



# Fullerton College

## Self-study for Cinema and Television Program

2025

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### Section 1: Introduction

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1. Briefly describe your program, make sure to include how your program helps the College achieve its mission.

The Cinema and Television (CRTV) program advances student learning and achievements through flexible pathways for students who seek certificates, associate degrees, transfer, career growth and personal enrichment. We provide a supportive learning environment for students to succeed via our curriculum in film studies courses and hands-on production classes. Students are taught industry-level production skills, media literacy, and critical thinking skills that will enable them to be successful learners, responsible leaders, and engaged community members.

Our program seeks to inspire and empower our students to study and work in an industry that they are passionate about, enabling them with the skills and knowledge to create meaningful careers in the television and film industries.

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### Section 2: Students

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#### 2.1 Student Demographics and Enrollment Trends

1. Using the data provided by the OIE, describe the student population your department serves. Which demographic groups have the most enrollments in your program? Which student groups are underrepresented in your program? Has the demographic profile of your program changed over the last four years?

Headcount by gender reveals slightly higher male to female ratio, with males at 54% and females at 38%, 8% is unknown.

Headcount by ethnicity indicates our Latina/o/x/e as the largest group at 60%, followed by white 17%, Two or more races at 10%, Asian at 8%, Black or African American at 3%, Unknown at 3%, American Indian or Alaska Native at 0% and Native Hawaiian or Other Pacific Islander at 0%.

The demographic profile of the program has not changed over the last four years.

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2. Briefly describe course-level enrollment trends in your program over the past five years. Have the enrollment trends in your program changed over the last five years? To what do you attribute any changes or lack of changes?

Our program has increased its headcount by 50 over the past five years. Student demographic ratios remain the same (plus or minus 1-2% points). The enrollment growth is likely due to industry growth and the increased visibility of media makers on streaming and social media platforms.

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3. How do you monitor and modify course offerings, including time and modality, to ensure that students' needs are being met?

We currently offer a mix of in-person and asynchronous online courses. In-person classes are scheduled as various morning, afternoon and evening time slots. We have recently added some late start 8-week classes, which are proving to be a popular choice among students. All courses have been and continue to be impacted by faculty shortages as we have had to cancel sections almost every semester since losing 75% of our full-time faculty and are relying on the fluctuating schedules/availability of part-time faculty.

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## **2.2 Student Achievement**

1. Using data provided by the OIE, describe overall student achievement counts, rates, and trends in your program over the past five years, these include: course success rates, degrees/certificates completion counts, transfer counts, licensing, job placement, wage improvements (not all of these measures apply to every program).

Overall, the program awards an average of 58 degrees/certificates per year. Our Film, Television and Electronic Media AS-T degree continues to be our most popular degree with an average of 37 annually awarded, followed by our Television and Film AA degree with an average of 15 annually awarded. Certificates make up approximately 15% of awards with an average of 5 certificates awarded per year.

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2. Are there student groups whose success rates are below the institution-set standard or whose success rates are below other student groups? What factors can explain this?

Course success rates have dipped from 78.8% across all groups in 2020 to 74.0% in 2025. Success rates have most significantly dipped for Black students from 73.5% in 2020 to 51.9%. Black or African American students make up 3% of our program.

The mostly likely explanation for this is the program's growth coupled with a 75% reduction in full-time faculty. Since 2021, the program has been comprised of 93% adjunct faculty. This alone presents a number of structural and institutional factors creating barriers to student success:

- **Enrollment Growth Without Matching Support:** With a 50-student increase in headcount, resources (e.g., faculty, advising, office hours, class availability, etc.) didn't scale accordingly and students may have received less individualized attention or support.
  - **High Adjunct turnover:** Shifts in faculty, especially if less experienced, can impact student engagement and success. We have had a lot of adjunct turnover since losing 75% of our full-time faculty.
  - **Support services:** Adjunct faculty have less institutional knowledge, which can lead to reductions in tutoring, mentoring, advising or other campus resources, especially those tailored to underrepresented groups, which can lead to lower success rates.
  - **Class cancellations:** We've had to cancel full classes every year since 2021 due to the high adjunct turnover. If students had to shift to other class sections in a different modality or at a less accessible times, that could affect success rates, especially for students with limited tech access or rigid schedules.
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3. In terms of your degree and certificate completers, are there any groups who are underrepresented in your completion data compared to the overall enrollment in your program?

Awards by ethnicity and gender indicate the following:

- Latina/o/x/e 61%
- White 17%
- Two or more races 7%
- Asian 6%

- Black or African American 6%
- Filipino 4%
- American Indian or Alaska Native at 0%
- Unknown 0%

Awards by ethnicity and gender are consistent with overall enrollment.

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4. Are your students completing your degree and certificate program requirements in the expected time frame? Are there certain groups whose rates are below other student groups? Discuss any efforts to improve time to completion.

Over the past 5 years, students are taking more time to complete their degree. This is a direct reflection of the loss of 75% of the full-time faculty, leaving 90% of classes to be taught by adjunct faculty and multiple class cancellations due to insufficient staffing. In these past 5 years, we have had to cancel multiple classes every year due to this insufficient staffing. It has been challenging to recruit, hire, train and *maintain* adjunct faculty in our discipline area, as many leave for better financial opportunities. This has resulted in students losing out on opportunities to take a specific class or a class that meets their available time or preferred teaching modality.

