



Fullerton College

Self-study for Theater Arts Program

2025

Section 1: Introduction

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

The Theatre Arts Department at Fullerton College empowers students to become confident learners, artists, and professionals through pathways in Acting, Musical Theatre, Directing, and Design and Production. We provide rigorous, hands-on training supported by professional quality productions and culturally responsive coursework that celebrates diverse voices and global perspectives.

In alignment with Fullerton College's mission, our department fosters a supportive and inclusive environment where students from all backgrounds can thrive. Faculty have intentionally integrated equity-centered practices into their teaching and are engaging in department-wide reflection to identify and address institutional barriers that may impact student success. As we rebuild, we are committed to broadening representation within our faculty and curriculum by drawing inspiration and leadership from the global majority.

We have recently welcomed a new full-time Musical Theatre faculty member, with enrollments and student engagement in this area continuing to rise. In addition, our department conducts regular climate surveys to better understand the lived experiences and diverse backgrounds of our students, staff, and faculty, ensuring that our actions align with our values of inclusion and equity.

Through our productions, coursework, and community partnerships, the Theatre Arts Department aims to transform lives, nurture belonging, and inspire positive change in our students and the world beyond the stage.

Section 2: Students

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?

The Theatre Arts Department demographics show out of 767 students, we serve a student population that identifies as 51% latina/o/x/e, 25% white, 8% Asian, 6% Black/African American, 10% two or more races and 1% unknown.

The most enrollment can be found among the Latina/o/x/e population at 47% followed by the white population at 32%. The underrepresented groups are always American Indian/Alaskan Native populations. As of 2024-2025 census we have 2 identified students having been enrolled.

The demographic profile of the department has remained relatively the same since 2020-2021 census to 2024-2025. The adjusted enrollment percentages are an increase of 1% in the white population, an increase of enrollment numbers in the Asian population but not in percentage as our enrollment has increased by 301 students over the last 5 years.

The Theatre Arts Department serves a large number of students who take General Education (GE) courses, most commonly THEA 100 (Introduction to Theatre), THEA 105 (Musical Theatre History), THEA 109 (Modern Dramatic Literature), and THEA 127 (Oral Interpretation). These courses attract students from across the college, reflecting a more diverse campus population than our declared Theatre Arts majors.

For the 2024–2025 academic year, success rates across these GE courses show overall strong

outcomes with some variation among demographic groups:

THEA 100 (Introduction to Theatre) — 447 students, 68% success

- Asian: 87% (38)
- Black or African American: 41% (29)
- Latina/o/x/e: 68% (234)
- Native Hawaiian or Pacific Islander: 100% (1)
- Two or More Races: 59% (44)
- Unknown: 67% (6)
- White: 61% (95)

THEA 105 (Musical Theatre History) — 89 students, 75% success

- Asian: 100% (6)
- Black or African American: 80% (5)
- Latina/o/x/e: 80% (40)
- Two or More Races: 58% (12)
- White: 69% (26)

THEA 109 (Modern Dramatic Literature) — 20 students, 65% success

- Black or African American: 50% (2)
- Latina/o/x/e: 70% (10)
- Two or More Races: 40% (5)
- White: 100% (3)

THEA 127 (Oral Interpretation) — 17 students, 65% success

- Asian: 0% (1)
- Black or African American: 100% (1)
- Latina/o/x/e: 57% (7)
- Two or More Races: 100% (2)
- White: 67% (6)

Compared to Theatre Arts majors, GE students represent a wider range of disciplines and identities, while majors form a smaller and more consistent cohort—primarily Latina/o/x/e and White students—who are deeply engaged in performance, production, and ensemble-based learning. Majors generally demonstrate higher success and retention rates due to their stronger connection to the program community.

GE courses show more variation in success rates, particularly among Black/African American and multiracial students, suggesting that factors such as prior exposure to theatre, access to resources, and classroom community may influence outcomes. The department is

using this data to guide ongoing efforts in culturally responsive teaching, inclusive course design, and expanded student engagement strategies to better support all learners in GE courses

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?

Enrollment in the Theatre Arts Department has steadily increased over the past five years, with a growth of approximately 300 students from 2020–2021 to 2024–2025. This upward trend reflects the department's ongoing efforts to strengthen recruitment, diversify course offerings, and create more inclusive learning environments that attract a broad range of students.

In recent years, the department has implemented an internal climate survey to better understand student demographics, experiences, and needs. These insights have informed both curricular updates and hiring practices, including the intentional recruitment of faculty whose backgrounds and perspectives more closely reflect those of our students.

This commitment to representation and belonging has contributed to steady enrollment growth and improved student engagement across both major and General Education courses. The department continues to monitor these trends to ensure that programming and outreach remain responsive to the evolving needs of our student population.

