	14%	10	\$15	\$27	\$50
		27-4012-Broadcast Techni..	Information an..	Middle Skill	Associate's deg..	None	Short-term..	31	34	9%	3	\$18	\$31	\$50

Labor Market Analysis for Program Modification:
 0612.20/Film Production
 (Film and Video Production)
 South Central Coast Center of Excellence, September 2025



Summary

Program LMI Endorsement	Endorsed: All LMI Criteria Met <input type="checkbox"/>	Endorsed: Some LMI Criteria Met <input type="checkbox"/>	Not LMI Endorsed <input type="checkbox"/>
Program LMI Endorsement Criteria			
	Yes <input type="checkbox"/>		No <input type="checkbox"/>
Supply Gap:	<i>Comments:</i> The SCC COE predicates endorsement only for middle-skill occupations. Since this program includes above middle-skill occupations only, labor market endorsement criteria is not included.		
Self-Sufficiency Standard Living Wage ¹ :	Yes <input type="checkbox"/>		No <input type="checkbox"/>
	<i>Comments:</i> See comment above.		
Education:	Yes <input type="checkbox"/>		No <input type="checkbox"/>
	<i>Comments:</i> See comment above.		
Additional Considerations			
Emerging Occupation(s):	Yes <input type="checkbox"/>	Some <input type="checkbox"/>	No <input type="checkbox"/>
	<i>Comments:</i> N/A		

The South Central Coast Center of Excellence for Labor Market Research (SCC COE) prepared this report to determine whether there is a supply gap in the SCC regional labor market related to two above middle-skill occupations:

- Camera Operators, Television, Video, and Film (27-4031)
- Film and Video Editors (27-4032)

The SCC COE predicates endorsement only for middle-skill occupations. Since this program included above middle-skill occupations only, labor market endorsement criteria is not included in this report.

Exhibit 1 lists the occupational demand, supply, typical entry-level education, and educational attainment for the occupations included in this report.

¹ The living wage endorsement criteria in this report uses the University of Washington's Center for Women's Welfare Self-Sufficiency Standard, which the COE refers to as a living wage; Orange County's living wage of \$27.13, was last updated in March 2024.

Projections of Employment by Occupation, 2018 - 2028

Selections:

CIP Code(s):

500602 Cinematography and Film/Video Production

Geography: Los Angeles County

Includes: Los Angeles County

Annual Job Openings by Occupation

SOC Code	Occupation Title (Linked to "Occupation Profile")	2018 Employment	Annual Job Openings (1)
274031	Camera Operators, Television, Video, and Motion Picture	5,310	6,710
274032	Film and Video Editors	14,780	18,330
272012	Producers and Directors	24,520	27,530
	Total	44,610	52,570

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

(2) This occupation has been suppressed due to confidentiality.

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Exhibit 1: Current employment and occupational demand, Los Angeles and Orange counties⁷

Geography	2022 Jobs	2027 Jobs	2022-2027 Change	2022-2027 % Change	Annual Openings
Los Angeles	32,636	33,397	760	2%	3,437
Orange	1,994	2,061	67	3%	197
Total	34,631	35,458	827	2%	3,635

Detailed Occupation Data

Exhibit 2 displays the current employment and projected occupational demand for each of the target occupations in Los Angeles County. The percentage of workers aged 55+ is included in order to visualize upcoming replacement demand for these occupations.

Exhibit 2: Current employment, projected occupational demand, percentage of workers aged 55+, Los Angeles County⁸

Occupation	2022 Jobs	2027 Jobs	5-Yr Change	5-Yr % Change	Annual Openings	% Age 55 and older*
Special Effects Artists and Animators	15,136	15,507	370	2%	1,702	26%
Camera Operators, Television, Video, and Film	5,900	5,988	88	1%	567	20%
Film and Video Editors	11,600	11,902	302	3%	1,168	22%
Total	32,636	33,397	760	2%	3,437	-

*The average percentage of workers aged 55 and older across all occupations in the greater LA/OC region is 27%. These occupations have a smaller share of older workers, which typically indicates fewer replacements needed to offset the amount of impending retirements.

\$21.33 and \$36.65 (Exhibit 3). Experienced workers can expect to earn wages between \$39.19 and \$77.10.

Exhibit 3: Earnings for occupations in Los Angeles County

Occupation	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)	Median Annual Earnings*
Special Effects Artists and Animators	\$36.65	\$58.67	\$77.10	\$122,000
Camera Operators, Television, Video, and Film	\$21.33	\$35.78	\$39.19	\$74,400
Film and Video Editors	\$23.72	\$33.65	\$57.41	\$70,000

*Rounded to the nearest \$100

Orange County

The majority, 83%, of annual openings for these middle-skill media arts occupations have entry-level hourly wages above the self-sufficiency standard wage for one adult (\$20.63 in Orange County). Typical entry-level hourly wages are in a range between \$18.17 and \$28.15.

Two occupations have entry-level hourly wages above the self-sufficiency standard wage:

- **Special effects artists and animators** - \$28.15
- **Film and video editors** - \$20.65

Experienced workers can expect to earn wages between \$38.76 and \$68.79 per hour, which are higher than the self-sufficiency standard (Exhibit 4).

Exhibit 4: Earnings for Occupations in Orange County

Occupation	Entry-Level Hourly Earnings (25 th Percentile)	Median Hourly Earnings	Experienced Hourly Earnings (75 th Percentile)	Median Annual Earnings*
Special Effects Artists and Animators	\$28.15	\$48.02	\$68.79	\$99,900
Camera Operators, Television, Video, and Film	\$18.17	\$31.72	\$38.76	\$66,000
Film and Video Editors	\$20.65	\$30.44	\$53.02	\$63,300

*Rounded to the nearest \$100

On average, the entry-level hourly earnings for the occupations in this report are \$26.95; this is above the living wage for one single adult in Los Angeles County (\$18.10). Exhibit 5 shows the average hourly wage for the occupations in this report, for entry-level to experienced workers.

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans	Progress Made
SLO #1 for FTV 103 is only Performing at a 68.75% Success Rate.	For FTV 103 and some of the other Film Studies classes such as FTV 101 we are changing some of the assignments and information delivery to help improve success rates.
Most of the FTV classes are meeting or exceeding our currently set 75% Success Rate.	We are going to continue to monitor the success and strategies that are working in the classes where students are meeting at 75%.
We have identified some additional resources in the form of equipment and classroom space that would help bring up our underperforming SLO's in FTV 103 and maintain our current success in other courses.	We are in the process of converting YH 216 into studio space with the addition of a Green Screen Cyc wall. We have Perkins Funding for this process. We have also applied for Strong Workforce funding to help build a dedicated screening room for the film studies courses.

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
1.) Identify the instructional equipment needs to provide effective instruction that will lead to student success.	1.) This goal remains partially complete. With the addition of several new Film Production classes, there is an ongoing need to keep equipment updated to industry standards for students to solidify the skills needed to transfer to the university and/or to get a job in the industry. Within the last year we have identified a need to purchase new camera and audio equipment so that there is enough equipment for students to use in the classes. It is also a requirement for the program to keep state of the art industry standard equipment.
2.) Continue the process of identifying physical space/room(s) that are needed to provide effective instruction that will lead to student success.	2.) There has been some movement on this goal, however it is still largely incomplete. The FTV Film Production Program is currently sharing space and infrastructure with the Digital Media and Commercial Photography programs especially for Studio and Computer Lab space. As the Film & Television Program continues to grow it will require new screening, studio/lab space as well as storage space for equipment. As stated above we were working on building a Green Screen Studio with Strong Workforce & Perkins funding. We began the purchasing process for equipment and have identified YH 216 as the space to construct the

	<p>Green Screen. The issue is that YH 216 is currently being used primarily as a classroom for screening the movies in the Film Studies classes. We have recently applied for Strong Workforce money to try and move the Film Studies screening room to LH-102. The room will need to be heavily modified to transform it into a Screening Room.</p>
<p>3.) Hire a Short-Term Hourly to serve as a lab tech for FTV. Our current short term hourly lab tech is awesome but is task saturated and stretched very thin working for Photo, DM and FTV. This person would work with our current Lab Technician and Equipment Checkout support staff to help with equipment checkout as well as facilitate the equipment.</p>	<p>3.) This goal is now complete. A new Short-Term Hourly Lab Tech was hired and has been in place for FTV since the Spring 25 semester. The students are now learning the equipment and technical processes at a much faster rate with the lab tech in place.</p>

Part 3: Based on Part 2 above, please list program/area goals:

Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 4. Career and Specialized Knowledge				Goal #4 Vision: Being more future-thinking, agile, innovative, and proactive.	To improve student success, renovate existing Physical Space for studio use and identify physical space/ rooms that are needed for Film studies classes to provide effective instruction.	Purchase an ongoing subscription to Final Draft Script Writing software as well as music and sound effects libraries. Purchase an ongoing subscription to streaming platforms such as Netflix, Hulu, MAX, & Disney Plus.	This is an ongoing goal to make sure that we are regularly refreshing the computer systems to keep up with industry standards. This should happen on a regular cycle. Software should also be updated yearly. We will also need to keep updating camera and audio equipment. This goal will be fulfilled when the subscriptions are purchased for the music and effects libraries as well as for the streaming rights.
#2	ILO 4. Career and				Goal #4 Vision: Being more future-thinking,	To improve student success, renovate existing Physical Space for studio		We have identified YH 216 as the area we will convert to Studio Space, and LH 102

	Specialized Knowledge				agile, innovative, and proactive.	use and identify physical space/ rooms that are needed for Film studies classes to provide effective instruction.		that will be retrofitted to build a Screening Room. This goal will be achieved when those spaces are operational, and we are able to offer classes in them.
#3	ILO 4. Career and Specialized Knowledge				Goal #6 Success: Boost success rates by prioritizing the student experience.	Funding for Student Worker Positions that can help with Equipment and the Checkout counter.		This is an ongoing goal to keep funding for Student Worker positions.
#4	ILO 4. Career and Specialized Knowledge				Goal #4 Vision: Being more future-thinking, agile, innovative, and proactive.	Prepare students for the career field by purchasing and maintaining Production Insurance through the school and establishing a relationship with Film L.A. as well as The City of Palmdale and City of Lancaster Film Liaison offices. This will help the students to learn the importance of building relationships with the local community and teach them the professional paperwork process for filming in public locations.		When we find a funding source and can consistently provide Production Insurance and local film permits.

Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)						
Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Technology	Ongoing request for state of the art, industry standard equipment and computers required for students to acquire and solidify the skills needed to transfer to the university and/or get a job in the industry.	This supports Goal #1.	Repeat	\$300,000	One-time	Kevin North
Physical/Facilities	Ongoing request to provide the proper instructional space needed for students to utilize equipment and gain the skills for success to transfer to a university or to transition into the career field.	This supports Goal #2.	Repeat	\$300,000-\$100,000,000 Rates will vary depending on the going price for the construction, renovation and proper infrastructure needed to create or reallocate space.	One-time	Kevin North
Classified Staff	Staff/ Lab Tech support is needed, especially with growing the Film & Television program, course offerings and facilities.	This supports Goal #3.	New	Based on Classified Salary Schedule	One-time	Kevin North
Other	Purchase of a Production Insurance Policy so that students can utilize Film Permits from the local Film L.A. Office as well as the City of Palmdale and City of Lancaster offices.	This supports Goal #4	Repeat	Based on Production Insurance rates.	Recurring	Kevin North
Other	Hire Student Workers to support the FTV program as well as the Equipment Checkout room.	This supports Goal #3.	Repeat	Based on Student Worker Salary	Recurring	Kevin North

Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).
 Required:

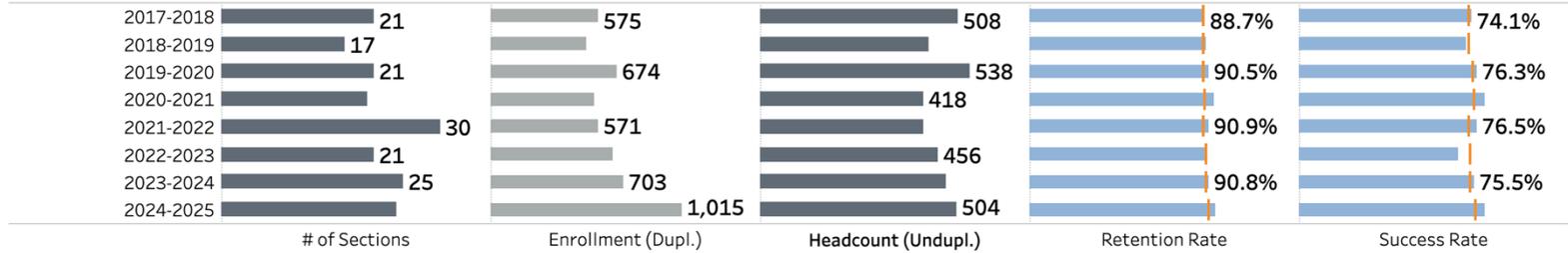
- Enrollment tab
- Equity tab

Academic Program Review by [AVC IERP](#)

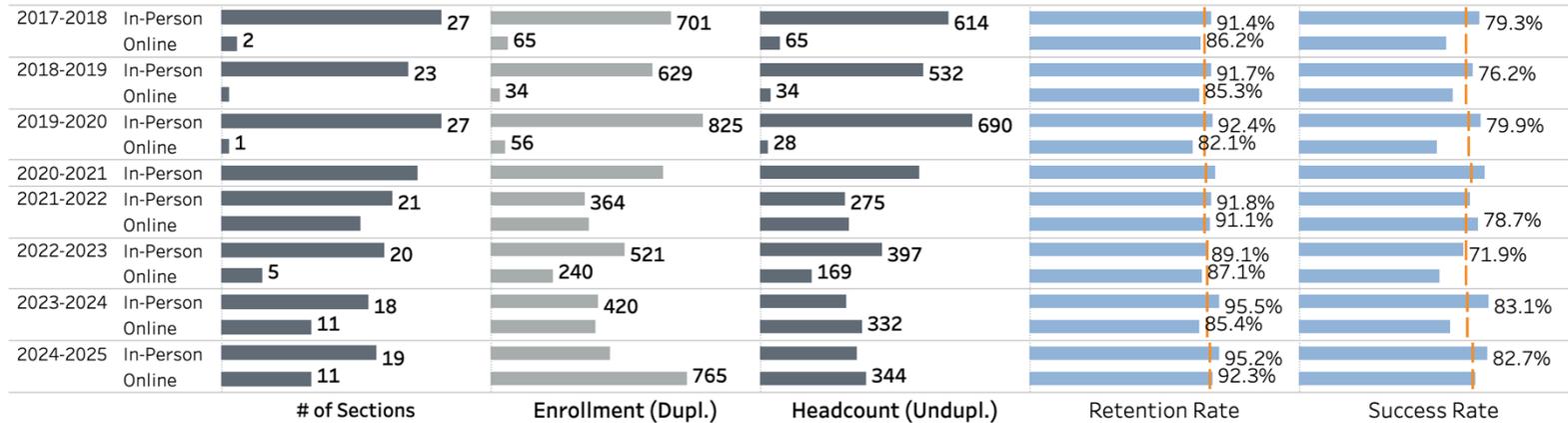


Instructions and Definitions | **Enrollment** | Equity | Institutional Success & Retention

FTV: Enrollments, # of Sections, Retention and Success



FTV: Enrollments, Number of Sections, Retention and Success by Modality



of Sections

Enrollment (Dupl.)

Headcount (Dupl.)