Overall average years to graduate:

- 2020-2021 - 3.76 years (3 Full-time faculty members)
- 2021-2022 - 4.33 years (1 Full-time faculty member)
- 2022-2023 - 4.6 years (1 Full-time faculty member)
- 2023-2024 - 4.6 years (1 Full-time faculty member)
- 2024-2025 - 4.46 years (1 Full-time faculty member)

In the 2020-21 academic year, the overall average years to graduate was 3.76. Notably we had 3 full-time faculty members during this year. (We were already down a FT faculty as were at 4 full-time faculty until 2017.) At the end of the 2020-21 academic year, two faculty members retired. These positions remain vacant and have been filled by a changing roster of part-time adjunct faculty. Since the retirements, it has taken students longer to complete a degree, indicating the loss of institutional knowledge, mentorship and guidance provided by full-time faculty to our students.

In the 2024-2025 academic year, the overall average years to graduate is 4.46 years, The overall average years to graduate (approx. 4.5 since 2021) has increased by 0.74 years (approx. 8 months). This not a surprise due to the number of classes we've had to cancel each semester due to lack of adjunct faculty to teach unassigned courses. Clearly, if you take almost all of the full-time faculty out of a program for several years, it gets harder for students to complete said program.

The data clearly shows a correlation between faculty shortages and increased time to graduation. The loss of full-time faculty has had a measurable impact on student degree completion. Addressing

these vacancies and restoring full-time faculty positions will help reverse this trend and improve student outcomes.

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## 2.3 Student Learning Outcomes

1. Describe your program's processes and practices for defining, assessing, and analyzing student learning outcomes at the course (CSLO) and program (PSLO) level. Include a discussion of how your program uses the results of CSLO/PSLO data to inform course and program improvement efforts.

In 2021, PSLOs were revised and updated to incorporate the new design principles for PSLOs. The updated PSLOs are below:

### **AA, AS-T Degree, and Certificate :**

**New Outcome 1:** Demonstrate the ability to collaboratively direct and/or produce a video, film or sound production from pre-production to post- production.

**New Outcome 2:** Apply productions skills in film, video, new media and/or sound to achieve a creative vision and communicate a message for an intended audience and purpose.

**New Outcome 3:** Analyze how the elements of media productions are used as a formal system to create meaning within the context of history, theory and culture, to interpret and appreciate artistic work from various American and international perspectives.

**Additional Outcome 4 (Certificate Only):** Identify professional roles in the industry and the habits, mindsets, networking and soft skills necessary to achieve successful employment in the entertainment industry.

PSLOs are measured through multiple assessment tools including, exams, projects, papers, portfolios, presentations, discussions and activities that draw together learning and knowledge from the required core courses in each degree and certificate pathway.

As a program, we are in the process of improving our SLO data by entering and assessing SLO data on a semesterly basis. Data entry and navigating eLumen has been challenging for our adjunct faculty, which has led to partial compliance or no compliance in some cases. This is compounded by the high adjunct turnover our 93% adjunct program is facing. It's challenging to get new adjunct faculty up to speed each semester.

Adjunct faculty would benefit from campus-wide, paid training sessions on the SLO process, offered each semester, as adjunct often don't have the financial freedom or time to attend unpaid, voluntary trainings. I'm sure this would help out other programs that are primarily composed of adjuncts as

well.

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2. (OPTIONAL/NOT REQUIRED) Using the data provided by OIE, describe the most salient results of CSLO or PSLO mastery rates. Did you find significant differences by race, ethnicity, gender, and other categories?

N/A Data not available.

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## Section 3: Other Areas of Program Effectiveness

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1. Document any substantial changes to your program curriculum since the last review and discuss what prompted these changes. Looking forward, what changes to the curriculum do you plan based on the emerging needs of your discipline, industry, student population, etc.

Our ability to update our program curriculum to reflect program changes as well as our ability to offer classes to meet the curriculum has been significantly encumbered by the following barriers:

- **Loss of FT Faculty**

Significantly, CRTV has been in transition and turmoil since losing 75% of its FT faculty. With the retirement of the only full-time faculty in the radio area in 2021, the Radio Program is in the process of being dissolved/transformed as it cannot be maintained without a full-time instructor to support the needs of the program. Current radio classes need to be transformed and integrated into the needs of Cinema and Television, as well as the Journalism program. This is one of many examples throughout this program review that indicate an avoidable crisis created by the lack of full-time faculty replacements for retired faculty members. (See SAP # 1) Efforts have been made to update curriculum to reflect these changes, including updated course prefixes, course numbering and updated degrees and certificates, but with the only one remaining FT faculty member being stretched to capacity, progress has been extremely slow. Based on the current pace of progress, updates will likely not be able to be made until additional FT faculty members have been hired to support this process. For context, the program currently has 34 courses. If one faculty member updates 2 course per semester, it would take approximately 8.5 years to revise all course outlines, not including updates to degrees and certificates. Furthermore, with the amount of time required to complete Program Review this semester, curriculum progress has been postponed until spring. This program review represents over 20 hours of labor from one FT faculty member to complete.

- **Unexpected Loss of our Cinema and Television Production Space**

Currently the program has been struggling to offer our in-person production classes due to the unexpected loss of our production space caused by the construction of the new performing arts complex next door. The Cinema and Television studios are located in the 2001 building, which is directly adjacent to the construction site. There is an additional construction project related to the chiller that is also in progress and has impacted our classroom spaces. Myself, our studio support staff Colm Melia and our division dean, Ken Starkman, met with both construction teams overseeing the overlapping construction projects in December of 2024. At that time, classroom access had been impeded due to the loss of a sidewalk/pathway to the classroom doors. From that meeting, the teams were able to come up with a solution to maintain student access. It was not the best solution, as it required students to drag heavy and expensive film production equipment over grass and a dirt pathway, but at least our students still had access. (Most large, heavy film equipment is transported in a wheeled encasement, which is difficult to maneuver over dirt and grass.) The construction teams assured us that we would maintain classroom access throughout construction. This has not been the case, and ***we lost total access to both of our classroom doors during the summer of 2025 and were not informed by the construction teams of the change.*** Currently both classroom doors open directly to an active construction zone/giant hole in the ground. Construction did let us know that there is a potential issue of high decibel sound during certain phases of the construction process. As you might imagine, loud noises are not conducive to student learning and impede student ability to record high quality film and television productions.