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

The Theatre Arts Department regularly reviews enrollment trends, student feedback, and departmental climate survey results to ensure that course offerings, scheduling, and modalities meet student needs.

For General Education courses, THEA 100 (Introduction to Theatre) is offered in both in-person and online formats, and THEA 105 (Musical Theatre History) will add an in-person section in Spring 2026 to increase access. THEA 127 (Oral Interpretation) and THEA 109 (Modern Dramatic Literature) are currently offered in person, with plans to rotate online sections every other semester to provide additional flexibility. With our recent overhaul in curriculum, various courses were given additional modality types including our upcoming THEA 267 (Entertainment Business), which will be offered as an online synchronous course.

For departmental courses, the program has developed a four-semester course pathway for each degree and certificate, helping students plan their coursework efficiently and progress toward completion. Faculty conduct Week 10 advisement meetings to support students in staying on track, clarify scheduling, and ensure they are not taking unnecessary courses that may delay their goals.

This intentional planning and ongoing review process allow the department to remain responsive to student needs, ensuring equitable access, clear academic pathways, and strong retention across all program areas.

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).

Over the past five academic years, the Theatre Arts Department has demonstrated strong student achievement, program resilience, and equitable outcomes, maintaining consistently high course success rates as well as degree and certificate completions. Our enrollment has seen a 34% rebound from the post-pandemic low, and our success rates average 78–79%, exceeding the institution-set standard (62%) and approaching the stretch goal (80%). Certificate awards represent 63–74% of all completions, confirming their central role in our skill-based learning, while our AA-T transfer degrees increased from 22% (2020–21) to 39% (2024–25), reflecting improved alignment with CSU pathways and enhanced advising for transfer readiness.

These patterns support that Theatre Arts students are succeeding academically and are well-prepared for both transfer and professional opportunities, with notable increases in AA-T completions and overall persistence following the pandemic.

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?

While overall success rates are strong, a few student groups remain below the institutional stretch goal. Black/African Americans (60%) and American Indian/Alaska Natives (0%, n<5) are primary examples. These equity gaps can be a result of the lower representation of Black and Indigenous students in performance and design cohorts, affecting peer mentorship and belonging, as well as external socioeconomic factors that may constrain rehearsal or class participation time.

To address these disparities, the department has expanded diverse and inclusive play selections and global theatre representation in course content and embedded trauma-informed and consent-based practices to enhance psychological safety and equity within performance work. We are also planning to partner with Umoja and Puente programs to foster community and promote retention.

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?

Completion data align closely with overall enrollment trends for most populations, with Latina/o/x/e students consistently representing 39–55% of degree and certificate recipients, a proportionate reflection of their program participation. However, Black/African American and Native students remain underrepresented among degree and certificate earners. This underrepresentation correlates with lower course success and persistence rates and has been identified as a central focus for equity improvement. Efforts to address this include intentional faculty mentorship, targeted advising for transfer readiness, and continued development of representation-driven curriculum and casting practices.

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.

Most students complete their degree or certificate within the expected two to three-year timeframe, especially within the Theatre Arts transfer pathway. Extended timelines are more common among part-time students, those balancing work and family responsibilities, and those pausing between sequential acting or design courses.

To support timely completion, the department has implemented two-year rotation maps and degree pathway templates for degrees and certificates in partnership with Guided Pathways. We have also expanded summer and intersession offerings to maintain progress, and enhanced faculty advising and degree audits each semester during week 10. These interventions have contributed to increased degree and certificate completions as well as stronger persistence and retention.

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.

The Theatre Arts Department maintains a collaborative, data-driven, and equity-focused approach to Student Learning Outcomes assessment, ensuring ongoing reflection and continuous improvement. Our CSLOs and PSLOs align with institutional learning outcomes, the Transfer Model Curriculum (TMC), and professional theatre standards, emphasizing artistic expression, collaboration, critical thinking, and inclusive storytelling.

As of 2020/21, the department advocates for CSLO assessment every semester, replacing the previous three-year cycle. This ensures all courses are regularly evaluated, allowing real-time adjustments and consistent faculty engagement with data. PSLOs are analyzed annually through aggregated course data, juried performances, and capstone evaluations.

Assessments are discipline-specific and include juried performances, portfolios, reflective writing, peer evaluations, and production-based rubrics. Findings are reviewed each semester and directly inform curriculum revision, rubric calibration, and teaching practices. Improvements resulting from this process include stronger sequencing between discipline-specific pathways, earlier exposure to vocabulary, and scaffolded experiences and professional engagement.

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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?

Analysis of five years of CSLO data (2020–2025) shows steady improvement in mastery and increased consistency of assessment participation. Average mastery improved from an average of 19% in Spring 2021 to 30% by Winter/Spring 2024, marking significant growth in student achievement. The department attributes this improvement to semesterly CSLO assessment, enhanced faculty calibration, and data-informed instruction.