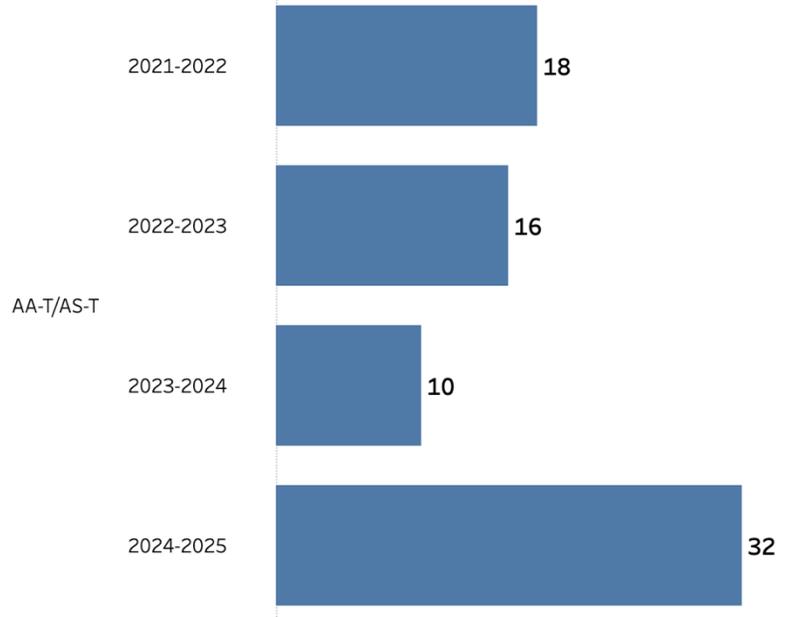
Retention Rate

Success Rate

Program Awards: AS-T Film, TV, Electronic, English - Non Transfer, English Transfer



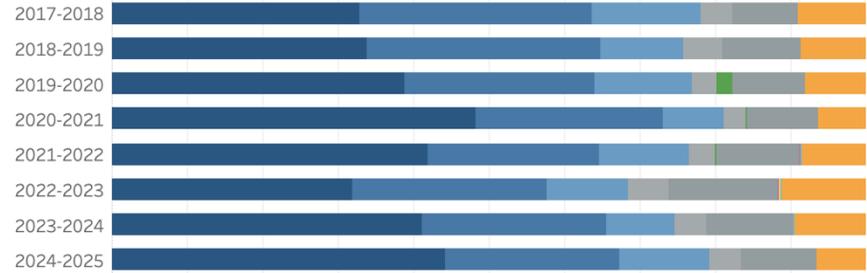
Award Type Academic Year



Click for Fill Rates



Grade Distribution for FTV



Fall Terms

Classroom Teaching FTEF in FTV

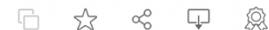
	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Part-time FTEF	1.53	1.87	1.60	2.33	2.67
Full-time FTEF	0.94	1.07	0.53	0.53	0.53
Overload FTEF		0.14	0.34	0.48	0.48
Grand Total	2.48	3.07	2.48	3.34	3.68
FTES	38	35	36	39	42
FTES/FTEF Ratio	15	11	15	12	11
WSCH/FTEF Ratio	461	342	440	351	343
WSCH	1,142	1,050	1,088	1,172	1,262

Click for FTES

View on Tableau Public

Share

Academic Program Review by [AVC IERP](#)



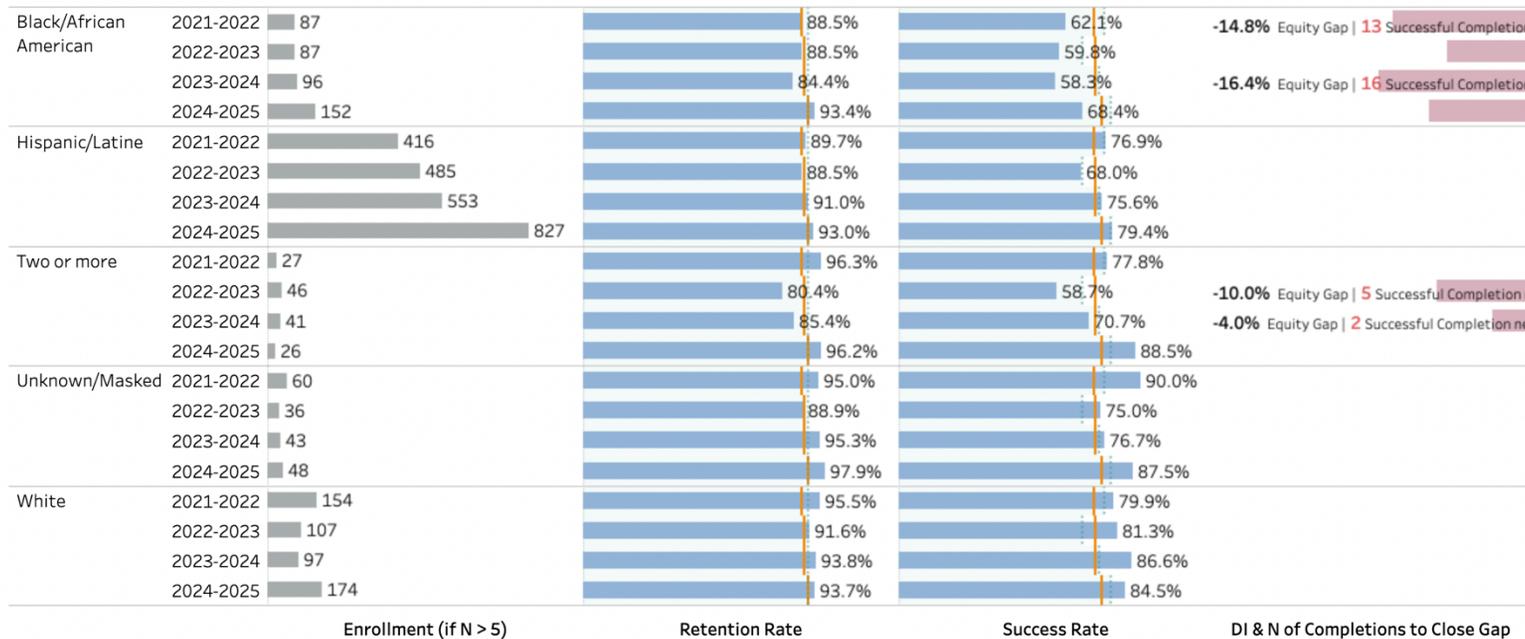
Instructions and Definitions | Enrollment | **Equity** | Institutional Success & Retention

AVC Total Retention and Success are shown in vertical | **FTV Success Rate is Green**

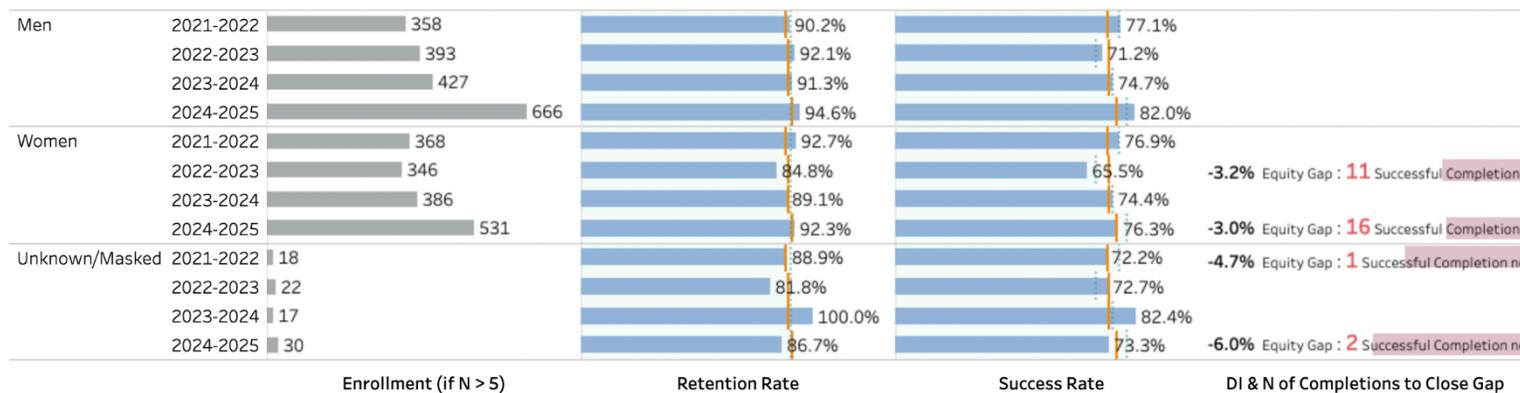
When the success rate for a subgroup is **at least 3 percentage points lower** than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the **PPG methodology**. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.

To estimate the number of additional successful completers needed to close the equity gap, multiply the **subgroup enrollment** by the **size of the DI gap** (i.e., the difference between the average rate and the subgroup rate).

FTV Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)



FTV Enrollment, Retention & Success for by Gender (if greater than 5)



Guiding Questions for Reviewing DI Data:

- What patterns or trends in the DI data suggest inequities among different student groups?
- What factors might be contributing to observed equity gaps in our program (e.g., curriculum design, teaching practices, access to resources, advising, or broader institutional barriers)?
- What specific strategies, practices, or program-level interventions could we implement to reduce or eliminate these gaps?
- How might changes to pedagogy, curriculum, scheduling, student services, or outreach impact disproportionately affected groups?
- What institutional or community resources (e.g., funding, professional development, partnerships, student support services or centers) can we leverage to support equity-focused efforts?



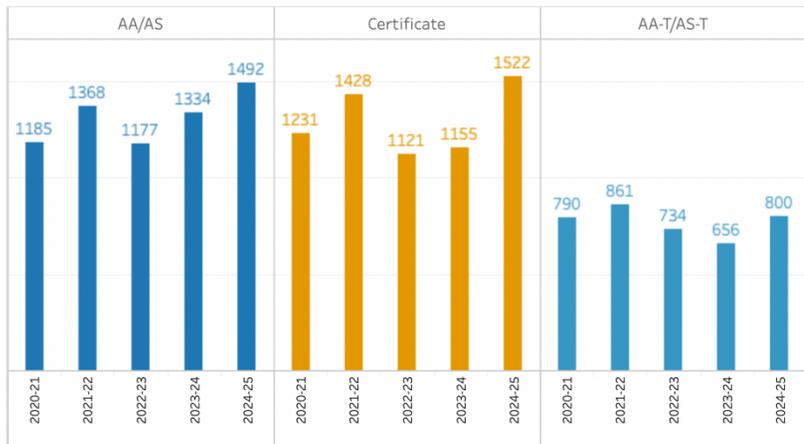
View on Tableau Public

Share



Academic Year (Multiple values) Major (All) Award Type (Multiple values) Race/Ethnicity (All) Gender (All) Foster Youth* (All) Veterans (All)

	2020-21	2021-22	2022-23	2023-24	2024-25
AA-T/AS-T	790	861	734	656	800
AA/AS	1,185	1,368	1,177	1,334	1,492
Certificate	1,231	1,428	1,121	1,155	1,522
BS	16	13	16	21	13
AVC Local Cert.	158	188	212	204	187
Non-Credit Cert.	82	58	38	64	70
Grand Total	3,462	3,916	3,298	3,434	4,084



Major	Major Code	Award Type	2020-21	2021-22	2022-23	2023-24	2024-25
Administrative Med Assist Cert	MAA1	Certificate	15	11	9	6	<5
AS-T Film, TV, Electronic	FTVT	AA-T/AS-T	15	18	16	10	31



Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: Music, AHUM	For Planning Years: 2026-2027
Name of person leading this review: Gary Heaton-Smith	
Names of all participants in this review: Gary Heaton-Smith, Leon Matalon, Tina Herbeck, Peggy Martindale, Vicente Avella, Jesse Davidson, Eduardo Cervantes	
Part 1. Program Overview: Briefly describe how the program contributes to the district mission	
<p>The Music AA-T program at Antelope Valley College contributes to the district's mission by providing students with a comprehensive education in music that prepares them for successful transfer to four-year institutions. The program aligns with the college's commitment to fostering academic excellence, enhancing student success, and promoting lifelong learning by offering a curriculum that includes performance, theory, and history, which equips students with the skills and knowledge necessary to pursue advanced studies and careers in music. Additionally, the program supports the district's goal of serving a diverse student population by offering accessible pathways to higher education and the arts.</p>	
Part 2A: Analyze the program review data (retrieval instructions), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:	
Use the following questions to guide your analysis:	
Overall (Use the <i>Success & Retention</i> and <i>Program Award</i> data to inform your analysis)	
<ul style="list-style-type: none"> • What are the success and retention rates for your discipline? Did they decrease or increase in the last year? • What are the trends for the number of awards granted? Are the number of awards going up or down? 	
Equity (Use the <i>Success & Retention</i> data including S&R by Ethnicity and Gender data to inform your analysis)	
<ul style="list-style-type: none"> • Which ethnic / gender student groups complete their courses at the highest rates? • Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the <i>Strengths and Accomplishments</i> section. 	
Strengths and Accomplishments: <i>(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)</i>	
<p>The Music AA-T program has demonstrated substantial growth and resilience, reflecting both academic quality and strong student engagement. Between 2022–2023 and 2023–2024, course sections increased from 113 to 134 and total enrollments rose from 1,114 to 1,487, with duplicated headcount surpassing 1,500 in 2024–2025. The program's success rate improved to 74.5% and retention reached 90.3%, both marking steady gains from the previous year (71.6% and 85.6%, respectively). Degree completions also rebounded—rising from four awards in 2023–2024 to eleven in 2024–2025—signaling progress in student persistence and completion. These outcomes highlight the effectiveness of recent strategies, including expanded course offerings, increased online learning options, stronger outreach to local high schools, and enhanced ensemble and applied music opportunities. Post-pandemic recovery has been robust, with data showing renewed student confidence and growth across all modalities. Overall, the program's sustained increase in enrollment, retention, and completion underscores its commitment to providing a high-quality, inclusive, and industry-responsive music education that continues to serve as a cornerstone of the college's Performing Arts mission.</p>	
Opportunities and Challenges: <i>(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)</i>	
<p>The Music program continues to make strong progress in growth and student engagement, but several opportunities and challenges remain in supporting equitable student success. While success and retention rates improved to 74.5% and 90.3% in 2024–2025, they remain slightly below district averages. The most significant equity gaps persist among Black/African American students, whose prior success and retention rates were well below the college</p>	

norm. Women and students of unknown or masked ethnicity have also shown slightly lower outcomes. To address these challenges, the program should strengthen advising and degree tracking, expand embedded tutoring and mentoring, and integrate more diverse and career-focused content. Building a centralized Concert Hour course connected to campus resources, improving practice room access, and offering district-supported instruments and repairs will further reduce barriers. Continued focus on inclusion and student support will help close equity gaps while sustaining progress in enrollment, retention, and completion.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

The Music program aspires to be recognized as a leading transfer pathway and creative hub for students pursuing advanced study and professional careers in music and the arts. Building on recent gains in success (74.5%), retention (90.3%), and degree completions (rising from 4 to 11 in the past year), the program aims to establish a reputation for excellence in musicianship, performance, and academic rigor. The desired future includes consistent annual growth in degree awards, equitable outcomes across all student groups, and a vibrant culture of performance and collaboration that connects students to real-world opportunities. Through expanded community partnerships, culturally responsive instruction, and innovative curriculum design, the program seeks to prepare graduates who are confident performers, creative thinkers, and active contributors to the region's cultural and artistic landscape.

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data

N/A

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans	Progress Made
<i>Strengthen communication with students who miss classes or assignments and promote the use of embedded tutors and online resources.</i>	<i>Department-coordinate progress is not made, but individual faculty have implanted procedures with success.</i>
<i>Continue utilizing effective learning tools, such as research-based quizzes, critical essays, and discussion boards, while incorporating instructional videos, self-performance reviews, and university-level rubrics to prepare students for advanced academic and professional challenges.</i>	<i>No progress. This is addressed in the most current CIP</i>
<i>Enhance the structure of performance classes by implementing uniform assessment systems, creating clear performance benchmarks, and establishing a more rigorous audition process. Provide targeted support for music theory analysis and develop resources to help students practice effectively outside of class, addressing the decline in music literacy and skill disparities.</i>	<i>Implemented, but need data. The Music AA-T program was restructured to control co-requisites to ensure students are in their correct ensembles. A formal audition and jury (by balanced committee) has been implemented with success.</i>
<i>Develop instrument library to increase instrumental music access.</i>	<i>Resources were put towards repairing/refurbishing the existing library. However, the string library now needs repair.</i>
<i>Build ZTC theory text.</i>	<i>Exists in 251A with some success. However, more commercial/world examples are needed.</i>
<i>Increase data reporting</i>	<i>There is a campus-wide initiative to increase data reporting, starting with moving to new software that supports intervention.</i>
<i>Address the lack of industry/career awareness by integrating career-focused content into the curriculum, including online learning. Improve online student participation and engagement by utilizing more interactive and effective tools, and consider transitioning key evaluations, like listening quizzes, to in-person settings where feasible to ensure accurate assessment of student understanding.</i>	<i>The changes to performance procedures (see above) are a step in the right direction. New programs are active this year, but data is not yet available.</i>

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
<i>Increase number of degrees to 10 annually</i>	<i>Done! But sustainability is in question.</i>
<i>Imbed accessible and culturally responsive support services to address unique challenges faced by different groups</i>	<i>- Build centralized Concert Hour class that requires all MUS and MUSC enroll: progress but it is not being maximized.</i>

	<p><i>-Review Theory and Musicianship curriculum. Aim for 50% Western Art examples, 40% popular examples, and 10% world examples: progress in certain areas, but requires full department support.</i></p> <p><i>-Commit to programming non-traditional works or works from underrepresented composers in three major ensembles. Progress in Symphonic Band (e.g. two commissions by women composers).</i></p> <p><i>-Invite support services from the district to Concert Hour course. Include deliverables that require students engage with these services: complete, but no progress was made.</i></p> <p><i>-Build a MUS/MUSC auxiliary budget that permits guest lecturers and workshops from professionals who represent our diverse student population: no change</i></p> <p><i>-Hire additional faculty (especially full-time), to allow a better student-to-faculty ratio: no change</i></p> <p><i>-Offer district instruments and district-paid repairs to eliminate barriers: done with success.</i></p> <p><i>-Challenge the practice room accessibility protocol to allow more equitable access to practice facilities. Easy solution: faculty stipends for time. Difficult solution: classified staff/campus security. No change</i></p>

Part 3: Based on Part 2 above, please list program/area goals:								
Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 4. Career and Specialized Knowledge				Goal #2 Equity: Improve the college culture by becoming a more caring,	Invest in onboarding protocols that get all students in core classes enrolled in the correct	-Mandated advising or education plan submission as part of intake.	-Students completing degrees within 2-years (resulting in additional degrees being awarded)

					welcoming, accessible, and inclusive campus.	<i>classes by Week 2 of the semester.</i>	<p><i>-Enrollment and Special Admit workshops</i></p> <p><i>-Analyze schedule for roadblocks, overlapping classes, and mismanaged requisites.</i></p> <p><i>-Recruitment event in which we perform for and enroll students at the same event.</i></p> <p><i>-Website with department-approved form for enrollment</i></p> <p><i>-Simplify document for distribution</i></p> <p><i>-Increase person-to-person advising</i></p>	
#2	Choose ILO				Choose an item.			
#3	Choose ILO				Choose an item.			
#4	Choose ILO				Choose an item.			

Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)						
Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Faculty	New faculty	#1	Repeat	\$100,000	Recurring	Gary Heaton-Smith
Supplies	Instruments	#1	Repeat	\$100,000	One-time	Gary Heaton-Smith
Other	Practice room accessibility	#1	New	\$5,000	Recurring	Gary Heaton-Smith
Other	Repairs	#1	Repeat	\$5,000	Recurring	Gary Heaton-Smith
Physical/Facilities	FA3 Refresh	#1	Repeat	\$250,000	One-time	Gary Heaton-Smith
Other	Special Event Funding	#1	New	\$25,000	Recurring	Gary Heaton-Smith

Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).

Required:

- Enrollment tab
- Equity tab

Arts & Humanities Division Program Reviews

Instructions and Definitions	Enrollment	Equity	Institutional Success & Retention
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MUS: Enrollments, # of Sections, Retention and Success

Year	# of Sections	Enrollment (Dupl.)	Headcount (Undupl.)	Retention Rate	Success Rate
2021-2022	137	1,220	882	85.9%	72.6%
2022-2023	113	1,142	803	89.1%	75.7%
2023-2024	134	1,287	873	85.6%	71.6%
2024-2025	126	1,512	1,144	90.3%	74.5%

MUS: Enrollments, Number of Sections, Retention and Success by Modality

Year	Modality	# of Sections	Enrollment (Dupl.)	Headcount (Undupl.)	Retention Rate	Success Rate
2021-2022	In-Person	116	702	429	89.2%	79.1%
	Online	21	518	483	81.5%	63.9%
2022-2023	In-Person	97	704	431	91.1%	82.0%
	Online	16	438	409	85.8%	65.8%
2023-2024	In-Person	118	804	459	86.4%	75.0%
	Online	16	483	450	84.3%	65.8%
2024-2025	In-Person	101	738	430	89.2%	76.2%
	Online	25	774	746	91.5%	72.9%

Program Awards: AA-T Music & Music AA

Award Type	Academic Year	Count
AA-T/AS-T	2021-2022	9
	2022-2023	5
	2023-2024	4
	2024-2025	11



Grade Distribution for MUS



Year	A	B	C	F	W
2021-2022	48%	15%	10%	10%	14%
2022-2023	47%	17%	12%	11%	11%
2023-2024	47%	14%	10%	11%	14%
2024-2025	51%	17%	7%	14%	10%

Classroom Teaching FTEF in MUS

	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Part-time FTEF	4.93	5.17	3.47	4.97	5.30
Full-time FTEF	0.93	1.13	1.03	0.87	1.03
Overload FTEF	0.07	0.60	0.47	0.47	0.60
Null					
Grand Total	5.93	6.90	4.97	6.30	6.93
FTES	52	57	48	61	61
FTES/FTEF Ratio	9	8	10	10	9
WSCH/FTEF Ratio	261	246	293	291	263
WSCH	1,549	1,700	1,453	1,838	1,824



Click for Fill Rates

Click for FTES



Instructions and Definitions	Enrollment	Equity	Institutional Success & Retention
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AVC Total Retention and Success are shown in vertical | MUS Success Rate is Green |

When the success rate for a subgroup is at least 3 percentage points lower than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the PPG methodology. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.

To estimate the number of additional successful completers needed to close the equity gap, multiply the subgroup enrollment by the size of the DI gap (i.e., the difference between the average rate and the subgroup rate).

MUS Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)

Race/Ethnicity	Year	Enrollment (if N > 5)	Retention Rate	Success Rate	DI & N of Completions to Close Gap
Black/African American	2021-2022	145	80.7%	57.2%	-15.4% Equity Gap 22 Successful Completions
	2022-2023	141	79.4%	56.0%	
	2023-2024	157	77.1%	50.3%	-21.2% Equity Gap 33 Successful Completions
	2024-2025	221	83.3%	57.9%	
Hispanic/Latine	2021-2022	686	86.9%	73.2%	
	2022-2023	675	91.1%	77.3%	
	2023-2024	756	86.5%	71.7%	
	2024-2025	929	90.5%	76.6%	
Two or more	2021-2022	76	77.6%	57.9%	-14.7% Equity Gap 11 Successful Completions
	2022-2023	35	82.9%	71.4%	-4.3% Equity Gap 2 Successful Completions
	2023-2024	65	87.7%	75.4%	
	2024-2025	79	94.9%	84.8%	
Unknown/Masked	2021-2022	80	92.5%	86.3%	
	2022-2023	97	90.7%	85.6%	
	2023-2024	86	84.9%	84.9%	
	2024-2025	70	91.4%	88.6%	
White	2021-2022	233	86.7%	80.7%	
	2022-2023	194	89.2%	80.4%	
	2023-2024	223	88.3%	79.8%	
	2024-2025	213	94.8%	73.7%	

MUS Enrollment, Retention & Success for by Gender (if greater than 5)

Gender	Year	Enrollment (if N > 5)	Retention Rate	Success Rate	DI & N of Completions to Close Gap
Men	2021-2022	610	87.0%	70.7%	
	2022-2023	622	88.9%	73.6%	
	2023-2024	697	86.9%	73.3%	
	2024-2025	761	90.4%	72.8%	
Women	2021-2022	592	84.8%	74.3%	
	2022-2023	509	89.2%	78.2%	
	2023-2024	567	84.0%	69.3%	
	2024-2025	689	90.3%	76.2%	
Unknown/Masked	2021-2022	18	83.3%	83.3%	
	2022-2023	11	90.9%	81.8%	
	2023-2024	23	87.0%	73.9%	
	2024-2025	62	90.3%	75.8%	

Guiding Questions for Reviewing DI Data:

- What patterns or trends in the DI data suggest inequities among different student groups?
- What factors might be contributing to observed equity gaps in our program (e.g., curriculum design, teaching practices, access to resources, advising, or broader institutional barriers)?
- What specific strategies, practices, or program-level interventions could we implement to reduce or eliminate these gaps?
- How might changes to pedagogy, curriculum, scheduling, student services, or outreach impact disproportionately affected groups?
- What institutional or community resources (e.g., funding, professional development, partnerships, student support services or centers) can we leverage to support equity-focused efforts?



Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: Commercial Music, AHUM	For Planning Years: 2026-2027
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Name of person leading this review: Gary Heaton-Smith

Names of all participants in this review: Gary Heaton-Smith, Leon Matalon, Tina Herbeck, Peggy Martindale, Vicente Avella, Jesse Davidson, Eduardo Cervantes

Part 1. Program Overview: Briefly describe how the program contributes to the district [mission](#)

The Commercial Music AA, Level I Commercial Music Certificate, and Level II Commercial Music Certificate programs at Antelope Valley College contribute to the district's mission by providing students with practical, industry-relevant skills that prepare them for immediate employment in the music industry or further education. These programs align with the college's commitment to workforce development by offering specialized training in areas such as music production, audio engineering, popular performance, songwriting, and music business, which meet the demands of the evolving commercial music field. By fostering technical proficiency and creativity, these programs support the district's goal of promoting student success and lifelong learning, while also contributing to the economic vitality of the community by preparing a skilled workforce.

Part 2A: Analyze the [program review data \(retrieval instructions\)](#), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:

Use the following questions to guide your analysis:

- Overall (Use the *Success & Retention* and *Program Award* data to inform your analysis)
- What are the success and retention rates for your discipline? Did they decrease or increase in the last year?
 - What are the trends for the number of awards granted? Are the number of awards going up or down?
- Equity (Use the *Success & Retention* data including S&R by Ethnicity and Gender data to inform your analysis)
- Which ethnic / gender student groups complete their courses at the highest rates?
 - Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the *Strengths and Accomplishments* section.

Strengths and Accomplishments: (Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)

The Commercial Music program has demonstrated clear growth and resilience, supported by rising enrollment, retention, and success rates. Between 2023–2024 and 2024–2025, sections increased from 77 to 83, with duplicated enrollments rising from 1,447 to 1,805 and unduplicated headcount from 1,170 to 1,525. Success improved to 80.5%, and retention climbed to 92.4%, both up from the previous year. This upward trend reflects the program’s ongoing commitment to aligning its curriculum with industry standards in music production, performance, business, and technology. Hands-on learning through recording, live sound, and songwriting courses continues to prepare students for real-world applications, while outreach partnerships with local high schools and community programs have expanded the pipeline of incoming students. Faculty have maintained momentum through course updates, new program proposals, and advisory committee engagement that keeps the curriculum relevant to the evolving commercial music industry.

Opportunities and Challenges: (Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)

Although overall success (80.5%) and retention (92.4%) have both improved, the Commercial Music program continues to face challenges in converting strong enrollments into degree and certificate completions. The low number of awards—4 AA degrees and 8 certificates in 2024–2025—suggests that students are engaging with coursework but not always progressing to completion. This may reflect limited awareness of academic pathways, inconsistent advising, or competing work and life responsibilities typical among CTE learners. Equity data also indicate that Black/African American students (87.9% retention, 66.8% success) and students of unknown or masked gender (82.5% retention) fall below the top-performing groups, highlighting the need for more targeted and culturally responsive

support. Strengthening degree tracking, embedded tutoring, career mentoring, and early interventions will be essential. Expanding access to industry-standard equipment, dedicated rehearsal and production spaces, and clearer curriculum sequencing will help sustain growth and ensure all students reach completion.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

The Commercial Music program aspires to be recognized as a regional center for creative innovation and professional readiness in contemporary music production, performance, and technology. Building on recent increases in success and retention, the program envisions a future with consistent annual growth in awards, stronger transfer and employment outcomes, and a student body that reflects the diversity of the industry it serves. The desired future includes modernized studio facilities, integrated live sound and production labs, and deeper partnerships with local and national industry leaders to provide students with real-world experiences. Ultimately, the program aims to be known for producing technically skilled, artistically original, and industry-ready graduates equipped to thrive in the evolving commercial music landscape.

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data N/A

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

-Deploy new programs that focus on industry-standard training and depth, as well as music/technology literacy and fluency.

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>**TOP Code(s):**

100500 Commercial Music

Geography: Los Angeles County

Includes: Los Angeles County

Annual Job Openings by Occupation

SOC Code	Occupation Title (Linked to "Occupation Profile")	2022 Employment	Annual Job Openings (1)
251121	Art, Drama, and Music Teachers, Postsecondary	4,330	3,820
274011	Audio and Video Equipment Technicians	5,410	5,250
272041	Music Directors and Composers	1,550	1,750
274014	Sound Engineering Technicians	5,410	4,490
	Total	16,700	15,310

Part 2C: Review and comment on progress toward past Course Improvement PlansList your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans	Progress Made
<i>Cohort-style scheduling</i>	<i>An analysis for Spring 2026 showed some roadblocks, although it does not put students in a true cohort. These roadblocks are being eliminated.</i>
<i>Technology upgrades</i>	<i>No in-class improvement. However, we are building a recording studio to support the production students.</i>

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
<p><i>-Strengthen the connection between the Commercial Music program and career opportunities</i></p>	<p><i>-Connect MUSC 199 program with industry partners and install 199 as a mandate in the curriculum: 199 has been incredibly successful.</i></p> <p><i>-Develop clearer curriculum pathways that encourage subject depth: done. No data available.</i></p> <p><i>-Build a MUS/MUSC auxiliary budget that can be used to hire guest speakers and workshop professionals on industry-specific careers and/or hiring: no progress.</i></p> <p><i>-Refresh MUSC technology by building a recording studio, refreshing live sound components, and updating the production studio: in progress.</i></p>

Part 3: Based on Part 2 above, please list program/area goals:

Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 4. Career and Specialized Knowledge				Goal #2 Equity: Improve the college culture by becoming a more caring, welcoming, accessible, and inclusive campus.	<i>Invest in onboarding protocols that get all students in core classes enrolled in the correct classes by Week 2 of the semester</i>	<p><i>-Mandated advising or education plan submission as part of intake.</i></p> <p><i>-Enrollment and Special Admit workshops</i></p> <p><i>-Analyze schedule for roadblocks, overlapping</i></p>	-Students completing degrees within 2-years or certs within appropriate time frame 2-3 semesters (resulting in additional degrees being awarded)

						<p><i>classes, and mismanaged prerequisites.</i></p> <p><i>-Recruitment event in which we perform for and enroll students at the same event.</i></p> <p><i>-Website with department-approved form for enrollment</i></p> <p><i>-Simplify document for distribution</i></p> <p><i>-Increase person-to-person advising</i></p>	
#2	Choose ILO				Choose an item.		
#3	Choose ILO				Choose an item.		
#4	Choose ILO				Choose an item.		

Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)

Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Faculty	New faculty	#2	Repeat	\$100,000	Recurring	Gary Heaton-Smith
Supplies	Instruments	#2	Repeat	\$100,000	One-time	Gary Heaton-Smith
Other	Practice room accessibility	#2	New	\$5,000	Recurring	Gary Heaton-Smith
Other	Repairs	#2	Repeat	\$5,000	Recurring	Gary Heaton-Smith
Physical/Facilities	FA3 Refresh	#4	Repeat	\$250,000	One-time	Gary Heaton-Smith
Other	Special Event Funding	#4	New	\$25,000	Recurring	Gary Heaton-Smith
Other	Tech Refresh	#1	New	\$250,000	One-time	Gary Heaton-Smith

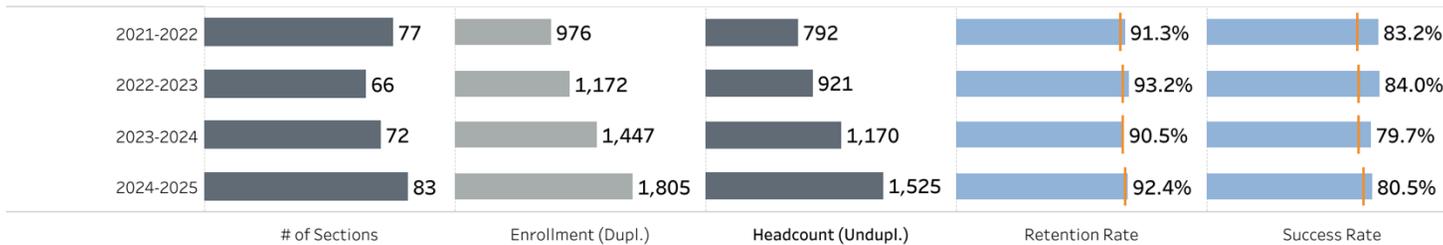
Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).