This directly impacts our in-person production classes that utilize our film-and-television-specific production spaces in that building. **We had to cancel our classes that were scheduled in this space in Fall 2025.** These are not classrooms that can be swapped out with just any other classroom. We have a 2-story high television studio, with moveable walls, moveable backdrops, greenscreen cove, ceiling lighting grid, large furniture, props and an adjacent control room. We have a mac editing lab that is specifically networked and maintained to meet industry specific standards for film and television editing by our media specialist, Colm Melia. This lab is not able to be maintained by IT.

As this was not a planned loss of space, we are scrambling to find solutions for our students and program so that we can continue to offer these classes during the upcoming 2-years of construction, so that we can deliver on the curriculum we have and students can make timely progress on their degree and certificate pathways.

Our program has been successful in providing students access to industry standard equipment for our hands-on production courses. This requires funding to keep current in an ever-updating technological field. We have been able to implement funding from a Strong Workforce grant to upgrade some equipment and facilities in the TV studio. We will need to continue upgrading our

equipment and facilities, to continue to meet industry standards and provide our students with the best education and workforce training available. We also need additional equipment and services to support student success, including purchasing laptop kits designed to support film editing for our film production classes that students can use for homework and work from home on. We also want to expand equitable access to film titles via educational streaming services, such as Kanopy and Swank, to support our film studies classes and lower the cost for students to access important films. (See SAPs #2 and #3.)

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2. Please briefly describe opportunities your students have to apply and deepen knowledge and skills through projects, apprenticeship, internships, co-ops, clinical placements, group projects outside of class, service learning, study abroad, and other experiential learning activities that you intentionally embed in coursework or elsewhere in your program.

We are committed to providing our students with opportunities to apply and deepen both their knowledge and skills outside of the classroom. Opportunities available to our students include:

**Community College Film and Media Arts Consortium - Television Academy** – Fullerton College is a representative of this initiative, which allows our students to qualify for the Academy Gold Rising program. This is a production track program facilitated by the Academy of Motion Picture Arts and Sciences. They have partnerships with industry companies such as HBO, Paramount, and NBC, among others. Academy Gold Rising, although competitive, provides an eight-week summer educational and networking experience for selected students.

**Internship Opportunities** – Although our program has offered internship opportunities through our nested series of internship courses, CRTV 290, CRTV 291, CRTV 292 and CRTV 293, we have been unable to offer these classes over the past several years, due to FT faculty retirements and not enough current FT faculty to teach and support these important courses. This is a huge loss for our students, who are now unable to achieve course credit through our program for their internships. It has also caused unnecessary hurdles for students who apply to work with some of our internship partners.

**Backstage Casting** – Through our partnership with Backstage Casting, our students have free access to Backstage's casting and pre-production services, which provide opportunities to collaborate with creatives all over the Southern California area.

**Study Abroad Program** – This is an area of potential growth and opportunity for our students. In 2021, we initiated talks about a Study Abroad pilot program for CRTV in collaboration with Angela Henderson. We discussed facilitating faculty-led programs to bring week-long international film and television experiences to our students, paired with our World Cinema courses, starting with London. That initiative was postponed due to the uncertainty of travel at the time. With Study Abroad programs up and running again, we would like to offer something like this to our students

in the future. This would also likely require support from additional FT faculty to support new program initiatives.

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3. Describe any laws, regulations, trends, policies, procedures, or other influences that have an impact on your program. These can include things like Vision 2030, CALGETC, Common Course Numbering, etc.

Labor market information indicates increased career opportunities and occupational demand. According to the Centers of Excellence (2024):

- There is a supply gap in film production, with a projected 3,435 jobs projected to be available annually in the region due to new job growth and replacements.
- In the greater Los Angeles/Orange County region, the number of jobs related to these occupations is projected to increase by 10% through 2027. There will be more than 3,400 job openings per year through 2027 due to job growth and replacements.

We need adequate full-time faculty to support the growth of this program in relation to the increased career opportunities and occupational demand.

The office of Dual Enrollment and High School Articulation has identified 18 school sites with strong interest in film and television pathways. This is an area of growth that requires full-time faculty to support and sustain. For Spring 2026, we were unable to fulfill a request from the Fullerton Joint Union High School District to expand their pathway programs using our CRTV courses due to lack of available faculty. We were already facing insufficient faculty to cover our existing class offerings, with five classes unstaffed due to high adjunct turnover.

In order to meet the VISION 2030 initiative and Fullerton College's goals, our program needs to be adequately resourced in terms of full-time faculty. This extends to our ability to grow and offer comprehensive night, weekend, and online degree and certificate programs to serve non-traditional students. We also risk losing internship and job placement opportunities due to insufficient faculty to support these initiatives.

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## **Section 4: Faculty and Staff**

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### **4.1 Population and Demographics**

1. Using the data provided by OIE, describe your program's staff (full-time/part-time faculty, nonfaculty, classified). How reflective of your program's student population is your staff?