Students demonstrate the strongest mastery in collaboration, performance preparation, and applied design, with ongoing development in written analysis and self-evaluation. No major gender disparities were found, with modest variability by ethnicity paralleling overall success rate trends, highlighting the need for continued focus on representation, mentorship, and belonging in all learning environments.

Section 3: Other Areas of Program Effectiveness

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.

We recently completed a comprehensive curriculum refresh that will launch in Fall 2025. This work included updating nearly 115 courses, deactivating those no longer in use, and developing several new offerings. All full-time faculty reviewed their subject areas, supported by valuable input from adjunct faculty, to verify current course content, requirements, and SLOs, and to explore updated modalities appropriate for our post-COVID learning environment.

In collaboration with partner colleges and our adjunct faculty, we created additional courses to support more seamless transfer pathways, including the addition of a Theatre History I course. With strong encouragement from our CTE Advisory Committees, we also developed new courses in Entertainment Drafting and Entertainment Business, along with a complete redesign of our costuming curriculum. Finally, with guidance from CSUF faculty, we created an Intimacy and Consent course, positioning our program at the forefront of consent-based, modern theatre practices that are reshaping our industry.

In addition to course updates, we revised all 20 of our certificates and expanded our degree offerings to now include four AA degrees. Certificate updates incorporated numerous advisory committee recommendations and resulted in more clearly sequenced, scaffolded pathways to help students navigate our diverse program options. When reviewing our AA degrees, we updated the AAT to align with current transfer requirements and created two new specialized degrees. Students shared that the previous AA felt too general and performance-heavy, so we redesigned it to function as a true generalist theatre degree. We then added an Acting and Performance AA and a Technical Theatre AA, allowing students to pursue a degree that better matches their intended emphasis. In an industry where students may choose to transfer to a four-year institution, join a conservatory program, or move directly into the workforce, these specialized degrees give them flexibility and assurance that they will earn a credential aligned with their individual career paths.

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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.

In theatre, our work is inherently project-based. All 24 of our programs require production participation, allowing students to engage in every aspect of the creative process. While many people primarily associate theatre with performance, the majority of our students routinely

serve as stage managers, technicians, designers, fight choreographers, assistant directors, and more across our full-scale productions. It is common for half of the artistic team, along with the entire technical staff and cast, to be composed of students. This creates a uniquely immersive learning environment at the community college level, often operating on a standard comparable to CSU and UC theatre programs.

Our courses are also deeply project-based, as the skills refined in acting, musical theatre, stagecraft, sound, lighting, and other disciplines can only be fully learned through practical, hands-on application. Whether performing monologues, presenting solos, installing systems, or completing complex design projects, students are given real-world scenarios to challenge and expand their learning. For example, in our sound reinforcement course, THEA 161, students learn Broadway-style mixing using multiple industry-standard consoles within a virtual lab environment. They work with 64 audio channels and synchronized video playback, enabling them to experience the process of mixing a full production while receiving individualized mentorship in a safe, educational setting.

Although we currently offer a limited number of internships within select areas of the department, we recognize this is a significant area for growth. We maintain strong relationships with local theatres, houses of worship, entertainment venues, and theme parks, yet we have not fully leveraged these partnerships to establish consistent, structured pathways into the workforce. During our curriculum review process, several long-standing tour classes could not be advanced due to new requirements governing this course type. Nevertheless, as faculty expand international partnerships, we anticipate redeveloping and increasing experiential opportunities in the coming years.

Our High School Technical Theatre Festival has also become a key tool for fostering student connections. We have increasingly focused on linking current students with our decades of working alumni. In an industry where networking is essential, these interactions have already led to meaningful professional relationships and job opportunities. Over the last three years of the festival, multiple students have secured employment simply through conversations with returning alumni, demonstrating the festival's unique ability to build community and career readiness.

As outlined in our SAP, we are actively planning to expand festival offerings, recognizing that these events not only support incoming enrollment, but also enhance career placement outcomes for our current students.

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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.

Most of our programs are not heavily impacted by CALGETC, Common Course Numbering, or similar statewide alignment initiatives due to the highly specialized nature of entertainment coursework. However, during our curriculum review process, we intentionally leveraged these systems to strengthen transfer pathways for our students. One major improvement involved merging our three beginning production courses under a single C-ID Number.

Although the three courses differ in content focus, this change ensures that each fulfills the CALGETC transfer requirement. As a result, any student, regardless of their specific pathway, can complete a transferable production course, even if they decide to shift their emphasis partway through their program. This alignment supports student flexibility, reduces barriers to transfer, and provides a more seamless academic experience across our department.

Section 4: Faculty and Staff

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?