- Required:
- Enrollment tab
 - Equity tab

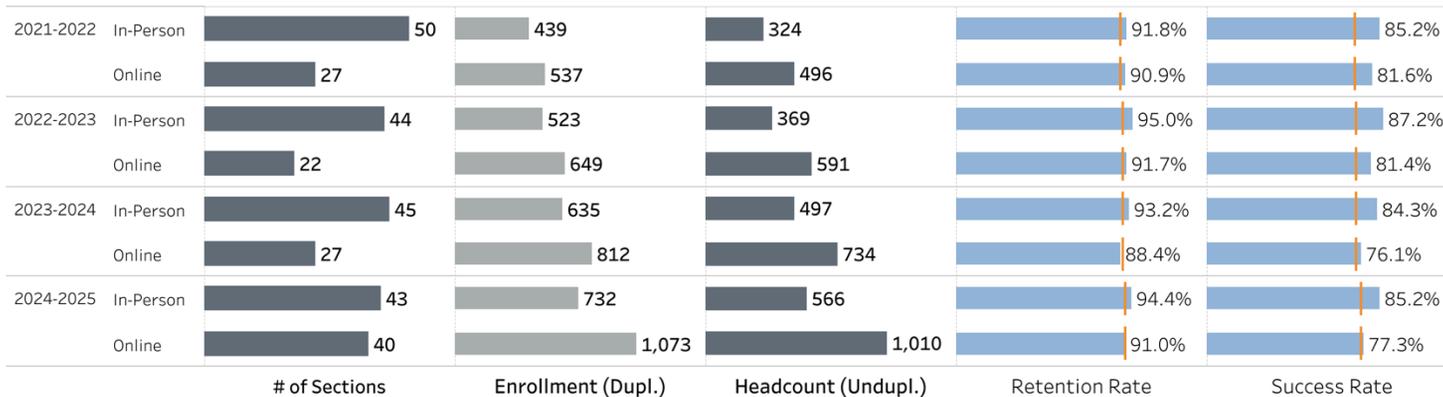
Arts & Humanities Division Program Reviews

Instructions and Definitions	Enrollment	Equity	Institutional Success & Retention
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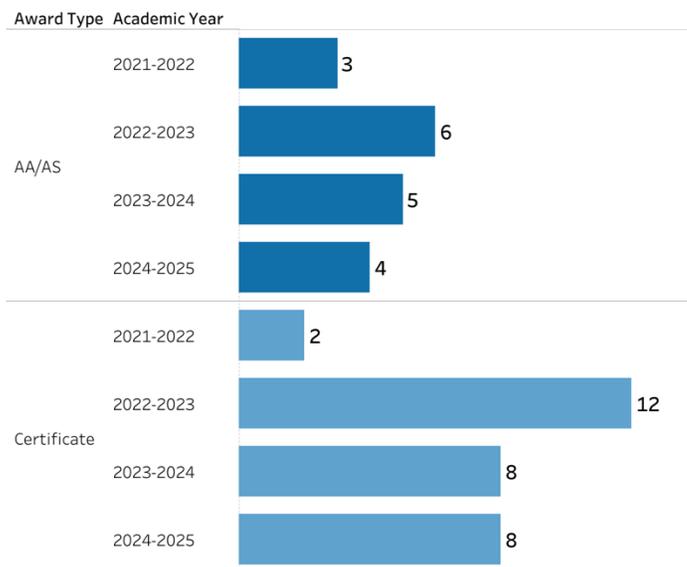
MUSC : Enrollments, # of Sections, Retention and Success



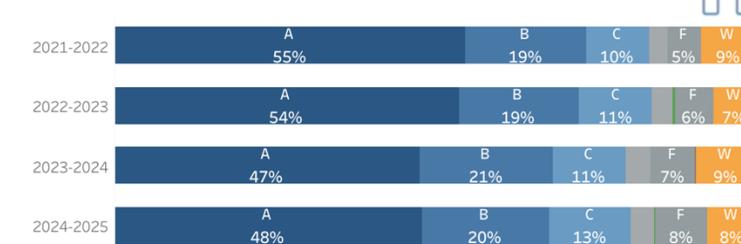
MUSC: Enrollments, Number of Sections, Retention and Success by Modality



Program Awards: Commercial Music, Music-Comm: Level I Cert, Music-Cc Level II Cert



Grade Distribution for MUSC



Classroom Teaching FTEF in MUSC

	Fall Terms				
	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Part-time FTEF	3.46	4.06	3.90	4.76	5.07
Full-time FTEF	0.20	0.17	0.13	0.00	0.00
Overload FTEF		0.95	0.22		0.13
Grand Total	3.66	5.18	4.25	4.76	5.20
FTES	47	51	56	64	69
FTES/FTEF Ratio	13	10	13	13	13
WSCH/FTEF Ratio	387	293	392	400	398
WSCH	1,418	1,517	1,665	1,906	2,070



[Click for Fill Rates](#)

[Click for FTES](#)

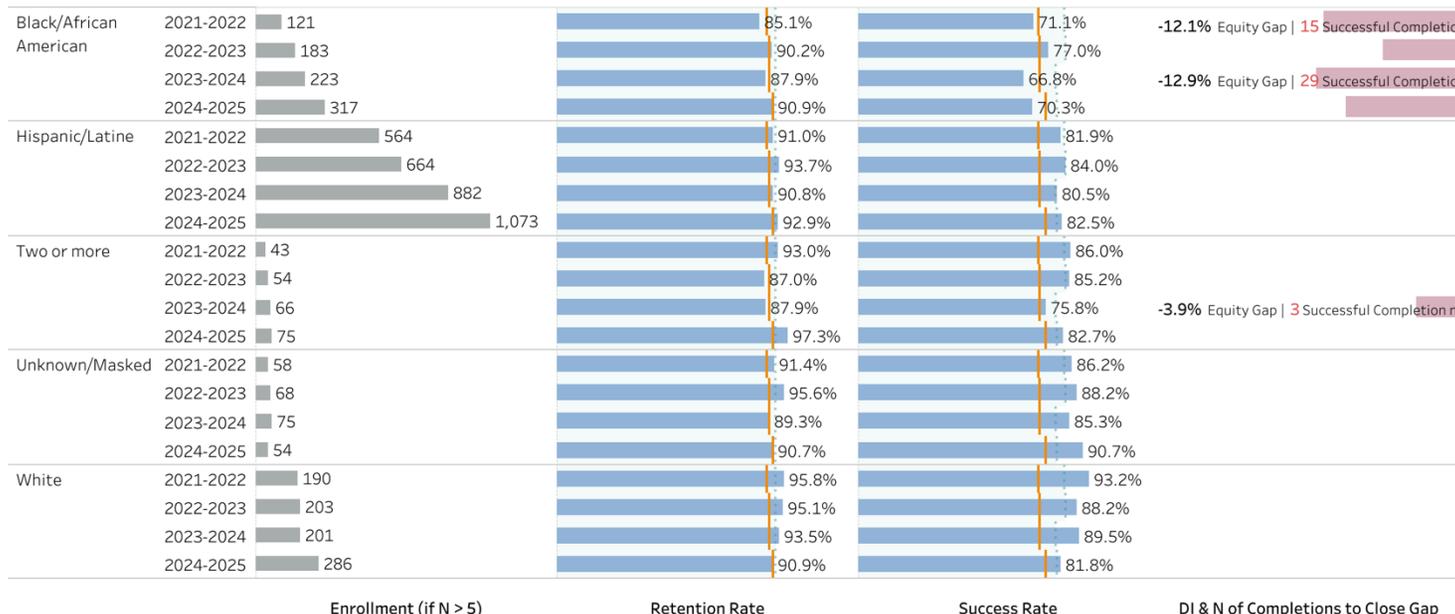


AVC Total Retention and Success are shown in vertical | MUSC Success Rate is Green |

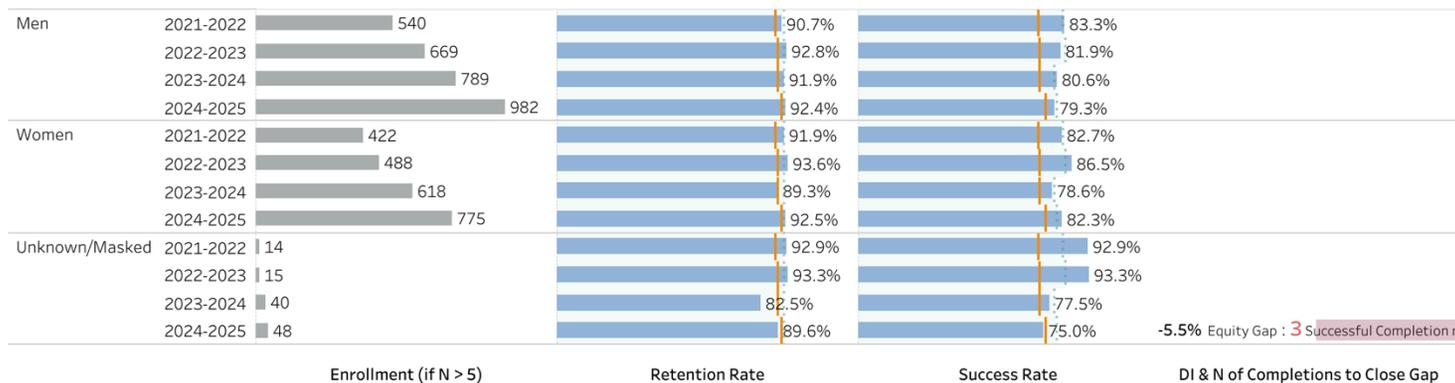
When the success rate for a subgroup is at least 3 percentage points lower than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the PPG methodology. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.

To estimate the number of additional successful completers needed to close the equity gap, multiply the subgroup enrollment by the size of the DI gap (i.e., the difference between the average rate and the subgroup rate).

MUSC Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)



MUSC Enrollment, Retention & Success for by Gender (if greater than 5)



Guiding Questions for Reviewing DI Data:

- What patterns or trends in the DI data suggest inequities among different student groups?
- What factors might be contributing to observed equity gaps in our program (e.g., curriculum design, teaching practices, access to resources, advising, or broader institutional barriers)?
- What specific strategies, practices, or program-level interventions could we implement to reduce or eliminate these gaps?
- How might changes to pedagogy, curriculum, scheduling, student services, or outreach impact disproportionately affected groups?
- What institutional or community resources (e.g., funding, professional development, partnerships, student support services or centers) can we leverage to support equity-focused efforts?



Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: Arts & Humanities, Photography/Commercial Photography	For Planning Years: 2026-2027
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Name of person leading this review: Elizabeth Preger

Names of all participants in this review:

Part 1. Program Overview: Briefly describe how the program contributes to the district [mission](#)

(How does your program/area help the college meet its mission?)

The Commercial Photography/Photography Department supports Antelope Valley College’s mission by providing a comprehensive, career-focused education that bridges fine art and commercial practices. The program delivers hands-on, industry-relevant training that prepares students for transfer to four-year institutions, entry into creative professions, or personal and professional advancement.

Through a curriculum that combines traditional darkroom methods with contemporary digital workflows, students gain both technical proficiency and creative problem-solving skills. Course offerings are structured to support diverse academic and professional goals, including the Commercial Photography Certificate and the Associate of Arts in Commercial Photography. By integrating artistic exploration with real-world application, the program effectively prepares students for the demands of today’s visual industries while fostering the adaptability and creativity essential for lifelong learning and career growth.

Part 2A: Analyze the [program review data \(retrieval instructions\)](#), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:

Use the following questions to guide your analysis:

Overall (Use the *Success & Retention* and *Program Award* data to inform your analysis)

- What are the success and retention rates for your discipline? Did they decrease or increase in the last year?
- What are the trends for the number of awards granted? Are the number of awards going up or down?

Equity (Use the *Success & Retention* data including S&R by Ethnicity and Gender data to inform your analysis)

- Which ethnic / gender student groups complete their courses at the highest rates?
- Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the *Strengths and Accomplishments* section.

Strengths and Accomplishments: (Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)

Consider the following questions:

- What does your program/area do well, including capabilities and greatest accomplishments?
- What are the practices that were implemented to increase success and retention rates or program awards?

Between 2021 and 2025, enrollment trends in both PHOT and PHTC courses demonstrate steady participation with moderate fluctuations. PHTC enrollment increased from 136 in 2021–2022 to 267 in 2024–2025, while maintaining an average success rate between 74% and 79% and a retention rate of 88% in 2024-25. PHOT enrollment ranged between 189 and 242 students over the same period; however, enrollment dipped to 190 in 2024-25. The success rates in PHOT improved

by 14.6% in the past year, and retention rose to 96%. Award data indicates consistent productivity, with both degree and certificate completions steady. However, there was a drop in completions in 2024-25 that should be monitored. We went from awarding 11 AA degrees to 9, and from awarding 13 certificates to 11. The most recent numbers are still higher than 2021-22. We have a thriving photo club showing that student excitement and engagement are high, which should help increase awards.

These metrics suggest a resilient and growing program with strong student engagement and completion rates aligned with district goals for student success and workforce readiness. Expanding equipment inventory and offering more courses would help grow the program.

Equity Analysis:

From 2021 to 2025, equity data revealed persistent disparities in course success rates. Black/African American students in both PHOT and PHTC recorded the largest equity gaps, with a 18.2% gap in PHOT and a 32.4% gap in PHTC. Hispanic/Latine students consistently performed well with a rise in success rates in 2024-25 in both PHOT and PHTC, reflecting steady progress. There is an equity gap in students who identify with two or more Race/Ethnicity markers in PHOT of 11.7%, but not in PHTC. Gender analysis showed the success and retention rates are close between women and men. Men had fallen behind in success rates in PHOT in 2023-24 by 6.6%, however in 2024-25 men's success rates rose to 81.5% just slightly behind women's success rate of 84.5%. In PHTC men's success rates rose in 2024-25 to 80.6% and women's declined slightly to 78.5%.

To address these gaps, the program continues to emphasize equitable access to equipment, inclusive pedagogy, and expanded mentoring resources. We need to work harder to bring up the success rates of African American students.

Strengths and Accomplishments:

Professional Preparation: The program continues to deliver high-quality, hands-on instruction that mirrors industry standards.

State-of-the-Art Equipment and Facilities: Through recent Strong Workforce funding, the program has expanded its digital resources and maintained high-quality studio environments. There are SWP grants in the works to replace the aging computers and purchase new scanners. Both of these improvements would enhance students' classroom experiences.

Professional Partnerships: The program is developing an internship in collaboration with the PAT which will hopefully be live in Fall of 2026.

Opportunities and Challenges: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area need to do better to support/improve student success?
- What actions can be taken to help close equity gaps?

Equipment Limitations and Section Growth: Program growth is currently constrained by the availability of both digital and 35mm film cameras. Increasing our camera inventory would allow us to offer more classes.

Equity Gaps in Success Rates: Persistent disparities among student groups indicate the need for enhanced academic support, mentoring, and equipment accessibility.

Ongoing Maintenance Needs: Maintaining up-to-date equipment and ensuring consistent access through lab hours and checkout procedures remain key priorities. We also need to repair equipment that has been damaged or failed.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area want to be known for?
- What is a desired future?

The Photography/Commercial Photography Program aims to be recognized as a regional leader in comprehensive photography education, expand experiential learning through internships and exhibitions, increase enrollment through outreach, and achieve excellence in equity outcomes. We want to be known throughout the area for our excellence in Photography education.

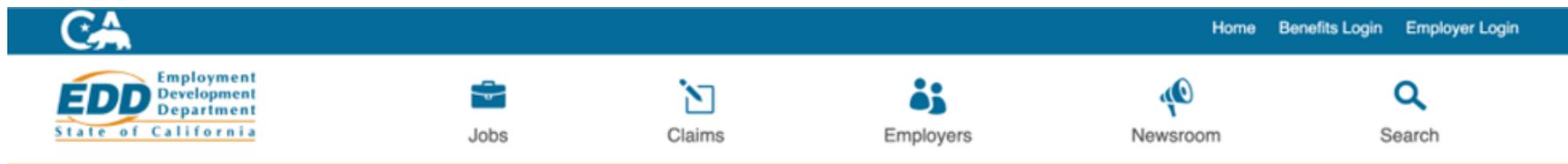
Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data

N/A

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

I was only hired this Fall and don't have access to the most current advisory committee meeting info. These are the past Advisory committee recommendations: they emphasize maintaining current technology, strengthening internship pathways, and aligning with labor market demands for digital imaging and content creation. Regional labor data show steady or growing employment in photography and media production fields.

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>



Projections of Employment by Occupation, 2022 - 2032

Selections:

TOP Code(s):

101100 Photography

Geography: California

Includes: All California Counties

Annual Job Openings by Occupation

SOC Code	Occupation Title (Linked to "Occupation Profile")	2022 Employment	Annual Job Openings (1)
274021	Photographers	25,400	27,010
	Total	25,400	27,010

(1) Total Job Openings are the sum of new jobs from growth plus net replacements. Annual job openings are total job openings divided by the number of years in the projection period.

(2) This occupation has been suppressed due to confidentiality.

Table Generated on 10/29/2025 8:32:50 PM

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past Course Improvement Plans (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans	Progress Made
Expand digital and film camera resources.	Digital imaging and film resources have been partially updated; further camera acquisition remains a top priority.
Address darkroom equipment and maintenance issues.	Progress Made: Darkroom upgrades and staffing improvements were implemented through prior Strong Workforce funding. Camera repairs are still needed.
Enhance student access through extended lab hours and improved staffing.	Progress Made: Darkroom upgrades and staffing improvements were implemented through prior Strong Workforce funding.

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
Increase the number of graduates in the Commercial Photography Program	None made.
Provide student with Internship opportunities for credit	Met with PAT to start a new internship. Needs work in terms of curriculum.
Substantial revisions to all courses in the Commercial Photography/Photograph Program and revised the Degree and Certificate to include the Advisory Committees recommendations	Done by previous faculty prior to my hiring.

Part 3: Based on Part 2 above, please list program/area goals:

Program /Area Goal #	Goal Supports which:				ESP Goal Primarily Supported:	Goal (Student-focused)	Steps to be taken to achieve the goal?	Measure of Success (How would you know you've achieved your goal?)
	ILO	PLO	SLO	OO				
#1	ILO 4. Career and Specialized Knowledge				Goal #6 Success: Boost success rates by prioritizing the student experience.	Increase the number of students earning degrees and certificates.	Expand class offerings, hire more faculty, work with counseling to increase support for students, advertise	Increased number of students earning degrees and certificates.
#2	ILO 4. Career and Specialized Knowledge				Goal #6 Success: Boost success rates by prioritizing the student experience.	Increase student access to equipment by expanding inventory, specifically digital and 35mm	Seek additional Strong Workforce and Perkins funding. Repair any equipment that has issues.	Increased sections and enrollment; improved satisfaction.

						cameras, replacing aging computers, and getting more scanners. The new equipment would support program growth and equitable access.	There are SWP grants submitted to replace our computers and to purchase new scanners.	
#3	ILO 4. Career and Specialized Knowledge				Goal #6 Success: Boost success rates by prioritizing the student experience.	Enhance the student darkroom experience by continuing to improve darkroom equipment inventory, specifically enhancing ability to print medium and large format. Refresh equipment and address any darkroom needs.	Seek funding via Perkins and SWP.	Improved student experience and increased capacity in the darkroom.
#4	ILO 4. Career and Specialized Knowledge				Goal #5 Education: Expansion of offerings and effective course scheduling.	Establish student internship opportunities for credit in collaboration with PAT.	Develop and pilot internship with PAT; formalize agreements.	Internship offered by 2026; student placements recorded.