Currently the program employs one tenured faculty member, one classified staff member and fourteen adjunct faculty members (soon to be 16 adjuncts for Spring 2026). The program lost three full-time faculty members to retirement in 2017 and 2021. These positions remain vacant. Currently, over 90% of our classes are taught by adjunct faculty, well above the state-recommended ratio of 25:75.

The current gender data for our teaching faculty is 60% male and 40% female. This is relatively close to the student headcount by gender, with males at 54% and females at 38%, 8% is unknown.

- Data indicates that faculty gender distribution is fairly aligned with students. The differences are relatively small: +6% more males and +2% more females among faculty compared to students.
- There is no Unknown Gender representation in faculty. While 8% of students have an unknown gender designation, this category is not represented among faculty. This may reflect differences in data collection or self-identification practices and could be worth exploring further to ensure inclusivity.

The current race and ethnicity data for our teaching faculty is 37% white, 26% Hispanic/Latino, 21% Black or African American, 11% Two or More Races and 5% Race/Ethnicity Unknown. Student headcount by ethnicity indicates our Latina/o/x/e as the largest group at 60%, followed by white 17%, Two or more races at 10% and Asian at 8%, Black or African American at 3%, Unknown at 3%, American Indian or Alaska Native at 0% and Native Hawaiian or Other Pacific Islander at 0%.

- The data indicates that Latina/o/x/e students are underrepresented in teaching faculty. The largest student group (60%) is Latina/o/x/e paired with 26% of faculty identify as such. This is a gap of 34 percentage points, suggesting a need for more representation in faculty hiring to better reflect and support this student group.
- Additionally, Asian representation is absent in faculty. With 8% of students identifying as Asian, there is no representation among faculty. This could be an area to explore in future hiring efforts.

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2. Describe your program's staffing changes since fall 2021. How have these changes impacted your program's ability to achieve its strategic action plans?

In 2021, we lost two additional full-time faculty positions due to a double retirement. Since then, recruiting and retaining adjunct faculty with the specialized skills required for our diverse course offerings has been a significant challenge. Despite adding six new course sections since 2020, the Cinema and Television program continues to fall short of meeting student demand because of insufficient faculty availability, resulting in recurring FTES losses.

In Fall 2023, two sections were canceled when newly hired adjuncts withdrew. Similar cancellations

occurred in Fall 2024 and Fall 2025 as adjuncts accepted full-time employment elsewhere. This pattern underscores the ongoing difficulty in recruiting and retaining part-time faculty with the technical expertise required for our curriculum. Currently, over 90% of our classes are taught by adjunct faculty—far above the state-recommended ratio of 25:75.

The financial instability associated with part-time employment has led to high turnover among talented instructors, many of whom leave for more secure and better-compensated opportunities. This instability directly impacts our ability to offer key courses aligned with student career pathways. For example, we have been unable to reinstate advanced production courses due to a lack of qualified faculty with the necessary technical skills. Internship courses have also been suspended in recent years because of staffing shortages. These gaps directly affect students' career readiness and access to industry networks.

According to the Faculty Allocation Programs Fall 2024 Summary Data:

- The Cinema and Television program has the fifth-highest percentage of adjunct faculty college-wide at 93.3%.

This level of reliance on part-time instruction is disproportionate to the program's size, student enrollment, and number of degrees awarded. It undermines Fullerton College's Vision 2030 and strategic goals, particularly those related to Equity in Access and Objectives 1–3.

There is sufficient instructional load to support two full-time faculty members, including overload assignments. Hiring these positions will stabilize the program, restore critical course offerings, and ensure students have access to the mentorship and continuity they need to succeed.

Staffing shortages directly contradict the program's growth. Over the past six years, the Cinema and Television program has experienced significant and sustained growth. Enrollment increased even during the pandemic, prompting us to add additional class sections since 2020 to meet student demand. Findings from the college's KPI Program Overview data indicate the following:

- Student headcount increased by 20%, from 766 in 2019 to 918 in 2025.
- Total enrollment increased by 16%, adding 198 seats (from 1,241 in 2019 to 1,439 in 2025).
- Total FTES increased 13%, from 149.8 to 169.5, despite annual course cancellations due to insufficient faculty staffing.

Additional findings from the Faculty Allocation Programs Fall 2024 Summary Data:

- Among 68 college-wide programs, ours ranks ninth in the highest number of degrees awarded at Fullerton College. With 56 degrees awarded in 2024, we rank second in our division.

The program's growth, combined with the loss of full-time faculty and high adjunct turnover, has significantly impacted all aspects of our ability to support students. Eliminating 75% of full-time teaching faculty while expecting improved student outcomes is unrealistic. It is contradictory for

the college to demand better growth and outcomes without providing programs with the full-time faculty needed to achieve them.

We have submitted rationale requests every year to repopulate the retired full-time faculty positions and have also requested full-time staffing in our last two full program review cycles.

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## 4.2 Staff Support and Professional Development

1. Describe the regular discussions your program faculty are having about equitable grading, attendance, late work, extra credit policies, and other strategies to support equitable student success.

As mentioned in the previous sections, having a program with a rotating roster of adjunct faculty make regular discussions less effective, since a significant portion of adjunct faculty are only teaching with us a short time. It's also difficult as we cannot require attendance at meetings, only encourage. It's usually the same 4 adjuncts from our program who regularly show up to the program meetings where we have discussions about equitable grading, attendance, late work, extra credit policies, and other strategies to support equitable student success.

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2. How have these conversations shaped practices or policies in your program? What action has arisen from these discussions? If no action has been taken, why not?