The Theatre Arts program serves a highly diverse student population, with the largest group being Latina/o/x/e students, who comprise 51% of enrollment in 2024–2025. White students represent 25%, followed by students identifying as two or more races (10%), Asian (8%), and Black or African American (6%). Other ethnic groups, including American Indian/Alaska Native and Native Hawaiian/Pacific Islander, account for less than 1%.

In contrast, the program's full-time faculty composition is less reflective of this diversity. Faculty are predominantly White (50%), with Hispanic/Latino faculty at 37.5%, and 12.5% listed as Race/Ethnicity Unknown. There is no representation among full-time faculty for Asian, Black/African American, or multiracial groups, which creates a noticeable gap compared to the student body.

While the presence of Hispanic/Latino faculty is significant and contributes to cultural alignment with the majority student group, the overall faculty profile does not fully mirror the program's student demographics. The overrepresentation of White faculty and absence of other racial and ethnic groups highlight areas for improvement in recruitment and retention strategies to better reflect and support the diversity of the student population.

Notes: Data from OIE does not include non-faculty and classified staff. In addition, data from OIE is based upon six full-time faculty members. As of F25 there are five.

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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?

Since Fall 2021, the Theatre Arts program has experienced notable staffing changes, primarily in the ratio of adjunct to full-time faculty. The program continues to rely heavily on adjunct instructors to deliver a significant portion of course offerings, while maintaining a small core of full-time faculty. This reliance on adjunct faculty has remained consistent due to limited hiring opportunities for additional full-time positions.

The high adjunct-to-full-time ratio has impacted the program's ability to fully implement past Strategic Action Plans (SAPs), particularly those focused on curriculum development, student mentoring, and equity initiatives. Full-time faculty are essential for leading program assessment, coordinating production schedules, and engaging in outreach and recruitment efforts. While adjunct faculty provide valuable expertise, their limited availability for non-teaching responsibilities constrains progress on goals such as expanding community partnerships and increasing student support services.

A positive development occurred in Fall 2025, when the program hired one African American full-time faculty member. This addition strengthens faculty diversity and supports equity-focused SAPs by providing representation for a historically underrepresented group within the program. Combined with the existing Hispanic/Latino faculty member, (See note above) this hire improves alignment with the program's diversity goals and enhances the ability to mentor students from varied backgrounds. However, the program still faces gaps in faculty diversity and workload capacity, which remain critical considerations for future SAPs aimed at enhancing student success and equity.

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.

Faculty in the Theatre Arts Department at Fullerton College regularly engage in collaborative conversations focused on promoting equity and student success. These discussions typically include:

- **Equitable Grading Practices:** Faculty review grading rubrics to ensure transparency and consistency across courses. There is an emphasis on aligning assessments with learning outcomes rather than punitive measures and considering flexibility for diverse student needs.

- **Attendance Policies:** Faculty explores ways to balance the importance of participation in performance-based courses with the understanding that students may face barriers such as work, family responsibilities, or transportation. Strategies include offering alternative participation options and clarifying expectations early in the semester.
- **Late Work Policies:** Faculty discuss approaches that allow for grace periods or structured extensions to support students experiencing challenges, while maintaining academic integrity and fairness for all.
- **Extra Credit Opportunities:** Conversations center on ensuring extra credit is meaningful, accessible, and tied to learning objectives rather than arbitrary tasks, so that it benefits all students equitably.
- **Broader Equity Strategies:** The department shares best practices for inclusive teaching, such as using culturally responsive materials, providing multiple ways for students to demonstrate mastery, and connecting students to campus resources for support.
- **Staff Development Flex Day Activities:**
 - Fall 2021 - Through detailed discussion of our revised mission statement and guiding principles of inclusivity, establishing actionable goals connected to existing outreach and student matriculation, such as our High School Theatre Festival.
 - Fall 2022 - Finalized our department mission statement and action plan toward diversity and inclusion. Furthered our mission of student outreach and commitment to serving underrepresented communities within our department through advising and mentorship.
 - Fall 2023 - reviewed and revisited our department DEIA Action Plan with the data obtained from multiple surveys in the 22/23 academic year.

These ongoing discussions reflect a commitment to reducing barriers, fostering a supportive learning environment, and ensuring that policies do not disproportionately impact students from historically marginalized groups.

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?

Actions Taken:

- Encouraged revising syllabi to reflect flexible attendance and late work policies.
- Department-wide sharing of equity-focused grading rubrics.
- Revised inclusive curriculum changes in most classes.
- Continued our 1st week Department Meet and Greet meetings with students and

sharing data and updates from our DEIA Action Plan.

- Continued and expanded our week 10 week advisements.

3. What additional areas of professional development could help your faculty and staff engage in this work?

Section 5: Program Planning

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.

SAP 1- Replacement of Full-Time Faculty member in the Production and Design area with an emphasis in makeup and costuming construction and design.

This has been unmet and advanced again this round. This has been submitted to faculty allocation every year.