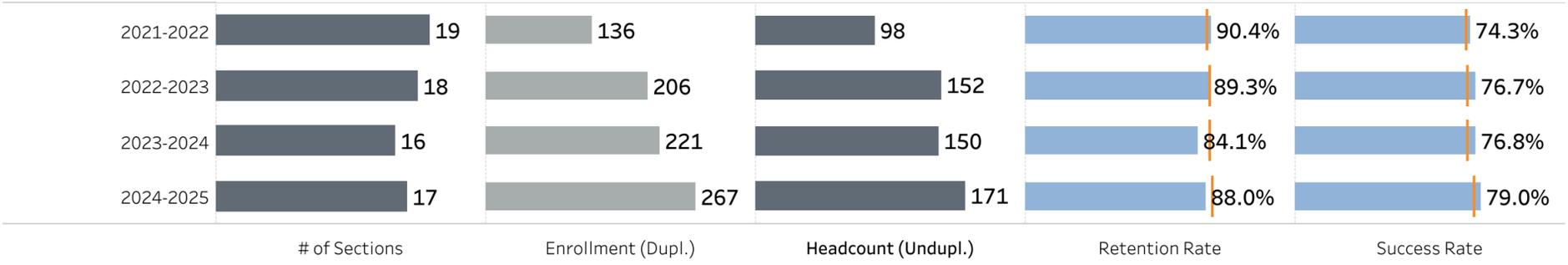
Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)						
Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Technology	Cameras and accessories	Goal #2 & #1	Repeat	50,000	One-time	Elizabeth Preger
Supplies	Chemistry and darkroom equipment	Goal #3	Repeat	5,000-8,000	Recurring	Elizabeth Preger
Other	Repair equipment with issues	Goal #2	New	1,500-4,000	One-time	Elizabeth Preger
Supplies	Advertising on campus	Goal #1	Repeat	1,000-5,000	Recurring	Elizabeth Preger
Choose an item.			Choose an item.		Choose an item.	

Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).
 Required:

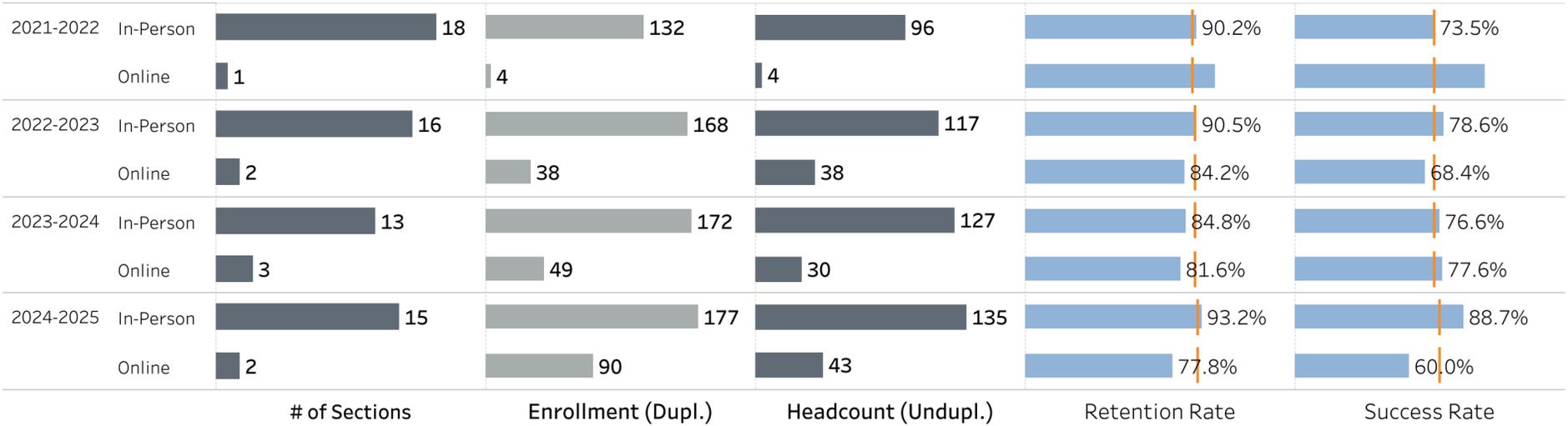
- Enrollment tab
- Equity tab

Instructions and Definitions Enrollment Equity Institutional Success & Retention

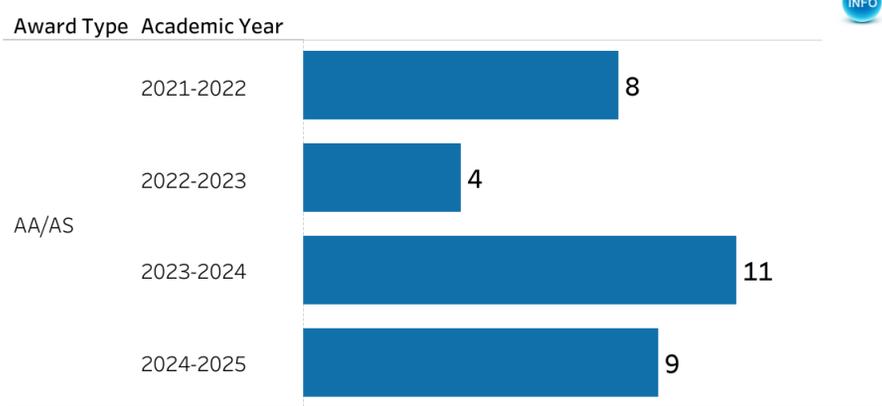
PHTC: Enrollments, # of Sections, Retention and Success



PHTC: Enrollments, Number of Sections, Retention and Success by Modality



Program Awards: Commercial Photography & Commercial Photography (INFO)



Grade Distribution for PHTC



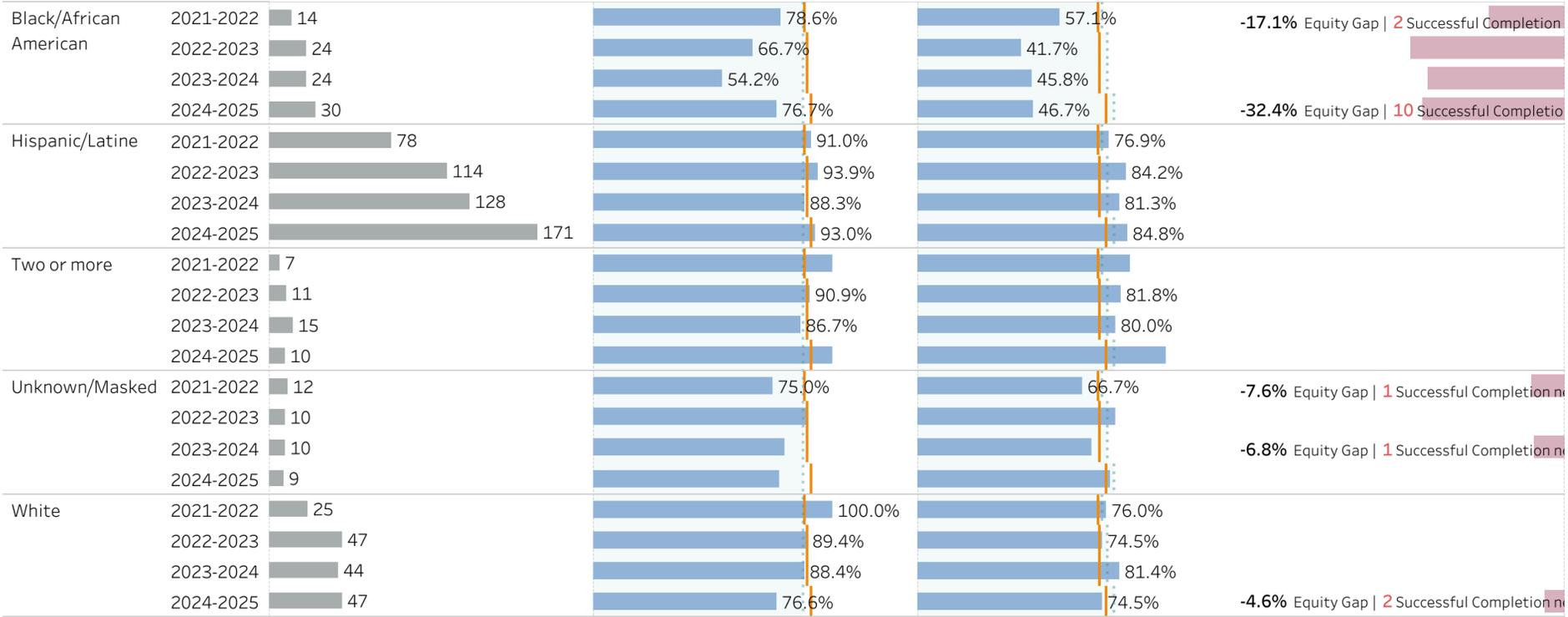
Classroom Teaching FTEF in PHTC



AVC Total Retention and Success are shown in vertical | PHTC Success Rate is Green |

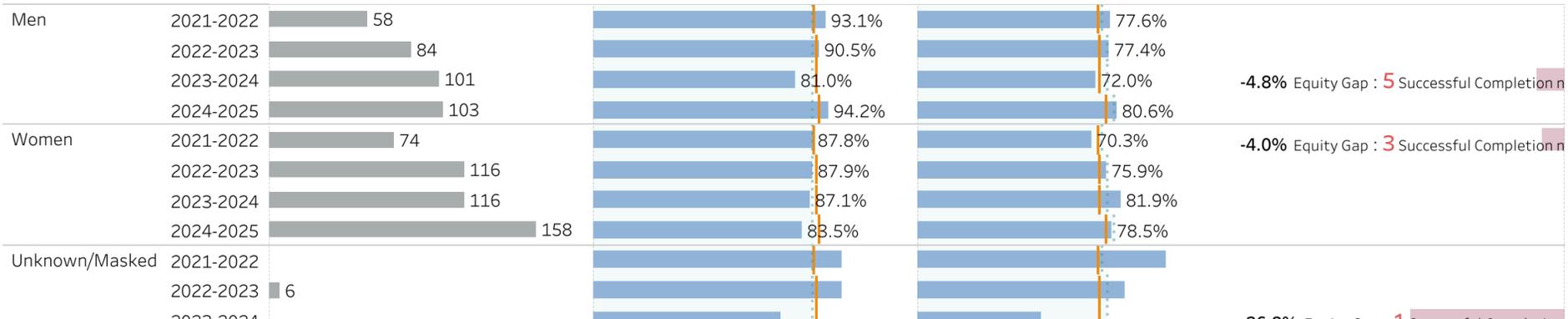
When the success rate for a subgroup is at least 3 percentage points lower than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the PPG methodology. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender. To estimate the number of additional successful completers needed to close the equity gap, multiply the subgroup enrollment by the size of the DI gap (i.e., the difference between the average rate and the subgroup rate).

PHTC Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)



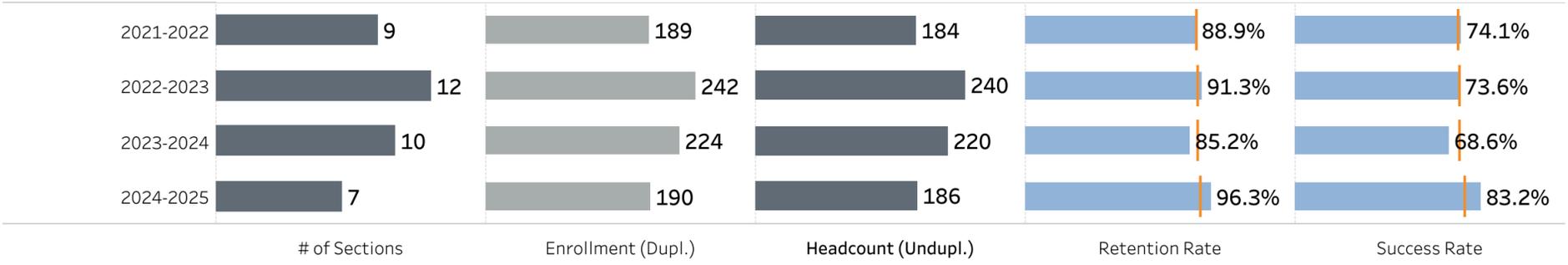
Enrollment (if N > 5) | Retention Rate | Success Rate | DI & N of Completions to Close Gap

PHTC Enrollment, Retention & Success for by Gender (if greater than 5)

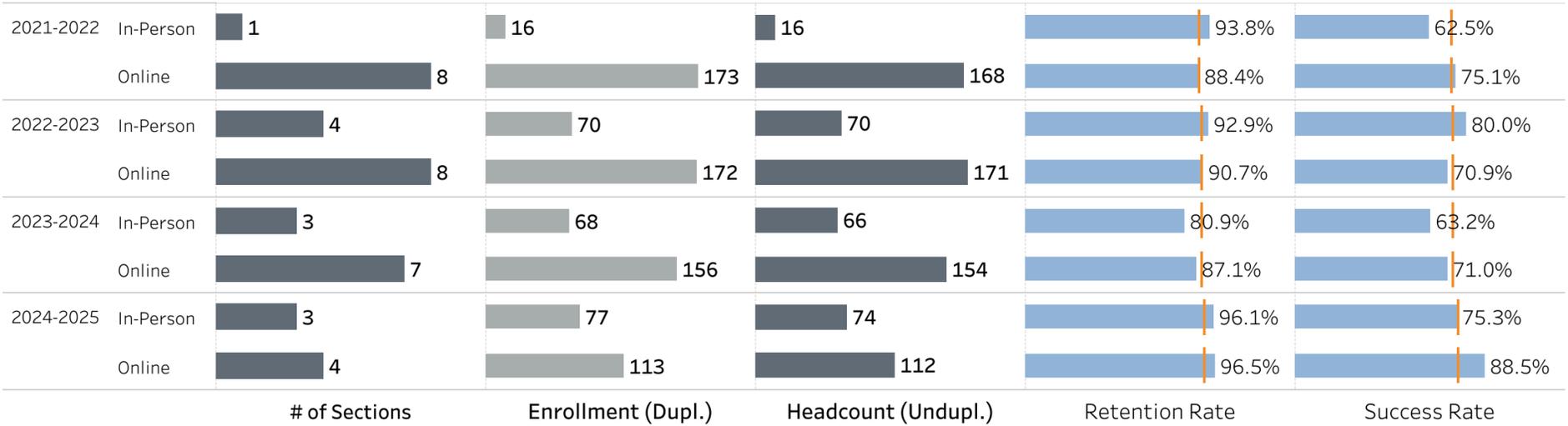


Instructions and Definitions | Enrollment | Equity | Institutional Success & Retention

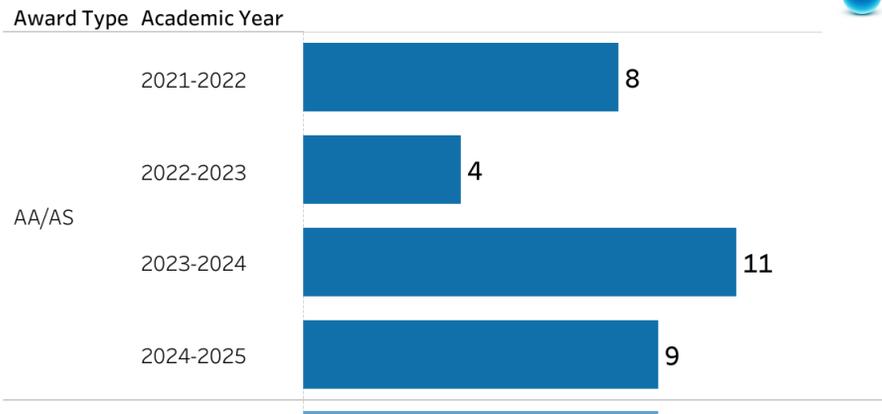
PHOT: Enrollments, # of Sections, Retention and Success



PHOT: Enrollments, Number of Sections, Retention and Success by Modality



Program Awards: Commercial Photography & Commercial Photography (INFO)