These discussions have led to informal alignment among some participating faculty on more student-centered approaches, notable in the areas of adopting more flexible late work policies and utilizing the student support services on campus, such as the Academic Support Center. Barriers to further action include:

- Adjunct turnover: Many instructors are with the program for only a short time, making long-term policy implementation and support difficult.
  - Limited authority: Without the ability to require meeting attendance or mandate policy adoption, changes rely on voluntary attendance.
  - Time constraints: Adjuncts often juggle multiple jobs, limiting their availability for professional development or collaborative planning.
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3. What additional areas of professional development could help your faculty and staff engage in this work?

To strengthen this work, the following areas of **paid** professional development would be beneficial:

- Culturally Responsive Pedagogy: Training on inclusive teaching practices and how to support diverse learners effectively.
- Equity in Assessment: Workshops on designing fair and transparent grading systems that reduce bias.
- Trauma-Informed Teaching: Understanding how external stressors affect student performance and how to respond compassionately.
- Collaborative Course Design: Opportunities for adjuncts to co-develop syllabi or share best practices, even asynchronously.

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## Section 5: Program Planning

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### 5.1 Progress on Previous Strategic Action Plans

1. Please discuss the goals (Strategic Action Plans, SAPs) from your last self-study. Assess and explain your progress on each of the SAP.

From the last self-study, we had the following SAPs

**Strategic Action Plan (SAP) # 1: Cinema and Television** : Fill Vacated Cinema-Television Faculty Positions. This SAP was to fill the 3 retired faculty positions. The measure able outcome was to hire at least 2 FT faculty.

**Result:** In progress

**Strategic Action Plan (SAP) # 2: Cinema and Television:** Continued currency in industry standard film and television production equipment. This included upgrades to equipment in our film editing lab and television studio to meet the current industry standards. The measure able outcome was to incorporate the new equipment into the Fall 2022/ 2023 class curriculum.

**Result:** Some of the upgrades were made, with some funding from a strong workforce grant and program review funds.

**Strategic Action Plan (SAP) # 3: Cinema and Television:** Program Re-Branding and Curriculum Updates. Due to the elimination of the Radio Program in its current state (caused by the loss of retired FT faculty who had specialized in radio), Cinema, Radio and Television (CRTV) will be re-branded to drop the Radio moniker. We will incorporate sound production courses under the Cinema and Television program. A selection of radio courses will be addressed in curriculum to integrate with the needs of the program and degree pathways. Increase transferability of courses via CSU general education requirements and IGETC

patterns. Outcome: Courses are addressed and approved by curriculum committee with state approval in a timely manner.

**Result:** In progress

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2. If additional funds were NOT allocated to you in the last review cycle, how did the LACK of funds have an impact on your program?

N/A

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## **SAPs**

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### **Hire 3 Full-time faculty to replace vacated position due to retirement.**

#### **Short Description:**

Over the past 5 years, students are taking more time to complete their degree. This is a direct reflection of the loss of 75% of the full-time faculty, leaving 90% of classes to be taught by adjunct faculty and multiple class cancellations due to insufficient staffing. In these past 5 years, we have had to cancel multiple classes every year due to this insufficient staffing. It has been challenging to recruit, hire, train and maintain adjunct faculty in our discipline area, as many leave for better financial opportunities. This has resulted in students losing out on opportunities to take a specific class or a class that meets their available time or preferred teaching modality. Overall average years to graduate: • 2020-2021 - 3.76 years (3 Full-time faculty members) • 2021-2022 - 4.33 years (1 Full-time faculty member) • 2022-2023 - 4.6 years (1 Full-time faculty member) • 2023-2024 - 4.6 years (1 Full-time faculty member) • 2024-2025 - 4.46 years (1 Full-time faculty member) In the 2020-21 academic year, the overall average years to graduate was 3.76. Notably we had 3 full-time faculty members during this year. (We were already down a FT faculty as were at 4 full-time faculty until 2017.) At the end of the 2020-21 academic year, two faculty members retired. These positions remain vacant and have been filled by a changing roster of part-time adjunct faculty. Since the retirements, it has taken students longer to complete a degree, indicating the loss of institutional knowledge, mentorship and guidance provided by full-time faculty to our students. In the 2024-2025 academic year, the overall average years to graduate is 4.46 years, The overall average years to graduate (approx. 4.5 since 2021) has increased by 0.74 years (approx. 8 months). This not a surprise due to the number of classes we've had to cancel each semester due to lack of adjunct faculty to teach unassigned courses. Clearly, if you take almost all of the full-time faculty out of a program for several years, it gets harder for students to complete said program. The data clearly shows a correlation between faculty shortages and increased time to graduation. The loss of full-time

faculty has had a measurable impact on student degree completion. Addressing these vacancies and restoring full-time faculty positions will help reverse this trend and improve student outcomes.

**Measurable Outcomes:**

Decrease the amount of time it takes for students to complete a degree.

**College Goals:**

1.3 Night, weekend, online degree program

**SAP Phase:**

New

**Resource Requests**

**Hire 3 Full-time faculty to replace vacated position due to retirement.**

**Enhancement:**

Goal 1: Equity in Access: Restoring staffing in Cinema and Television is essential to expand Dual Enrollment, offer flexible night, weekend, and online courses, and provide equitable access to internships and job placement. Without these positions, we cannot meet demand or close enrollment and completion gaps. Funding ensures inclusive, high-demand pathways for diverse learners. Goal 2: Equity in Support: Adequate staffing enables personalized guidance for Dual Enrollment and non-traditional students, connects learners to basic needs resources, and improves access to affordable materials and academic support. A fully staffed program fosters belonging and reduces persistence gaps for Black/African American students. Goal 3: Equity in Success: Restored staffing supports targeted mentoring for Black/African American and Latina/o/x/e students, strengthens transfer preparation and partnerships with four-year universities, and promotes DEI/AA-focused professional development. These efforts close equity gaps in completion and transfer. Initialization of funds exist from prior positions.