SAP 2- Replacement of Full-Time Faculty member in the Production and Design area with an emphasis in lighting and video or rigging/automation.

This has been unmet and advanced again this round. This has been submitted to faculty allocation every year.

SAP 3- Hiring of a full-time (75% - 10 month) classified Lab Technician (cat. 36) as a Theatrical Master Electrician/Maintenance Technician.

This has been unmet and advanced again this round.

SAP 4- Hiring of a full-time (75% - 10 month) classified Piano Accompanist (cat. 44) to be utilized by the numerous Musical Theatre Certificate program classes.

This has been unmet and advanced again this round.

SAP 5- Hiring of a full-time (75% - 10 month) classified Fine Arts Information/Marketing Representative (cat. 36)

This has been unmet and advanced again this round. Theatre Operations and the other Fine Arts Departments are uniting in this ask this year.

SAP 6- Develop a cyclical replacement plan for program equipment to take

advantage of available yearly grant funds.

This has been unmet. With the continual instability of funding we have let go of this request understanding we need to remain flexible to the ever-changing financial environment we exist in.

SAP 7- Creation of a Mobile PC Computer Lab to allow the teaching of industry standard software.

Completed. This lab was purchased about 2 years ago.

SAP 8- Updating of All Costuming Programs

Completed. The new programs and courses went into affect this fall.

SAP 9- Creation of a consistently funded Theatre Guest Artist/Speaker Program

This has been unmet and advanced again this round.

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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?

SAP 1- Replacement of Full-Time Faculty member in the Production and Design area with an emphasis in makeup and costuming construction and design.

The continued absence of this full-time position remains detrimental to the costuming program and creates a domino effect across all of our production courses. Costuming is one of the most fundamental technical components of live performance, and the lack of dedicated faculty oversight has significantly restricted opportunities for students within our production classes. Because our current shop capacity cannot safely or effectively accommodate higher enrollment, we are forced to limit student access to essential hands-on training.

In the absence of a full-time faculty member, staff and other faculty have taken on additional responsibilities to support students, often far beyond their job descriptions and areas of expertise. While their dedication is commendable, this stopgap approach is neither sustainable nor equitable.

As a result, we have been forced to revise the program to accommodate ongoing capacity limitations and course restrictions within the costuming area. These changes were made solely to ensure that students could continue accessing essential training, gaining valuable technical skills, and progressing toward employment or further educational opportunities. However, without restoring the full-time faculty position,

our ability to maintain these opportunities—and to uphold the integrity and reputation of the program, remains severely constrained.

SAP 2- Replacement of Full-Time Faculty member in the Production and Design area with an emphasis in lighting and video or rigging/automation.

Because lighting is a vital component of many of our most popular certificates, including those tied to Disney's Aspire program—full-time faculty have been shifted to help fill this long-standing vacancy, and adjunct specialists have taken on the responsibility of maintaining the backbone of this instructional area. While our adjunct faculty, supported by full-time instructors, have done admirable work sustaining the program, the reality is that when part-time faculty move on, as is common in this industry, we frequently face significant challenges finding qualified instructors to teach these essential courses. These classes are required across five programs, making the need even more pressing.

Part-time faculty are particularly difficult to recruit and retain due to the specialized knowledge required and the higher-paying, more stable employment opportunities available in the entertainment industry. Although this position may not be as immediately critical as the aforementioned costuming faculty role, it represents a broader systemic concern: any lapse in qualified lighting faculty would directly jeopardize multiple certificate pathways, workforce preparation, and our ability to meet student demand.

SAP 3- Hiring of a full-time (75% - 10 month) classified Lab Technician (cat. 36) as a Theatrical Master Electrician/Maintenance Technician.

The lack of staff support for our lighting, sound, video, intranet systems, and computer labs has resulted in many essential duties going unfulfilled. Some of this work has been pushed onto faculty—both full-time and part-time, while other tasks are simply deferred, leading to equipment that is nonfunctional when needed for classes, rehearsals, or productions. These highly specialized systems require experienced technical staff for proper maintenance and repair; they fall well outside the expertise of ACT, IT, or faculty, and we are not provided budgetary resources by the district to outsource repairs or bring in industry professionals.

This gap in technical staffing is further compounded by the absence of a full-time lighting faculty member and the lack of an Entertainment Master Electrician. Without these roles, we lose essential long-term institutional knowledge of our facilities and electrical systems. This places part-time faculty in positions where they may be unaware of the hazards associated with our aging infrastructure, creating avoidable risks for both instructors and students.

Restoring this staff position is critical to ensuring functional equipment, maintaining safe working environments, and preserving the continuity of knowledge required to manage and troubleshoot our complex production systems. Month after month, these gaps jeopardize both instructional quality and student safety, conditions that must be addressed through dedicated, skilled technical support.