Grade Distribution for PHOT



Classroom Teaching FTEF in PHOT

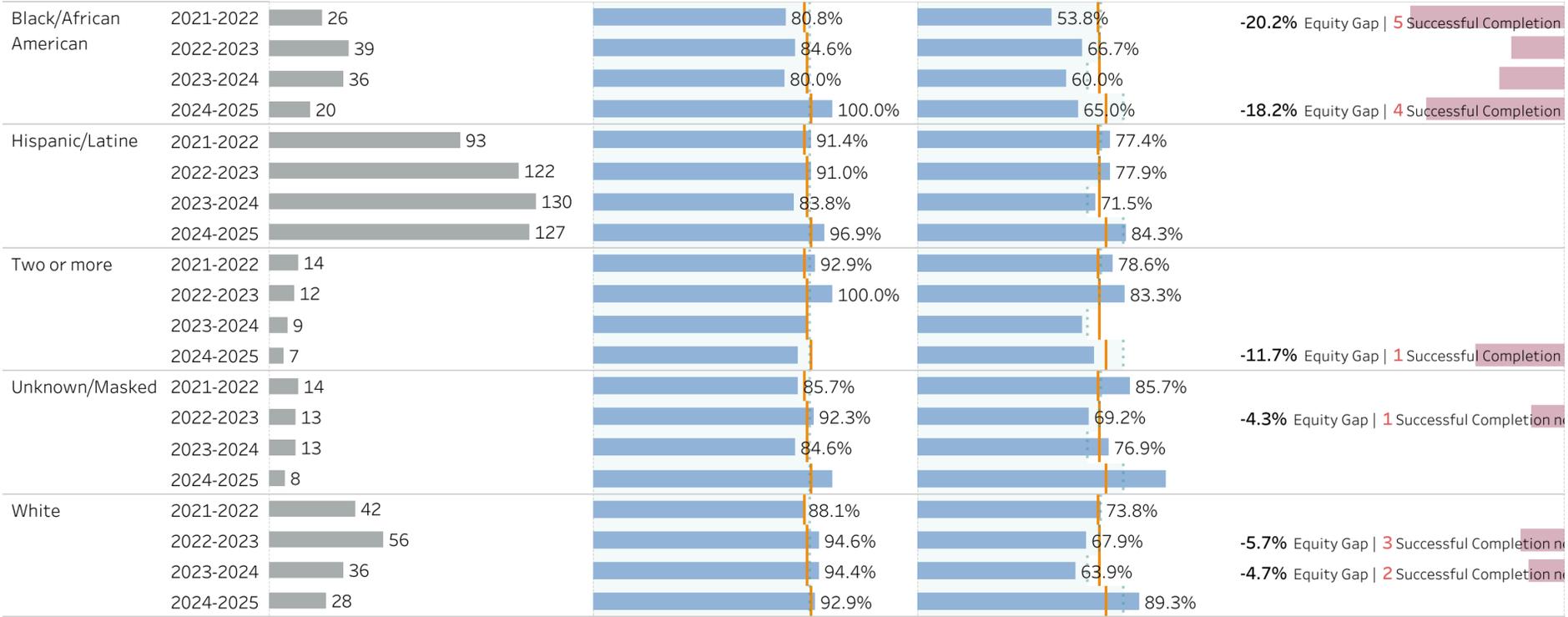


AVC Total Retention and Success are shown in vertical | PHOT Success Rate is Green |

When the success rate for a subgroup is at least 3 percentage points lower than the overall average success rate for the selected subject, that subgroup is considered to be experiencing **Disproportionate Impact (DI)** under the **PPG methodology**. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.

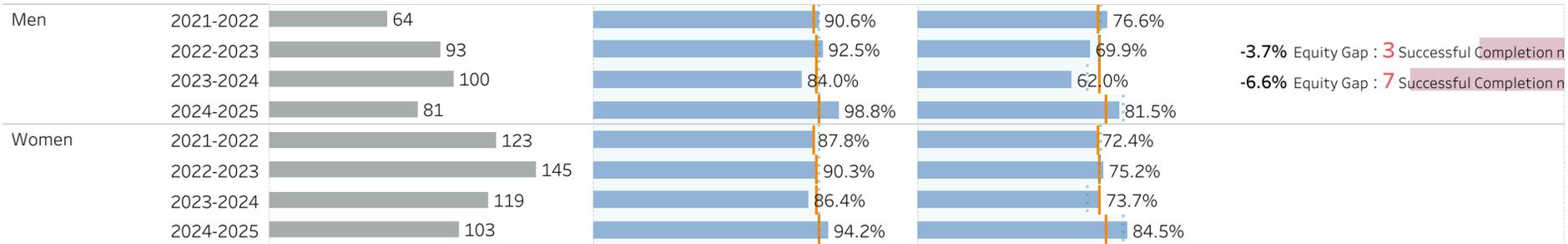
To estimate the number of additional successful completers needed to close the equity gap, multiply the **subgroup enrollment** by the **size of the DI gap** (i.e., the difference between the average rate and the subgroup rate).

PHOT Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)



Enrollment (if N > 5) | Retention Rate | Success Rate | DI & N of Completions to Close Gap

PHOT Enrollment, Retention & Success for by Gender (if greater than 5)





Fall 2025 Program Review Report | Instructional Areas

Division/Area Name: Arts & Humanities/ Theatre Arts	For Planning Years: 2026-2027
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Name of person leading this review: Carla Corona

Names of all participants in this review: Kirk Vichengrad and Jane Macfie
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Part 1. Program Overview: Briefly describe how the program contributes to the district mission

(How does your program/area help the college meet its mission?)

The Theatre Arts Program contributes to Antelope Valley College’s mission by offering a quality, comprehensive education to a diverse population of students. Through the diverse expertise of its faculty, the program provides high-quality instruction, hands-on application, and a pedagogy that integrates creativity, collaboration, and critical inquiry.

The program offers an AA–Transfer Degree in Theatre Arts, equipping students with academic and professional foundations that support career advancement not only in theatre but across a wide range of disciplines. In addition, the new Career Technical Education (CTE) Certificate in Technical Theatre, approved for implementation in Fall 2025, offers students direct pathways into the growing creative sector. Early student interest in this certificate reflects both the community’s demand for industry-aligned training and AVC’s commitment to expanding workforce opportunities.

Theatre Arts fosters a supportive and inclusive environment where students of all backgrounds can discover their voices and talents. Through mentorship, ensemble collaboration, and public performance, students build confidence, discipline, and leadership, gaining the practical and interpersonal skills needed for success in transfer and employment. These outcomes align with AVC’s emphasis on student success, equity, and opportunity.

By presenting live theatrical performances in both the Black Box Theatre and Performing Arts Theatre and cultivating community partnerships that celebrate cultural and social expression and dialogue, the Theatre Arts Program enriches the Antelope Valley region and strengthens the college’s role as a center for creativity, civic engagement, and educational excellence.

Theatre Arts courses also provide essential enrichment to the human experience, empowering students to navigate the world with empathy, imagination, and self-awareness as lifelong learners. By cultivating both artistry and employable skills within the creative economy, the program promotes financial stability, innovation, and the transformative power of storytelling in our community.

Part 2A: Analyze the [program review data \(retrieval instructions\)](#), including equity data and any internal/external environmental scan information (e.g., surveys, interviews, focus groups, advisory groups, licensure exam scores, & job placement) to identify the program Strengths, Opportunities & Aspirations:

Use the following questions to guide your analysis:

Overall (Use the *Success & Retention* and *Program Award* data to inform your analysis)

- What are the success and retention rates for your discipline? Did they decrease or increase in the last year?
- What are the trends for the number of awards granted? Are the number of awards going up or down?

Equity (Use the *Success & Retention* data including S&R by Ethnicity and Gender data to inform your analysis)

- Which ethnic / gender student groups complete their courses at the highest rates?

- Which ethnic / gender student groups experience the largest gaps when compared to the highest-performing group? Analyze the trends across the last review period. If no equity gaps are present, please reflect on the strategies that are working in the *Strengths and Accomplishments* section.

Strengths and Accomplishments: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area do well, including capabilities and greatest accomplishments?
- What are the practices that were implemented to increase success and retention rates or program awards?

For 2024-2025, the retention and success rates for THA are slightly above the AVC average. The percentage rate for Success and Retention in 2024-2025 has increased from 75.2% to **81.5%**. We have continued to offer online sections for two or more courses which allow for more access and options for students to take theatre arts courses, however, the data shows that the retention rate of in-person versus online is higher at **91.2%** and **86.7%**, respectively. For theatre, due to the nature of the discipline, in person is preferred and more appropriate, even lecture only courses, but we will continue to provide access both online and F2F.

Theatre Arts has accomplished the following to enhance and support the AA-T and the overall Performing Arts Department.

- THA 142- Musical Theatre Workshop approved in eLumen for a Fall 2025 start date. The goal is to offer this course in Summer 2026.
- Approval of the Technical Theatre Certificate/CTE
- Current Theatre Arts Faculty come from varied areas of expertise and graduate programs/education.
- Offer a diverse range of theatrical performances for student participation/performance and community enrichment.
- THA 111: History of Theatre is being taught for the first time online which offers a more diverse pedagogy to theatre arts.

During the Spring 2025 mainstage production performed in the PAT, the Theatre Arts Producer invited and coordinated with Equity to invite and welcome over 300 local high school students coming from charter, public, and private schools

Through the AVC Library, THA continues to provide access to Digital library subscription of BroadwayHD and Alexander Street which has enabled us to continue providing access to live (recorded) professional theatre to students and faculty providing equity for all in the access to live theatre.

Faculty are active in engaging the community by inviting LA County Department of Arts & Culture to speak to students about Arts Internships. They have come every year to promote the paid arts internship opportunities for students. Also, since Spring 2024 and Spring 2025, AVC Faculty and Students have partnered with the Antelope Valley Union High School District to help facilitate their districtwide theatre festival- *Ghostlight Festival*. Over 250 kids gather and participate in performances and workshops. AVC students lead each workshop based on specific requested theatrical areas.

Opportunities and Challenges: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area need to do better to support/improve student success?
- What actions can be taken to help close equity gaps?

The Theatre Arts Program faces a sustainability concern due to the high processing fees imposed by the current ticketing system used in the Performing Arts Theatre. While this system may be appropriate for large-scale, professional events, its fee structure is not equitable for our educational productions. Theatre Arts operates as an instructional program with a focus on accessibility and student learning outcomes. Requiring the department to follow the same commercial ticketing model reduces affordability for our audience and restricts our ability to generate modest, sustainable revenue to support instructional activities. A

separate or more flexible ticketing model is essential to uphold both fiscal responsibility and the College's commitment to equitable access to the arts. This next year will be used as an opportunity to have conversations with Fiscal Services and our Dean and, hopefully, coordinate a mutually beneficial ticketing model.

Thinking about Equity Gaps- **Ethnicity and Enrollment** for Theatre Arts

- Theatre Arts has had a significant decrease from 387 to 274 Hispanic/Latine identifying students enrolling in THA courses. Also, we have had a decrease of African-American identifying students from 155 to 91 for enrollment. This is concerning; however, this is an opportunity for the Program to be strategic about curriculum, materials, and productions that are relevant to the demographics of students.
- The retention rate of African-Americans increased by 1% from last academic year even with a **decrease** of enrollment by 64 students. This data tells us that although we've decreased in enrollment, the retention is increased slightly. This too is an opportunity to be strategic about course materials and productions that are relevant to the demographics of students.

Thinking about Equity Gaps- **Ethnicity and Grade Distribution** for Theatre Arts

- Black/African-American students have the highest gap in grade distribution where only **67%** received A, B, C and **17%** received D, F, NP. With Two or More (Biracial) students have **12.4%** of D, F, NP.
- Black/African-American students have the highest rate of Withdrawals from Theatre Arts courses as well at **15.7%**.
- Males also have the highest rate of D, F or NP at **13%**

As a Program Area, Theatre Arts needs to work with Equity and Student Achievement to find ways to engage students with relatable and engaging opportunities, such as field trips to plays that represent the African-American experience.

Thinking about Equity Gaps- **Gender** for Theatre Arts

- For 2024-2025, we've seen a key decrease for both Men and Women, and a slight increase for Unknown/Masked. Men went from 326 to **219**, Women went from 382 to **239**, and Unknown/Masked increased from 29 to **34**.
- For 2024-2025, the success rate for Men increased by 9% from 70.2% (2023-2024) to **79.5%** in 2024-2025. Actions to help with this is to work with Equity and Student Achievement to help with funding for theatre arts trips and conferences that help students realize the possibilities of careers within the field of theatre arts (both in performance and technical theatre).
- Overall, the retention rate remains steady from 2023-2024 to 2024-2025. We must use this as an opportunity to continue to be innovative in our teachings as well bring some new courses to our curriculum, such as Musical Theatre History, Voice and Movement for Actors, and Stage Management – Production Fundamentals.

Course Offerings:

Theatre Arts has had a reduction of overall sections from 37 in 2023-2024 Academic year to **33 in 2024-2025** due to reduced staff for the Technical Theatre areas and the limited schedule and variety of class offerings. The unduplicated student enrollment has **decreased** enrollment from 466 to **392** students for the offered sections. These numbers are lower than in previous years; therefore, the Theatre Arts department will take this opportunity to increase High School outreach and participate in more campuswide and community events for outreach, in addition to adding more various course offerings per semester.

Actions can be taken to help equity gaps by choosing productions that are female led, written by BIPOC playwrights, familiar to the American classic theatre canon, and/or student written works. Overall, since Spring 2025, the department has been more inclusive by telling and producing the stories of our demographic population and LGBTQ voices. Also, as a Hispanic Serving Institution, we need to continue to look more critically at producing plays that represent our Latinx population in the stories they tell, not only have POC playwrights but addressing Latinx or other marginalized groups' stories and experiences.

In the Academic Year 2024-2025, Theatre Arts has **84 declared majors**. Theatre Arts Faculty must collaborate and reach out to the majors because these numbers do not reflect what we see in the classroom. Who are these students? Are they online? How can we use the yearly report to engage more strategically with the THA Majors? Perhaps have a Theatre Arts Open House?

One of the newer courses THA 105-Intro to Theatre Design was not offered in Fall 2025 due to staffing. Although this course is lecture only, due to our enrollment, the Division could not justify offering another course online. Since the THA department would like to offer more various classes, it is suggested that we bring on more Adjunct Faculty that have various availabilities and expertise.

OFFICE SPACE NEED:

Since Fall 2023, the Theatre Arts faculty have not had a designated Office space in the PAT to use for both Faculty and Production needs. THA had been assigned the two offices in the PAT scene shop area since the opening of the building; however, when the previous full-time theatre faculty retired, the Theatre Arts department no longer had access to the office spaces.

To successfully teach the technical theatre courses, produce and execute mainstage productions, and integrate academics within the PAT space, the Theatre Arts faculty need the re-acquisition of one of the PAT Shop offices for the needs of courses and students. This has been an extreme hardship for faculty and students, not having a place to “sit and meet” with faculty during productions and technical theatre planning.

THEATRE PERFORMANCES:

Beginning in Spring 2025, the Theatre Arts Department initiated planning for the Fall 2025 production of the classic American play *The Crucible* in the Performing Arts Theatre (PAT). Directed by adjunct faculty member Kirk Vichengrad, the production brought together a talented and diverse ensemble of AVC students who demonstrated exceptional artistry, discipline, and professionalism. Working within an accelerated eight-week schedule and facing significant limitations in budget, staffing, and technical resources, the department nonetheless produced a remarkable and impactful production. *The Crucible* achieved record-breaking ticket sales and attendance for the PAT Theatre Arts productions and received enthusiastic praise from the AVC campus community and the broader Antelope Valley region.

Building upon this success, the department seeks to sustain and expand such high-quality productions; however, the absence of critical infrastructure, including a Theatre Arts Technical Director, dedicated design staff, adequate production budgets, instructional materials/tools, equitable compensation for faculty and staff, and essential workspace accommodations, poses substantial challenges. The ongoing resource requests outlined in this Program Review (and previous) aim to address these gaps, ensuring the department can continue to meet the objectives of CORs, SLOs, support current students, and attract new students to the Theatre Arts program. The production's success reflected not only the talent and dedication of our students but also the unwavering commitment of the Theatre Arts faculty to deliver high-quality, transformative learning experiences despite ongoing limitations in resources. The department continues to demonstrate resilience and innovation in meeting program goals; however, sustained support, through the funding and positions requested year after year in this Program Review remains essential to advancing our objectives, strengthening student outcomes, and realizing the full potential of Theatre Arts at AVC.

COURSE REVISIONS

The revisions of the courses THA 102, THA 103, and THA 121ABC have been implemented beginning Fall 2025. The Faculty Minimum Qualifications per California State requirements for “Stagecraft” have been aligned with individuals that have experience in the field, but do not hold a master's degree in theatre.

Within one semester, we were able to hire an Adjunct Faculty with emphasis on Technical Theatre to beginning teaching again courses in Fall 2025. This is of key importance for the Theatre Arts program due to the Technical Theatre certificate's implementation. We will need to hire an additional Technical Theatre Faculty for the next academic year.

The Performing Arts areas relies heavily on enrollment especially for the Rehearsal & Performance areas which allow for a more competitive audition process. We have returned to the model students must audition/interview first, then receive an add code to enroll in any Rehearsal & Performance course. This maintains the rigor of the performing arts courses.

Aspirations: *(Include your data analysis of success, retention, enrollment, completion rates OR other relevant metrics in your response.)*

Consider the following questions:

- What does your program/area want to be known for?
- What is a desired future?

The Theatre Arts Program aspires to produce high-quality, well-conceived, and powerfully performed theatrical productions in both the Performing Arts Theatre (PAT) and the Black Box Theatre. Our goal is to be recognized for the *relevance* of our production selections, the *boldness* of our creative choices, and our *openness* to collaboration and partnerships with community-based organizations and local theatres.