**Personnel-Related:**

Current Staffing: 1 tenured faculty; 14 adjuncts (16 by Spring 2026). Lost 3 full-time positions (retired in 2017 & 2021); vacancies remain. 1. Program Growth • Enrollment up; added 6 sections since 2020. • Headcount: +20% (766 → 918, 2019–2025). • Enrollment: +16% (1,241 → 1,439). • FTES: +13% (149.8 → 169.5). • Ranks 9th of 68 programs in degrees awarded; 2nd in division (56 degrees in 2024). 2. Labor Market Demand • 3,435 annual job openings in region (Centers of Excellence, 2024). • Jobs projected to grow 10% by 2027 in LA/OC. 3. Adjunct Challenges • Over 90% of classes taught by adjuncts (state recommends 25:75). • High turnover → cancelled sections (Fall 2023–2025), loss of FTES. • Advanced production & internship courses suspended due to lack of qualified faculty. • Program ranks 5th highest adjunct ratio college-wide (93.3%). 4. Missed Opportunities • Unable to expand dual enrollment; 18 high schools interested. • 5 classes unstaffed Fall 2025. • Limits growth in night/weekend/online programs and industry internships. 5. Student Equity & Success • 1 full-time faculty for 900+ students. • Lack of continuity &

mentorship; last-minute cancellations disrupt pathways. • It takes students 8-months longer to complete a degree since the retirements. • Replacing positions critical for enrollment growth, equity, and workforce goals. The lack of full-time faculty directly impacts the program's ability to meet Fullerton College's Vision 2030 goals: GOAL 1: Equity in Access • Objective 1: Unable to expand dual enrollment pathways; 18 high schools identified strong interest in film/TV courses. • Objective 2: Internship and job placement programs suspended due to staffing shortages. • Objective 3: Limited capacity to develop night, weekend, and online programs for non-traditional students. • Objective 4 & 5: Missed outreach opportunities to diverse communities due to insufficient faculty capacity. GOAL 2: Equity in Support • Objective 4 & 6: High adjunct turnover disrupts continuity, reducing persistence and sense of belonging for disproportionately impacted students. GOAL 3: Equity in Success • Objective 2 & 3: Program instability hinders degree/certificate completion and transfer pathways for Latina/o/x/e and Black/African American students. Current Imbalance: • 1 full-time faculty for 900+ students; 93% adjunct ratio (5th highest college-wide). • Frequent cancellations and discontinued specialized courses create barriers to student achievement and workforce readiness. Hiring two full-time faculty will: • Stabilize the program and restore critical courses. • Expand dual enrollment, internships, and non-traditional scheduling. • Advance equity goals in access, support, and success.

**Resource Category:**

Full-time Faculty

**Quantity:**

3

**Unit Cost:**

\$100,000.00

**Total Cost:**

\$300,000.00

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## **MacBook Laptop Film Editing Kits for Student Checkout**

**Short Description:**

This funding request is to provide equitable access to professional-grade film editing tools by offering Macbook film editing laptop kits, equipped with professional film editing software and tools for student checkout through the equipment room. We would like to expand equity in access for our students to access industry-standard film editing software and hardware to complete their coursework and film projects from home. Although we have an editing lab on-campus, this provides limited access (subject to classroom availability and staff to monitor) for our students. Student with busy work schedules or who live far from campus are at a disadvantage. Similar to the college's free laptop loaner program, we would like to implement a laptop editing kit for take home use, offered to

our Cinema and Television students enrolled in one of our film and television production classes. Note that the college's current free laptop loaners lack the processing power and software capabilities necessary for professional video editing, placing students, particularly those from underserved communities, at a disadvantage. Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. To improve success rates, we propose to purchase and deploy a set of Macbook laptop editing kits, available for checkout through our equipment room. These kits will empower students to work on their projects from home, ensuring continuity in learning, especially for those facing barriers to on-campus access. Investing in Mac laptop editing kits is a strategic and equity-driven initiative to enhance student success, support non-traditional learners, and address critical gaps in access and outcomes for underrepresented students. This serves a number of the college's goals, including: Goal 1: Equity in Access o Objective 3: Serve non-traditional students through flexible access to class resources. Goal 2: Equity in Support o Objective 1: Provide equitable support services for students in night, weekend, and online courses. o Objective 4: Increase equitable access to academic support for students in courses with identified disproportionate impact. o Objective 6: Reduce equity gaps for Black/African American students in persistence. Goal 3: Equity in Success o Objective 2: Reduce equity gaps for Black/African American students in degree/certificate completion.

**Measurable Outcomes:**

Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. The goal in providing equitable access to essential tools is to improve course success rates, particularly for Black/African students enrolled in our film production classes. A successful outcome for this initiative would be to increase the course success rates for this student demographic.