SAP 4- Hiring of a full-time (75% - 10 month) classified Piano Accompanist (cat. 44) to be utilized by the numerous Musical Theatre Certificate program classes.

Although temporary measures have allowed us to secure hourly accompanists each year, no permanent solution has been established. Under the current model, accompanist support is extremely limited: hourly staff cannot remain for the full class period, and they often rotate between rehearsals and performances, creating inconsistency and disruption for students. This instability directly affects instruction, rehearsal quality, and students' ability to develop the essential collaborative skills required between a singer and an accompanist.

A full-time accompanist would provide students with consistent, high-quality musical support in both classroom and rehearsal settings. This continuity is critical for developing musicianship, confidence, and professional readiness. Students would be able to fully understand and practice the collaborative relationship between vocalist and accompanist, while also gaining access to regular, reliable support as they refine their craft. Establishing a permanent position is necessary to maintain equity, instructional quality, and program growth in Musical Theatre.

SAP 5- Hiring of a full-time (75% - 10 month) classified Fine Arts Information/Marketing Representative (cat. 36)

Over the past several years, our Art, Music, and Theatre programs have worked diligently to bring the community back to campus following the disruptions of COVID-19. Despite this, faculty- who are not trained marketing professionals, continue to shoulder the responsibility of creating posters, managing social media content, and conducting community outreach. These tasks require specialized skills and significant time, pulling faculty away from their primary roles of teaching, mentoring, and producing high-quality educational experiences.

Reinstating this position would allow faculty to focus on instruction and artistic work, while ensuring that our many productions, performances, and exhibitions are effectively promoted to the community and to future students. Strong, consistent outreach is essential not only for audience engagement but also for enrollment growth and broader visibility of our programs.

To our knowledge, the entire Fine Arts Division is unified in requesting the return of

this position. The fact that the district established a dedicated “Fine Arts” marketing role underscores the importance and specialized nature of this work. Restoring this position is a critical step in supporting our programs, strengthening community connections, and sustaining the cultural presence of the arts on our campus.

SAP 6- Develop a cyclical replacement plan for program equipment to take advantage of available yearly grant funds.

This area is primarily an issue of consistent funding rather than a lack of funding overall. We have closed this SAP because we recognize that the constant shifts within our available funding sources; such as Program Review, Strong Workforce, and Perkins, do not allow for a reliable or sustainable replacement plan. Although we continue to meet regularly to determine how to best leverage these funding avenues, the frequent changes make it impossible to create a truly cyclical, long-term funding model. As a result, we are left adapting year by year rather than implementing a stable, strategic plan for ongoing needs.

SAP 9- Creation of a consistently funded Theatre Guest Artist/Speaker Program

Up until this semester, our full-time faculty were exclusively white-passing, and this lack of visible representation has had a direct impact on student participation and persistence. Many students—especially those from historically excluded communities, do not see themselves reflected in our faculty, and as a result, some choose not to enroll in our courses, while others disengage or leave the department altogether. When students cannot see people who look like them thriving in a field, it becomes difficult for them to imagine themselves belonging in that space.

Entertainment has long been an industry dominated by the privileged, and while we work hard to diversify our part-time faculty and staff, the absence of diverse voices in permanent, central roles continues to influence student perception and confidence. The recent hiring of a global majority full-time faculty member is an important step, but it is not enough on its own to counter the long-standing imbalance students have experienced.

To address this gap, we need a guest speaker series that regularly brings in working professionals from diverse backgrounds. These speakers would show students that people who share their identities do succeed in the arts, an essential message for combating the internalized belief that “people like me don’t make it.” Without this representation, we risk losing talented students before they ever have the opportunity to discover their potential.

High School Theatre Festivals Expansion

Short Description:

Fullerton College seeks funding to support the revitalization and expansion of our long-standing High School Theatre Festival through a comprehensive rebranding and program redesign. The new Fullerton College High School Theatre Festivals will transform a single annual event into a series of specialized, discipline-centered festivals held throughout the academic year. This initiative builds on the proven success of our Technical Theatre Festival, which has not only attracted significant participation from area high schools but also directly contributed to increased enrollment in Fullerton College's Technical Theatre programs. Building upon this momentum, we propose to develop additional festivals utilizing varying modalities to ensure high schools can participate at a minimum cost for transportation while still providing isolated high schools a connection to the greater theatre community.

Measurable Outcomes:

Using what we have seen in our technical areas, we anticipate an enrollment gain of about 15% in specialized courses offered within the department. Within two years, we expect course fill rate to begin to max out and would plan to expand our unique offerings available.

College Goals:

1.1 Equitable Dual Enrollment access; 1.5 Outreach strategies for prospective students/family

SAP Phase:

New

Resource Requests

Festival Coordinator and Support

Enhancement:

Much like our other festival, we would utilize additional hourly PE support to help in the coordination of the festival to ensure a smooth enrollment, workshop management, guest artist participation, and tabulations during the festival. Existing faculty and staff would assist, however, this is a large up take for the current full-time personnel.