We are committed to providing ongoing opportunities for students to perform and participate in live theatrical productions on the AVC campus. Our aspirations include:

- **Producing a full-scale musical theatre production** at AVC. In the Antelope Valley, two community-based theatre organizations successfully present multiple musicals each year with consistent community engagement. We believe AVC can achieve similar success. Currently, community renters such as Cedar Street Theatre regularly utilize the PAT for productions, while enrolled AVC students have limited access to that mainstage. It is disheartening for faculty to see community groups perform in our facility while our own students are unable to showcase their work on the same stage on a regular basis. Offering musical theatre at AVC would create transformative learning opportunities and strengthen community connection.
- **Fulfilling the original vision and proposal of the Performing Arts Theatre (PAT)** as outlined in the Theatre Arts Facility Project Proposal (2006-2007), which emphasized the building's purpose to serve both college and community interests. The facility was designed to (1) expand existing educational programs, (2) create new programs, and (3) enhance instructional excellence. With these goals in mind, Theatre Arts aims to graduate at least 10 students per year and award the new CTE Technical Theatre Certificate at similar rates, supporting AVC's mission to prepare students for transfer, careers, and creative workforce readiness.
- **Maximizing the use of the Performing Arts Theatre and classrooms** by increasing student access and instruction time in these state-of-the-art facilities. Greater student involvement in both technical and performance-based courses will ensure that these spaces remain dynamic learning environments central to AVC's creative identity.
- **Elevating the Black Box Theatre** to meet the same advanced technical and instructional standards as the PAT. These two venues together provide a comprehensive learning experience, from intimate, flexible environments to a fully equipped mainstage facility. We aspire to expand the Black Box's infrastructure and provide qualified faculty leadership to guide students entering the growing technical theatre industry.
- **Establishing a dedicated office and workspace within the PAT scene shop area.** This will allow Theatre Arts faculty and staff to efficiently complete essential production and instructional duties, improving workflow, communication, and safety for both students and employees.
- **Becoming a model of inclusivity and diversity** among community college theatre programs statewide. Our department strives to reflect the voices and stories of our student body and surrounding communities through our programming, pedagogy, and partnerships.
- **Increasing student retention, enrollment, and career readiness.** We aim to inspire students not only to continue their theatre studies and pursue professional pathways in the arts, but also to foster a deeper appreciation for creativity, collaboration, and empathy through the study of theatre.

- **Expanding our curriculum and course offerings.** We plan to restore courses not offered in recent years, introduce new classes aligned with industry standards and student interests, and provide multiple sections each semester to accommodate growing enrollment.

Antelope Valley College serves a richly diverse student population—over 60% Hispanic, with strong representation from Black, Asian, and first-generation college students. Theatre Arts plays a vital role in reflecting and celebrating this diversity through performance and storytelling. While the Performing Arts area has experienced enrollment fluctuations in recent years, student interest in creative pathways remains strong, as demonstrated by record-breaking attendance at productions like *The Crucible* and rising engagement in technical theatre courses. With sustained institutional support, the Theatre Arts Program can help rebuild enrollment, increase certificate and degree completion rates, and contribute directly to AVC’s Vision 2030 goals of access, equity, innovation, and workforce development within the creative economy.

Ultimately, our vision is for all AVC Theatre Arts students, whether pursuing a degree, certificate, or elective, to develop a lifelong respect for the art of theatre and compassion for humanity through the transformative power of performance and storytelling.

Part 2B: (Required for CTE) External Data: Advisory Committee Recommendations & Labor Market Data

N/A **The CTE Technical Theatre was not approved until Fall 2025- will be on next year's Program Review.**

Insert Advisory Committee Recommendations here (Please do not insert complete meeting minutes, but just recommendations from the advisory committee.)

Insert Labor Market Data here <https://www.labormarketinfo.edd.ca.gov/commcolleges/>

Part 2C: Review and comment on progress toward past Course Improvement Plans

List your past **Course Improvement Plans** (CIPs) and progress toward meeting those plans.

Past Course Improvement Plans	Progress Made
<p>Continuing to have ongoing and consistent access to the performing spaces such as the Black Box Theatre and the Performing Arts Theatre Stage and Scene Shop for classes and rehearsals.</p>	<p>Since the hiring of the new PAT Theatre Supervisor and Technicians, Theatre Arts Faculty and PAT staff meet regularly to find ways to partner and accommodate the needs of the theatre arts students.</p> <p>Progress is still needed for clarity with usage of spaces, process for reserving, and priority to AVC students versus non-AVC partners.</p> <p>Faculty are encouraged to plan and schedule with the Division the instructional space for courses in the PAT.</p> <p>Need to make more progress with this because students need access to various spaces as they study the craft.</p>
<p>Offer engaging and interactive courses with discussion, activity, performance, and peer input allowing for opportunities to question, reflect, and respond.</p>	<p>THA Faculty updated SLOs for all Rehearsal & Performance courses to better align with assessment for performing arts classes. As of Fall 2026, there will be 3 SLOs, versus 1, allowing Faculty to assess and evaluate the students more equitably.</p>
<p>Ongoing communication with students via Canvas and AVC email while keeping an open line of communication in class and outside of class.</p>	<p>Faculty continue to take Online Teaching Training Certification enabling more faculty to teach online courses, using Canvas.</p>
<p>Maintaining diverse messaging for students with various evaluations and assessments through video messages (for online courses), rubrics, written feedback, verbal feedback, etc.</p>	<p>Theatre Arts is now in possession of an updated sound board and light board. Faculty need additional training. Not yet state-of-the-art, but more advanced than previous archaic equipment.</p>
<p>Providing access to BroadwayHD, Alexander Street, and Kanopy through the AVC library for students to watch professional performance styles and genres. The AVC Librarians have reached out to Theatre to ensure they have adequate support for our theatre needs.</p>	<p>With funding from AVC Foundation Grant, Prop 20 funds for instructional materials, and organization of the Theatre Arts mini library, our access to scripts and materials is growing and becoming more diverse to meet the needs of Equity Minded teaching and EDI work in Theatre.</p> <p>Faculty will meet with Librarian in early Spring 2026 to help implement a coding system for our books, magazines, scripts, and videos.</p>

<p>Providing support and funding for professional theatre arts field trips for students on a regular basis. Students were able to go on one trip during the AY 24-25; however, it was for 20 students only.</p>	<p>In Fall 2024, the Division supported 20 student tickets. No progress made in Spring 2025 or Fall 2025.</p> <p>Recurring request and more progress needed for upcoming semesters</p>
<p>Selecting diverse, relevant, and contemporary selections for main stage and Black Box productions.</p>	<p>THA 142: Musical Theatre Workshop course has been written and approved to re-introduce musical theatre to our program and students in a smaller capacity than a full production.</p> <p>The Musical Theatre Rehearsal and Performance class needs to be offered; however, no progress on implementation.</p>
<p>Providing Theatre Arts students with experiential opportunities for growth such as: Kennedy Center American College Theatre Festival, THA 199- Work Experience offerings, and industry professional and guest artist engagements.</p>	<p>In Spring 2025, Faculty entered <i>Latin History for Morons by John Leguizamo</i> into the KCACTF Associate option. A respondent from CSU Dominguez Hills came to the matinee as part of the respondent process. The production was awarded for various areas. The Conference will be at Glendale College February 10-15, 2026. Faculty will work towards funding to send at least 10-12 students to the Conference. Four Theatre Arts students have been nominated to compete in the Irene Ryan monologue competition at this KCACTF Conference.</p> <p>In Fall 2025, THA has one student enrolled in THA 199 where student works at the AVC PAT.</p> <p>While the Theatre Arts program has made some overall progress, barriers remain in bringing on arts industry experts and specialists as paid contractors to enhance program support and resources. Continued collaboration with HR/PCT is needed to advance approval of the draft job description and recruit qualified and engaging professionals.</p>
<p>As the program continues to grow and expand its online offerings, it will be essential to provide Faculty with adequate training and professional development opportunities to ensure course content remains relevant to the evolving practices, theories, and applications of Theatre Arts in the 21st century.</p>	<p>No progress has been made.</p>
<p>Work with different designers in the 2024-2025 AY and need to hire individuals to meet the needs for technical theatre components of Theatre Arts. This can be Guest Lecturers or Professional Experts at a competitive rate.</p>	<p>No progress made due to barriers with HR restrictions for contracts, guest lecturers, and stipends.</p>

	Faculty wrote a job description in August 2025 for Technical Theatre Production & Design Specialist with industry-standard pay rate for non-faculty. It has been sent to PCT/HR for review and next steps. No progress.
Continue to update the Black Box Theatre to meet the needs of Industry Standards for performance and class instruction.	Progress has been made for several areas. <ul style="list-style-type: none"> Faculty wrote a grant to ETC Light the Path Equipment Grant in July 2025. AVC Theatre Arts was awarded over \$40,000 in equipment. Faculty wrote a grant to AVC Foundation for \$3,455 to upgrade Sound Board and purchase iPads to help with updating the space. Faculty wrote a grant to AVC Foundation for \$5,000 to support purchasing of props, costumes, set pieces, supplies. Continue to work towards this goal.
Providing access and support to take students to professional theatrical performances	No progress made beyond 20 tickets for Fall 2024.

Part 2D: Review and comment on progress towards past program review goals:

List your past program review goals and progress towards those goals.

Past Goal	Progress Made
Provide essential exposure for theatre arts students to live professional theatre productions around the LA County area.	No progress made . One semester for 20 students tickets in Fall 2024.
Promote the Theatre Arts Major and Transfer Degree to currently enrolled students on campus.	Based on Faculty availability, attend Majors Fair and other outreach events to help promote the program.
Design and implement a program to offer a to-be-determined number of students (per semester) the opportunity to work hands-on with the Technical Theatre and Front of House personnel at the AVC Performing Arts Theatre as part of career development.	In Fall 2025, one student enrolled in THA 199: Work Experience to work at the PAT. More progress needed.
Provide students with access to professional competition and participation in national theatre festival, which aids in improvement of performance skills, networking opportunities, and exposure to career options.	In Spring 2025, Faculty entered the production of <i>Latin History for Morons</i> to the KCACTF Region 8 Associate Production. This opens the door to opportunity for theatre arts students to both compete in a monologue competition and participate in numerous workshops. The Conference will take place in February 2026. The goal is to have at least 10-12 students attend the Conference.

	<p>Funding will be a challenge; however, Faculty is determined to locate funds to provide access for the students to this conference.</p>
<p>Provide students with access and exposure to professional participation in national technical theatre organization, which aids in improvement of performance skills, networking opportunities, and exposure to career options.</p>	<p>No progress made; however, USITT has a conference in the Spring of 2026, and Faculty will research scholarship opportunities for students to attend. The conference will take place in Long Beach, CA March 18-21. This is the first time it's been in Southern California in many years. Would like to take advantage of conference since it will be in So Cal.</p>
<p>Increase access to current and more advanced theatre materials, equipment, and people for students in multiple theatrical classrooms and laboratories.</p>	<p>The PAT works in partnership to update and refresh the Black Box Theatre space as best as possible. The THA department currently relies on reallocated and legacy equipment from the PAT for our technical theatre needs.</p> <p>In July 2025, THA Faculty member applied for the ETC Light the Path Equipment Grant for the Black Box Theatre which provides new state of the art lighting equipment to educational institutions. AVC was awarded this grant amounting to over \$40,000 in equipment.</p> <p>Progress still needs to be made because the Power Source (Dimmer Rack) in the Black Box may not work with new equipment.</p> <p>Faculty wrote AVC Foundation grant to upgrade the sound mixer and purchase iPads. Theatre Arts was approved for \$3,455.</p>
<p>Continue to increase AA-T Theatre Arts degree and CTE Technical Theatre Certificate completion on an annual basis.</p>	<p>In Fall 2025, the CTE Technical Theatre certificate was approved for implementation. In Fall 2025, after 2 years, the THA 102 and THA 121ABC courses were offered with newly hired adjunct faculty.</p> <p>In October 2025, applied for Local Request for Strong Workforce Grant money to assist with CTE elements in the amount of approximately \$40,000 for staffing and equipment/materials.</p>
<p>Align the needs and interests for students to offer a musical theatre production in the Academic Year of 2025-2026.</p>	<p>In August of 2025, THA Faculty Member met with two Board Members of Cedar Street Theatre to discuss and brainstorm opportunities for collaboration in a musical. Conversations went well and are ongoing. Cedar Street Theatre rents the PAT regularly for their mainstage musicals and this would benefit both the AVC campus and local community.</p> <p>No progress made for a musical theatre production for AVC only.</p>

<p>Enrich the technical theatre courses offered to labor market standards, offer and recruit career panels, maintain organization standards in physical theatre spaces, and increase quality and capacity knowledge in technical theatre.</p>	<p>No progress made specifically.</p>
<p>Offer all the Technical Theatre courses at least once per 2-year cycle or create new courses in tech theatre (This includes but not limited to Stage Design, Stagecraft, Lighting, Video/Projections, Costume, Makeup, Sound, Technical Production)</p>	<p>The last time technical theatre courses were offered was Fall 2023 (THA 102) and Spring 2024 (THA 133) due to lack of staff. In Fall 2025, THA offered the THA 102 and THA 121ABC courses.</p>

<p>Part 3: Based on Part 2 above, please list program/area goals:</p>								
<p>Program /Area Goal #</p>	<p>Goal Supports which:</p>				<p>ESP Goal Primarily Supported:</p>	<p>Goal (Student-focused)</p>	<p>Steps to be taken to achieve the goal?</p>	<p>Measure of Success (How would you know you've achieved your goal?)</p>
	<p><u>ILO</u></p>	<p>PLO</p>	<p>SLO</p>	<p>OO</p>				
<p>#1</p>	<p>ILO 2. Creative, Critical, and Analytical Thinking</p>				<p>Goal #6 Success: Boost success rates by prioritizing the student experience.</p>	<p>Provide essential exposure for theatre arts students to live professional theatre productions around the LA County area.</p>	<p>1. Create partnerships with theatres to provide student group discounts. 2. Determine appropriate and relevant theatre arts productions for students. 3. Work with the Division to request funding on how they can support this goal as unique opportunity for student success.</p>	<p>Through more exposure to live professional theatre, students can make more informed creative decisions and provide more thoughtful work and assessment within class discussions and student's body of work.</p> <p>Increase the number of Theatre Arts majors and/or enrollment in courses.</p> <p>AVC Theatre Arts has already created a partnership with Pasadena Playhouse, A Noise Within, Boston Court Theatre, and Center Theatre Group. Student priced tickets are available to AVC.</p>

#2	ILO 1. Communication				Goal #1 Service: Realign college policies, practices, and processes to remove	Acquire Office Space in the PAT Scene Shop Area- one of the two offices established in	1. Meet with Chair and Dean to formally request the space from Academic Affairs	Achievement will be attained when the Theatre Arts Program has had one PAT scene shop office space
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					barriers and to become more effective, efficient, and responsive to students, employees, and the community.	that space to offer students a place to speak with Faculty that are teaching in the PAT Shop and spaces (ie. Costume Class, Makeup Class, and all Rehearsal & Performance classes and Technical Theatre Production courses)	<ol style="list-style-type: none"> 2. Justify that Theatre Arts requires a space for mainstage productions, student meetings, and faculty work environments 3. Note to Administration that the offices were originally designated for the THA department and they were not given up voluntarily. Reinstating one office would greatly support our faculty and student operations. 	reinstated to the department.
#3	ILO 4. Career and Specialized Knowledge				Goal #6 Success: Boost success rates by prioritizing the student experience.	Promote the Theatre Arts Major and Transfer Degree to currently enrolled students on campus.	<ol style="list-style-type: none"> 1. Increase marketing materials in other areas of the campus to inform students that the Arts & Humanities Division, specifically, Theatre Arts and Faculty offer courses that articulate into their majors or general education courses. 2. Participate in on-campus events with promotional material and highlights from departmental works. 3. Offer a diverse body of work to students for performance and production including, but not limited to, a musical, drama, comedy, TYA (Theatre for Young Audiences), and emerging playwrights. 4. Increase of numbers in both enrollment and degree completion. 	<p>Ongoing communication with PAT and AVC Theatre Arts on a development of a program for students towards improving soft skills and skills transferable to a variety of jobs and careers.</p> <p>Ongoing communication with Marketing on how to best create a narrative for the Theatre Arts department programs.</p>

#4	ILO 4. Career and Specialized Knowledge				Goal #5 Education: Expansion of offerings and effective course scheduling.	Create, approve, and offer new courses aligning with the AAT-THA and CTE Tech Theatre: 1. Voice and Movement (Lec/Lab) 2. Musical Theatre History (Lec/Lab) 3. R&P: Theatre Competition Prep (Lec/Lab) 4. Introduction to Stage Management	<ol style="list-style-type: none"> 1. Submit the Supplemental Services Form for Approval to Dean 2. Write four separate Course Outlines of Record for each course. 3. Submit all to AP&P for approval to start in Fall 2027 Academic Year. 4. Meet with Program Chair to determine best strategy to offer courses in Schedule of Classes for the THA program. 	<ol style="list-style-type: none"> 1. Achievement will be attained when the courses are approved by AP&P 2. Achievement will be attained when the courses are added to the THA schedule of classes per semester. 3. Achievement will be attained when classes are offered and the enrollment will increase by expansion of course offered provide additional options for students
#5	ILO 4. Career and Specialized Knowledge				Goal #1 Service: Realign college policies, practices, and processes to remove barriers and to become more effective, efficient, and responsive to students, employees, and the community.	Design and implement a program to offer a to-be-determined number of students (per semester) the opportunity to work hands-on with the Technical Theatre and Front of House personnel at the AVC Performing Arts Theatre as part of career development.	<ol style="list-style-type: none"> 1 Create and design a Theatre specific workforce development curriculum for student interns. 2 Work with AVC PAT Staff to create internship program (paid or unpaid). 3. Hire Faculty or Professional Expert with Technical Theatre experience to help provide oversight. 	Ongoing communication with PAT and AVC Theatre Arts on a development of a program for students towards improving soft skills and skills transferable to a variety of jobs and careers.