**College Goals:**

1.3 Night, weekend, online degree program; 2.1 Equitable support services in Dual/Online/Night/Weekend; 2.4 Increase access to academic support in course with DI; 2.6 Reduce equity gap in persistence for Black/AA students; 3.2 Reduce equity gaps in degree/certificate completion

**SAP Phase:**

New

**Resource Requests**

**MacBook Laptop Film Editing Kits for Student Checkout**

**Enhancement:**

This funding request is to provide equitable access to professional-grade film editing tools by offering Macbook film editing laptop kits, equipped with professional film editing software and

tools for student checkout through the equipment room. We would like to expand equity in access for our students to access industry-standard film editing software and hardware to complete their coursework and film projects from home. Although we have an editing lab on-campus, this provides limited access (subject to classroom availability and staff to monitor) for our students. Student with busy work schedules or who live far from campus are at a disadvantage. Similar to the college's free laptop loaner program, we would like to implement a laptop editing kit for take home use, offered to our Cinema and Television students enrolled in one of our film and television production classes. Note that the college's current free laptop loaners lack the processing power and software capabilities necessary for professional video editing, placing students, particularly those from underserved communities, at a disadvantage. Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. To improve success rates, we propose to purchase and deploy a set of Macbook laptop editing kits, available for checkout through our equipment room. These kits will empower students to work on their projects from home, ensuring continuity in learning, especially for those facing barriers to on-campus access. Investing in Mac laptop editing kits is a strategic and equity-driven initiative to enhance student success, support non-traditional learners, and address critical gaps in access and outcomes for underrepresented students. This serves a number of the college's goals, including: Goal 1: Equity in Access o Objective 3: Serve non-traditional students through flexible access to class resources. Goal 2: Equity in Support o Objective 1: Provide equitable support services for students in night, weekend, and online courses. o Objective 4: Increase equitable access to academic support for students in courses with identified disproportionate impact. o Objective 6: Reduce equity gaps for Black/African American students in persistence. Goal 3: Equity in Success o Objective 2: Reduce equity gaps for Black/African American students in degree/certificate completion. Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. The goal in providing equitable access to essential tools is to improve course success rates, particularly for Black/African students enrolled in our film production classes. A successful outcome for this initiative would be to increase the course success rates for this student demographic.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

20

**Unit Cost:**

\$3,600.00

**TotalCost:**

\$72,000.00

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## Funding for Film Streaming Services via Kanopy and Swank

**Short Description:**

This funding request is to enhance equitable access to essential film content by securing funding for Kanopy and Swank film streaming services, supporting the instructional needs of our online film studies courses in the Cinema and Television program. The campus library has been instrumental in helping us obtain select film titles for online classroom use. However, the current offerings are very limited and as such are limited in reflecting the diverse population of our student body. We would like to expand equity in access for our students to access more diverse film titles to view for free from home. Allocate \$10,000 to fund institutional subscriptions to Kanopy and Swank, two leading academic streaming platforms that offer a wide range of films, documentaries, and educational content. These platforms provide flexible, on-demand access to curated collections that align with course objectives and support remote and asynchronous learning with accessible, ad-free content. Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. Expanding access to Kanopy and Swank streaming services will significantly enhance the diversity of film content available to students, including works by and about Black/African American filmmakers, actors, and communities. This broader representation fosters a more inclusive curriculum that reflects the lived experiences of our multicultural and multiethnic student body. By integrating diverse narratives into course materials, we can increase student engagement, cultural relevance, and a sense of belonging, factors shown to positively influence academic performance. Investing in Kanopy and Swank streaming services is an equity-driven initiative to enhance student success, support non-traditional learners, and address critical gaps in access and outcomes for underrepresented students. This serves a number of the college's goals, including: Goal 1: Equity in Access o Objective 3: Support non-traditional students through online access to course materials. Goal 2: Equity in Support o Objective 1: Provide equitable support services for students in online courses. o Objective 3: Increase equitable access to affordable course materials. o Objective 5: Improve the sense of belonging and mattering in shared physical and online spaces by ensuring all students can engage with culturally relevant and diverse film content that is reflective of our multicultural and multiethnic community. o Objective 6: Reduce identified equity gaps for Black/African American students in persistence. Goal 3: Equity in Success o Objective 2: Reduce identified equity gaps for Black/African American students in degree/certificate completion.

**Measurable Outcomes:**

Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. The goal in providing equitable access to essential and diverse films is

to improve course success rates, particularly for Black/African students enrolled in our film studies classes (CRTV 118, CRTV 120, CRTV 121, CRTV 126A, CRTV 126B, CRTV 131). A successful outcome for this initiative would be to increase the course success rates for this student demographic in these classes.

**College Goals:**

1.3 Night, weekend, online degree program; 2.1 Equitable support services in Dual/Online/Night/Weekend; 2.3 Increase access to affordable course materials; 2.5 Increase sense of belonging/mattering ; 2.6 Reduce equity gap in persistence for Black/AA students; 3.2 Reduce equity gaps in degree/certificate completion

**SAP Phase:**

New

**Resource Requests**

**Funding for Film Streaming Services via Kanopy and Swank**

**Enhancement:**

This funding request is to enhance equitable access to essential film content by securing funding for Kanopy and Swank film streaming services, supporting the instructional needs of our online film studies courses in the Cinema and Television program. The campus library has been instrumental in helping us obtain select film titles for online classroom use. However, the current offerings are very limited and as such are limited in reflecting the diverse population of our student body. We would like to expand equity in access for our students to access more diverse film titles to view for free from home. Allocate \$10,000 to fund institutional subscriptions to Kanopy and Swank, two leading academic streaming platforms that offer a wide range of films, documentaries, and educational content. These platforms provide flexible, on-demand access to curated collections that align with course objectives and support remote and asynchronous learning with accessible, ad-free content. Over the past 5 years, the data shows declining course success rates, which have dropped across all groups from 78.8% in 2020 to 74.0% in 2025. Specifically, success rates for Black students have declined from 73.5% to 51.9%. Expanding access to Kanopy and Swank streaming services will significantly enhance the diversity of film content available to students, including works by and about Black/African American filmmakers, actors, and communities. This broader representation fosters a more inclusive curriculum that reflects the lived experiences of our multicultural and multiethnic student body. By integrating diverse narratives into course materials, we can increase student engagement, cultural relevance, and a sense of belonging, factors shown to positively influence academic performance. Investing in Kanopy and Swank streaming services is an equity-driven initiative to enhance student success, support non-traditional learners, and address critical gaps in access and outcomes for underrepresented students. This serves a number of the college's goals, including: Goal 1: Equity in Access o Objective 3: Support non-traditional students through online access to course