Personnel-Related:

These festivals, though using similar models to our existing festival, this expansion would require administration and coordination beyond our current faculty and staff. We propose bringing in an PE contract hourly to assist in the origination of the festival and assist in creating a sustainable model moving forward.

Resource Category:

Non-Faculty Personnel

Quantity:

1

Unit Cost:

\$10,000.00

TotalCost:

\$10,000.00

Festivals Branding**Enhancement:**

In changing our long-term name of Fullerton College Theatre Festival to Fullerton College Theatre Festivals, we would take this time to create a cohesive branding so that all the mini festivals work as part of the greater brand. This would include new tri-folds, mailers, and logos to help help spread the word.

Personnel-Related:

These funds would allow us to obtain a graphic artist (PE) for the purpose of creating a lasting branding to our festival series. Create a main logo and additional smaller logos to be utilized by the various mini festivals that would provide a cohesive look for the series.

Resource Category:

Non-Faculty Personnel

Quantity:

1

Unit Cost:

\$4,000.00

TotalCost:

\$4,000.00

Festivals Merch**Enhancement:**

In generating excitement would be purchase t-shirts, pencils, pens, and key chains to hand out to participants. This is not just for marketing but to help create a better sense of community for our student helpers and the participants.

Personnel-Related:

Non-personnel

Resource Category:

Supplies

Quantity:

300

Unit Cost:

\$16.00

TotalCost:

\$4,800.00

Website and Scoring System Refresh

Enhancement:

Our current system was created by the college, Michael Cortez, decades ago and would need to be updated to allow new scoring systems and categories to be added. Additionally, the current word-press sight needs a general update to bring it better into a alignment with the colleges standards.

Personnel-Related:

This would be a mix of PE contacted personal to help with styling the website and possible assistance from current programmers such as Michael Cortez, who still assists with our site's upkeep.

Resource Category:

Non-Faculty Personnel

Quantity:

1

Unit Cost:

\$8,000.00

TotalCost:

\$8,000.00

Entertainment Guest Speaker Series

Short Description:

A guest speaker series featuring diverse actors, technicians, and designers has a significant and measurable impact on college theatre education. By bringing working professionals and culture-bearers directly into the classroom, the series expands student learning beyond the limits of traditional, Eurocentric theatre training. Students gain exposure to a wider range of artistic practices, production methods, and cultural perspectives than a single faculty can provide, preparing

them for the rapidly evolving realities of the entertainment industry. The series also improves student equity and access. Guest speakers openly share insider knowledge, career pathways, mentorship, and real-world expectations that are often limited to students with existing privilege or industry connections. This reduces gatekeeping and empowers all students—especially first-generation, low-income, and historically excluded students—to envision themselves in professional artistic roles. Ultimately we would want this to be an ongoing series, but even one-time funds would help get momentum moving forward to this vital educational experience.

Measurable Outcomes:

To truly grow our program and remove the barriers faced by many non-privileged students, we must bring in a wider range of diverse professional voices. When students see successful artists who share similar backgrounds and lived experiences, they gain a clearer sense of belonging and possibility within the industry. A single faculty, no matter how dedicated, cannot provide the breadth of perspectives needed to create this systemic change. A robust guest speaker series strengthens student preparation, enhances cultural competency, and builds a more inclusive and forward-thinking departmental culture. This initiative will help ensure that Fullerton College's theatre education reflects the diversity of the communities it serves and fully prepares students for a modern, equitable, and culturally responsive arts industry.

College Goals:

1.4 Reduce equity gap in Black/AA college enrollment; 2.6 Reduce equity gap in persistence for Black/AA students; 3.3 Reduce equity gaps in transfer attainment

SAP Phase:

In Progress

Resource Requests

Guest Artist Agreements

Enhancement:

A single faculty, no matter how dedicated, cannot provide the breadth of perspectives needed to create this systemic change. A robust guest speaker series strengthens student preparation, enhances cultural competency, and builds a more inclusive and forward-thinking departmental culture. This initiative will help ensure that Fullerton College's theatre education reflects the diversity of the communities it serves and fully prepares students for a modern, equitable, and culturally responsive arts industry.

Personnel-Related:

To truly grow our program and remove the barriers faced by many non-privileged students, we must bring in a wider range of diverse professional voices. When students see successful artists who share similar backgrounds and lived experiences, they gain a clearer sense of belonging and possibility within the industry.