#6	ILO 4. Career and Specialized Knowledge				Goal #5 Education: Expansion of offerings and effective course scheduling.	Provide students with access to professional competition and participation in national theatre festival, which aids in improvement of performance skills, networking opportunities,	<ol style="list-style-type: none"> 1. Submit AVC THA as an associate participant in the Kennedy Center American College Theatre Festival – So Ca Region. 8 2. Create a new course that prepares students for the KCACTF Conference. 	Participating in a Kennedy Center American College Theatre Festival Conference to encourage and promote improvement of performance skills, networking opportunities with other college students, faculty, professionals, and exposure to career options.
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					and exposure to career options. This opportunity becomes an extension to the classroom.	3. Speak to AVC Foundation regarding possible Donors that are passionate about the arts and helping students advance their theatre studies.	Each entry provides the official KCACTF respondent to nominate two students with nominations to the prestigious Irene Ryan Award to compete in a monologue competition. In February 2026, AVC hopes to have at least 2-3 students compete.
#7	ILO 4. Career and Specialized Knowledge				Goal #4 Vision: Being more future-thinking, agile, innovative, and proactive.	<p>Increase access to current and more advanced theatre materials, equipment, and people for students in multiple theatrical classrooms and laboratories.</p> <p>1. Update lighting instruments, control boards, theatrical furnishings and complete soft good installation, and audio and projection systems, etc. to meet current theatre and educational theatre settings and maintain relevance with advancements of technical theatre design and production.</p> <p>2. Refresh and update the Black Box floor with theatrical paint.</p> <p>3. Hire Arts Professionals in a variety of ways:</p> <ul style="list-style-type: none"> • Hire Technical Director for Theatre Arts. • Work with Union to implement a stipend for the Technical Director for Theatre Arts program in the CBA (for faculty only) • Contract and pay LA County diverse professionals in technical theatre design. 	<p>AVC will hire a Full-Time Technical Theatre Faculty to assist with all elements of Technical Theatre (includes, but not limited to stagecraft, lights, sound, set construction, scenic design/painting, costume & makeup)</p> <p>Division and Administration will support financially the purchase of needed equipment, memberships, software, and contracting/hiring staff.</p>

							<ol style="list-style-type: none"> 4. Purchase Cur8 software is requested to schedule performances with seamless management of events and activities. 5. Purchase QLab software for Theatre Arts. 6. Research 21st technology to produce live theatre. 7. Continue to apply for industry and philanthropic grants which support educational institutions. 8. Invest in OSHA standard - theatre safety online certification for faculty and students. 	
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<p>#8</p>	<p>ILO 4. Career and Specialized Knowledge</p>				<p>Goal #1 Service: Realign college policies, practices, and processes to remove barriers and to become more effective, efficient, and responsive to students, employees, and the community.</p>	<p>Continue to increase AA-T Theatre Arts degree and CTE Technical Theatre Certificate completion on an annual basis.</p>	<ol style="list-style-type: none"> 1. Increase access and resources to local high schools and middle schools to provide information and knowledge of the Theatre Arts program at AVC. Participate in the AVUHSD <i>Ghostlight Festival</i> that occurs every Spring. 2. Have an ongoing presence at AVC recruitment and outreach events. 3. Create and complete high quality promotional material or collateral for the Theatre Arts program indicating all the Theatre Arts courses offered. 	<p>Increase of numbers in both enrollment and degree and certificate completion.</p>
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							<p>4. Offer a student work position for the Theatre Arts Department that can help with creation of materials, review/update website, and outreach to local high schools.</p> <p>5. Offer stipend or non-instructional pay to Adjunct Faculty members to complete outreach to community schools and groups.</p>	
#9	ILO 4. Career and Specialized Knowledge				Goal #5 Education: Expansion of offerings and effective course scheduling.	<p>1. Offer THA 117- R&P: musical theatre course in the Academic Year of 2026-2027, with the required support and infrastructure needed to execute a full, high quality mainstage production.</p>	<p>1. Collaborate with MUS/MUSC to inquire about an accompanist and musicians to support the class.</p> <p>2. Communicate with local theatre organizations on potential collaborations leading to mutual benefits for students and community.</p>	A fully funded and supported musical will be performed in the PAT.

<p>#10</p>	<p>ILO 4. Career and Specialized Knowledge</p>				<p>Goal #6 Success: Boost success rates by prioritizing the student experience.</p>	<p>Enhance technical theatre courses offered to match labor market standards, offer and recruit career panels, maintain organization standards in physical theatre spaces, and increase quality and capacity knowledge in technical theatre.</p>	<ol style="list-style-type: none"> 1. Hire a FT Faculty to teach Stagecraft, Lighting, and Technical Production 2. Hire Faculty to teach Costume and Makeup for the Stage class. 3. Hire Costumer to serve as Theatre Arts Department Costume Designer and Costume Shop Coordinator. <ol style="list-style-type: none"> a. REVISE current Job Description for Costumer to be more inclusive of needs of the THA program and costume shop. 	<p>Approval of new Job Description for Costume Shop Coordinator.</p> <p>Approval in AVCFT-CBA for stipends to support Faculty that are executing the work of: THA Director, Technical Director, Musical Director, Set Designer, Light Designer, Costume Designer, Sound Designer, and Producer.</p> <p>Assessment and replacement of THA tools and equipment that has been damaged, broken, or archaic.</p>
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							<ol style="list-style-type: none"> 4. Hire Technical Director or Part-time Technical Expert for Theatre Arts department to be liaison with PAT Technical Director. 5. Upgrade Black Box to be a space that is also state-of-the-art where students can learn before advancing to the larger PAT space. 6. Replace tools that a previous AVC employee vandalized by painting all the THA tools and equipment blue. These tools have been damaged. 7. Provide Stipend for Designers and Directors to support Theatre Arts Department Productions. 	
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<p>#11</p>	<p>ILO 4. Career and Specialized Knowledge</p>				<p>Goal #5 Education: Expansion of offerings and effective course scheduling.</p>	<p>Maintain organization standards in physical theatre spaces, specifically in the areas of technical theatre and Black Box "dressing room"</p>	<ol style="list-style-type: none"> 1. Install/Build/Purchase additional storage for COSTUMES. 2. Install/Build/Purchase additional storage for PROPS 3. Invest in OSHA standard - theatre safety online certification for faculty and students. 5. Moderately update the Vanity tables and light fixtures in FA2-132 at reasonable cost. 6. Hire Costumer to serve as Department Costume Designer and Costume Shop Coordinator. 7. Hire Faculty to teach Costume Course in the Theatre Arts department. 	
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Part 4: Resource Requests that Support Program Goals (Based on the above analysis, please use the following space to document resource requests)						
Type of Resource Request	Summary of Request	Which of your Program/area goals (Part 3) does this request support?	New or Repeat Request	Amount of Request, (\$)	One-Time or Recurring Cost, (\$)	Contact's Name
Faculty	Hire a Full-Time Technical Theatre Faculty	#2, #5, #7, #8, #10, and #11	Repeat	\$125,000	Recurring	Kathryn Mitchell
Physical/Facilities	Replace the Black Box Dimmer Rack for sustainable and accurate power source.	ALL	New	\$85,000	One-time	Brett Copeland or Carla Corona
Professional development	OTHER OSHA Training for all Tech Theatre Students and Faculty	#5, #7, #8, and #10	Repeat	\$5,000	Recurring	Carla Corona
Physical/Facilities	Install/Build Secure, Spacious, and Appropriate Storage for props and costumes	#11	Repeat	\$10,000	One-time	Carla Corona
Physical/Facilities	Office Space in the PAT where the previous THA office was assigned.	ALL	Repeat	Space already exists.	One-time	Kathryn Mitchell
Supplies	Replace all THA damaged tools and equipment damaged and vandalized from previous AVC employee	ALL	New	\$20,000	One-time	Kathryn Mitchell (Division Office)
Other	Tickets to live professional theatre for THA enrolled students	ALL	Repeat	\$4,000	Recurring	Carla Corona
Other	Update/Refresh FA2 130—Audio, Headsets, Sound Software, and audience Wegner platforms	ALL	Repeat	\$15,000	One-time	Carla Corona
Physical/Facilities	Update/Refresh FA2 130—audience Wegner platforms	ALL	Repeat	\$10,000	One-time	Carla Corona
Other	Cost of participating in USITT and KCACTF conferences including lodging, meals, travel for students and faculty	#1, #3, #6, #8, and 10	Repeat	\$10,000	Recurring	Carla Corona
Classified Staff	Hire accompanist and musicians to support the musical theatre courses	#4, #8, and #9	New	\$15,000	Recurring	Kathryn Mitchell

Part 5: Insert your [Program Review Data](#) here and any other supporting data. (See Part 2A above for required data).

Required:

- Enrollment tab
- Equity tab

Instructions and Definitions | **Enrollment** | Equity | Institutional Success & Retention

THA : Enrollments, # of Sections, Retention and Success

Academic Year	# of Sections	Enrollment (Dupl.)	Headcount (Undupl.)	Retention Rate	Success Rate
2021-2022	46	625	440	88.2%	74.9%
2022-2023	40	612	405	89.7%	80.2%
2023-2024	37	737	466	89.6%	75.2%
2024-2025	33	492	392	89.8%	81.5%

THA: Enrollments, Number of Sections, Retention and Success by Modality

Academic Year	Modality	# of Sections	Enrollment (Dupl.)	Headcount (Undupl.)	Retention Rate	Success Rate
2021-2022	In-Person	36	460	288	87.4%	75.7%
	Online	10	165	163	90.3%	72.7%
2022-2023	In-Person	33	488	287	90.0%	82.4%
	Online	7	124	120	88.7%	71.8%
2023-2024	In-Person	28	553	307	90.2%	76.3%
	Online	9	184	178	87.5%	71.7%
2024-2025	In-Person	25	342	261	91.2%	85.7%
	Online	8	150	145	86.7%	72.0%

Program Awards: AA-T Theatre Arts

Award Type	Academic Year	Count
AA-T/AS-T	2021-2022	7
	2022-2023	11
	2023-2024	6
	2024-2025	6



Grade Distribution for THA



Academic Year	A	B	C	D	F	W
2021-2022	54%	14%	7%		12%	11%
2022-2023	51%	19%	10%		7%	10%
2023-2024	49%	16%	10%	4%	10%	10%
2024-2025	53%	18%	10%		6%	10%

Classroom Teaching FTEF in THA

Fall Terms

	Fall 2020	Fall 2021	Fall 2022	Fall 2023	Fall 2024
Part-time FTEF	2.92	3.28	2.06	2.77	1.88
Full-time FTEF	0.63	0.00	0.00	0.62	1.15
Overload FTEF		0.49	0.47		
Grand Total	3.54	3.77	2.52	3.39	3.03
FTES	33	32	26	37	32
FTES/FTEF Ratio	9	8	10	11	10
WSCH/FTEF Ratio	281	251	314	331	314
WSCH	997	946	793	1,123	953



Click for Fill Rates

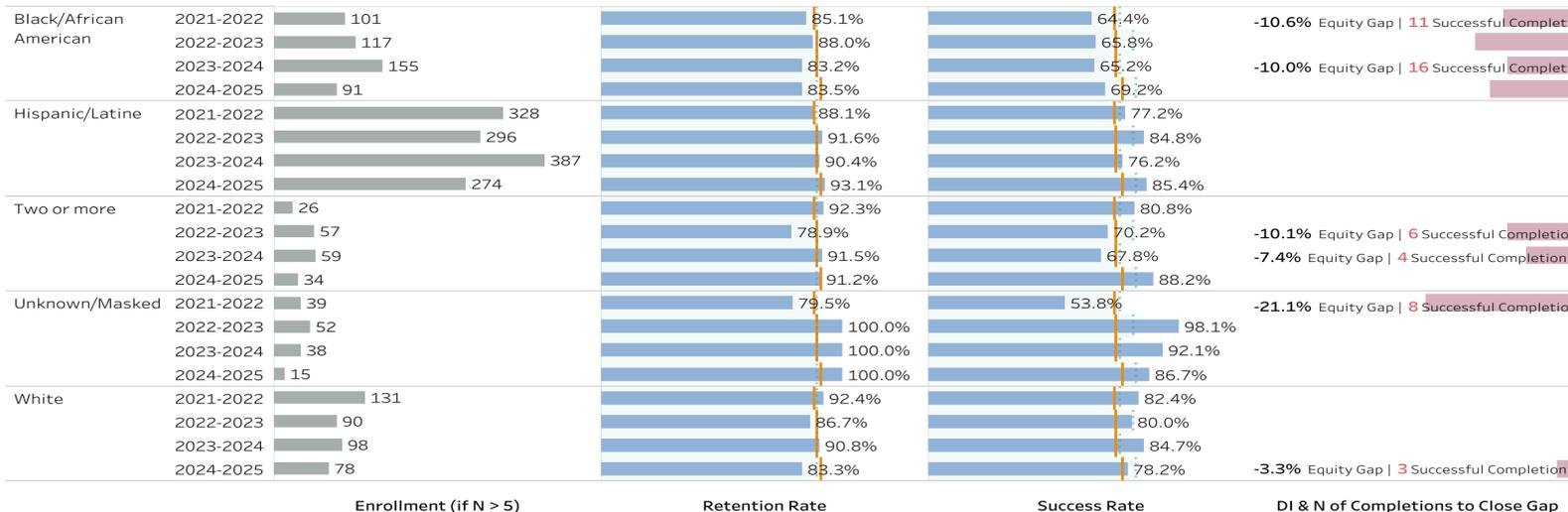
Click for FTES



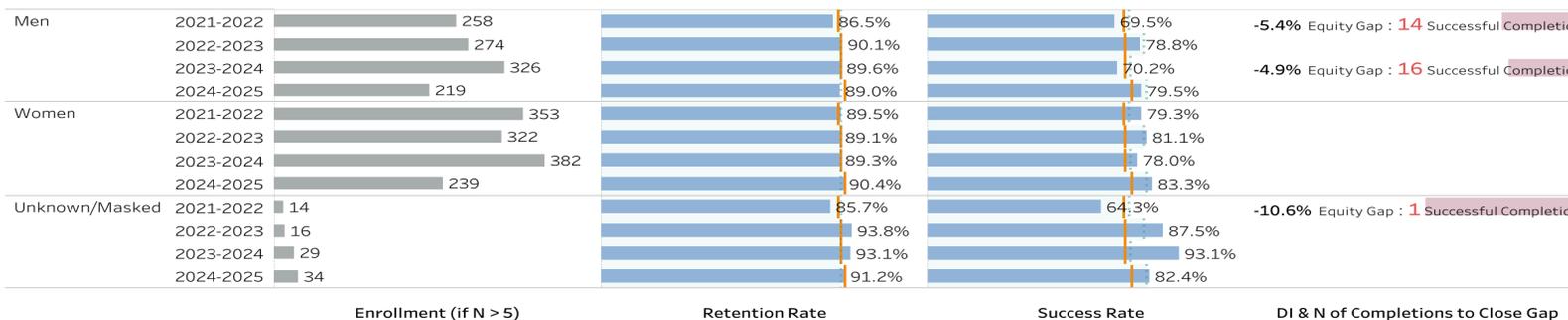
Instructions and Definitions Enrollment **Equity** Institutional Success & Retention

AVC Total Retention and Success are shown in vertical | THA Success Rate is Green |
 When the success rate for a subgroup is at least 3 percentage points lower than the overall average success rate for the selected subject, that subgroup is considered to be experiencing Disproportionate Impact (DI) under the PPG methodology. DI and the number of successful course completers needed to close equity gap are noted along "red" bars. Tooltip contains disaggregation by gender.
 To estimate the number of additional successful completers needed to close the equity gap, multiply the subgroup enrollment by the size of the DI gap (i.e., the difference between the average rate and the subgroup rate).

THA Enrollment, Retention & Success for by Race/Ethnicity (if greater than 5)



THA Enrollment, Retention & Success for by Gender (if greater than 5)



Guiding Questions for Reviewing DI Data:

- What patterns or trends in the DI data suggest inequities among different student groups?
- What factors might be contributing to observed equity gaps in our program (e.g., curriculum design, teaching practices, access to resources, advising, or broader institutional barriers)?
- What specific strategies, practices, or program-level interventions could we implement to reduce or eliminate these gaps?
- How might changes to pedagogy, curriculum, scheduling, student services, or outreach impact disproportionately affected groups?
- What institutional or community resources (e.g., funding, professional development, partnerships, student support services or centers) can we leverage to support equity-focused efforts?