materials. Goal 2: Equity in Support o Objective 1: Provide equitable support services for students in online courses. o Objective 3: Increase equitable access to affordable course materials. o Objective 5: Improve the sense of belonging and mattering in shared physical and online spaces by ensuring all students can engage with culturally relevant and diverse film content that is reflective of our multicultural and multiethnic community. o Objective 6: Reduce identified equity gaps for Black/African American students in persistence. Goal 3: Equity in Success o Objective 2: Reduce identified equity gaps for Black/African American students in degree/certificate completion.

**Personnel-Related:**

N/A

**Resource Category:**

Other

**Quantity:**

40

**Unit Cost:**

\$350.00

**TotalCost:**

\$14,000.00

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## Resource Requests

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### Film Camera Upgrades

**Enhancement:**

Cameras \$80k - This is to replace our older cameras and upgrade with new ones, in order to meet current film industry standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade cameras ensures students develop technical proficiency aligned with real-world production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

16

**Unit Cost:**

\$5,000.00

**TotalCost:**

\$80,000.00

**Film Telecine Machine Upgrade****Enhancement:**

Telecine \$40k – This is to replace our old telecine machine with a new one, in order to meet current film industry standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program’s ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade film equipment ensures students develop technical proficiency aligned with real-world production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$40,000.00

**TotalCost:**

\$40,000.00

**Upgraded Media Server for Film Editing Lab****Enhancement:**

Media Server for Film Editing Lab \$25k – This is a needed upgrade to our old media server networked in our editing lab in order to meet current industry editing standards. Upgrading film

and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade film editing systems ensures students develop technical proficiency aligned with real-world post-production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$25,000.00

**TotalCost:**

\$25,000.00

## **AVID Editing Software License Renewal**

**Enhancement:**

Editing Software (Avid) \$10k Multiyear license - This is to renew our current editing software license for our editing lab, in order to meet current industry editing standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade film editing systems ensures students develop technical proficiency aligned with real-world post-production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Computer Software

**Quantity:**

1

**Unit Cost:**

\$10,000.00

**TotalCost:**

\$10,000.00

**Film Equipment Checkout Server Subscription Renewal****Enhancement:**

Equipment Checkout Server \$18k for multi-year subscription – This is to renew our current equipment checkout server subscription, which supports our film production classes.

**Personnel-Related:**

N/A

**Resource Category:**

Computer Software

**Quantity:**

1

**Unit Cost:**

\$18,000.00

**TotalCost:**

\$18,000.00

**Television Studio Upgrade: SMPTE 2110 Switch****Enhancement:**

SMPTE 2110 Switch \$14k – This is to upgrade our old SMPTE 292 switch in the Television Studio, in order to meet current industry broadcasting standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade television studio equipment ensures students develop technical proficiency aligned with real-world television production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$14,000.00

**TotalCost:**

\$14,000.00

**Television Studio Equipment Upgrades: Routing and Signal Processing****Enhancement:**

Routing and signal processing for Television studio workflow \$35k - This is to upgrade our old routing and signal processing workflow in the Television Studio, in order to meet current industry broadcasting standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade television studio equipment ensures students develop technical proficiency aligned with real-world television production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$35,000.00

**TotalCost:**

\$35,000.00

**Television Studio Equipment Upgrades: Replay Server****Enhancement:**

Replay Server \$20k - This is to upgrade our old replay server in the Television Studio to meet current industry broadcasting standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade television studio equipment ensures students develop technical proficiency aligned with real-world television production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$20,000.00

**TotalCost:**

\$20,000.00

**Television Studio Equipment Upgrades: VTR**

**Enhancement:**

VTR's \$10k - The VTR is a needed upgrade to the old VTR in the Television Studio to meet current industry broadcasting standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade television studio equipment ensures students develop technical proficiency aligned with real-world television production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$10,000.00

**TotalCost:**

\$10,000.00

**Television Studio Equipment Upgrades: Teleprompters****Enhancement:**

Teleprompters \$10k – Two teleprompters (\$5K each) for our Television Studio are a needed upgrade to the old ones, in order to meet current industry broadcasting standards. Upgrading film and television equipment to meet current industry standards will significantly enhance our program's ability to deliver high-quality, hands-on learning experiences. This will improve workforce readiness and strengthen career pathways for our students. Access to professional-grade television studio equipment ensures students develop technical proficiency aligned with real-world television production environments. These upgrades allow us to integrate industry-standard workflows into our curriculum, preparing students for internships and entry-level positions in film and television. By providing access to industry-standard tools, we strengthen our curriculum, increase student engagement, and support measurable improvements in learning outcomes and achievement.

**Personnel-Related:**

N/A

**Resource Category:**

Equipment

**Quantity:**

2

**Unit Cost:**

\$5,000.00

**TotalCost:**

\$10,000.00