Resource Category:

Non-Faculty Personnel

Quantity:

6

Unit Cost:

\$2,500.00

Total Cost:

\$15,000.00

The Artist Collective Ambassador Program

Short Description:

Our department will recruit, train, and deploy a student ambassador ensemble of 12-16 members through the course THEA 139/239, designed as a 16-week, 1-unit, 3-lab-hour (54-hour) course. The ambassadors will rehearse six days over the two weeks preceding spring semester, then meet weekly on Fridays (10 am-1 pm) for rehearsal and scripting. Mid-semester, they will begin a touring schedule to regional high schools, community centers, and on-campus events for a 40-minute outreach assembly (15 min of performance, student testimony, Q&A). This initiative addresses two major issues: low visibility of our Theatre Arts Degree & Certificate programs among area high school students, and stagnant enrollment growth in our performance studies tracks. By bringing dynamic, professional student performers into local schools and community venues, we aim to raise awareness of our rigorous training, build recruitment pathways, and increase student engagement and subsequent enrollment.

Measurable Outcomes:

We expect to see a measurable increase in new enrollments into the Theatre Arts Department program (target: a 10-15% growth in first-year majors in Performance Studies) and an increase in high school articulation/interest events by at least 25 partner schools per year. Success might also be measured by the number of student ambassadors completing the program (target 90% retention) and the number of outreach appearances completed (target ≥ 20).

College Goals:

1.5 Outreach strategies for prospective students/family; 3.4 Increase collaboration with universities

SAP Phase:

New

Resource Requests**Sprinter Van (Campus Fleet Use)**

Enhancement:

The Artist Collective will utilize the college's on-campus Sprinter Van fleet each spring semester for 8–10 weeks of touring to high schools and community centers. This vehicle ensures safe, reliable, and coordinated transportation for 12–16 student ambassadors, faculty, and equipment during outreach events. Transportation enables ambassadors to fulfill the department's outreach mission—bringing live theatre experiences to prospective students. Reliable group travel supports punctual, safe attendance at partner schools, increasing program visibility and expanding access to performance opportunities that reinforce collaboration, discipline, and community engagement.

Personnel-Related:

Non-personnel

Resource Category:

Other

Quantity:

1

Unit Cost:

\$500.00

Total Cost:

\$500.00

Hitch, Trailer & Licensing**Enhancement:**

A hitch and small enclosed trailer will be used to transport sets, props, sound equipment, and costumes for the Artist Collective's outreach performances. Licensing ensures compliance with campus safety and transportation policies. A trailer system will protect essential performance equipment and reduce student burden in transport and setup. Ensuring secure and professional touring logistics allows ambassadors to focus on their artistry while maintaining high production quality standards.

Personnel-Related:

Non-personnel

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$1,500.00

TotalCost:

\$1,500.00

Uniform Shirts (Artist Collective Branding)

Enhancement:

Branded uniform shirts in Stinger Blue and Hornet Yellow will identify Artist Collective members during outreach and on-campus events. Uniforms create a professional, cohesive image for ambassadors representing the college, promoting pride and visibility. This enhances recruitment effectiveness and student engagement at every performance site.

Personnel-Related:

Non-personnel.

Resource Category:

Supplies

Quantity:

250

Unit Cost:

\$30.00

TotalCost:

\$7,500.00

Marketing Brochures (Program Recruitment)

Enhancement:

Full-color tri-fold brochures featuring Theatre Arts programs, degree pathways, and contact information for outreach distribution. Marketing materials ensure that potential students and educators have tangible information about the department's offerings, directly supporting enrollment growth and recruitment efforts.

Personnel-Related:

Non-personnel

Resource Category:

Supplies

Quantity:

1

Unit Cost:

\$600.00

TotalCost:

\$600.00

Rehearsal Materials (Binders, Sheet Music, Scripts)**Enhancement:**

Rehearsal packets, printed sheet music, and annotated scripts will be provided to ambassadors to support learning and organization. Access to individualized rehearsal materials ensures preparedness, promotes accountability, and improves performance quality by enabling students to work efficiently outside of lab hours.

Personnel-Related:

Non-personnel

Resource Category:

Supplies

Quantity:

1

Unit Cost:

\$250.00

TotalCost:

\$250.00

Performance Tracks & Vocal Arrangements**Enhancement:**

Professionally edited performance tracks and custom vocal arrangements for outreach shows. High-quality accompaniment and tailored arrangements elevate musical precision, ensuring ambassadors gain experience with industry-standard materials and live performance conditions.

Personnel-Related:

Non-personnel

Resource Category:

Other

Quantity:

1

Unit Cost:

\$750.00

TotalCost:

\$750.00

Portable Bluetooth Speaker (Outreach Sound System)

Enhancement:

A high-output, portable Bluetooth speaker system for use during touring and outdoor outreach events.

Personnel-Related:

Reliable sound reinforcement enables ambassadors to perform in diverse venues, ensuring audiences can clearly experience each presentation. Enhances production value and student confidence.

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$400.00

TotalCost:

\$400.00

Guest Teaching Artist Honoraria

Enhancement:

Funds to bring professional guest teaching artists from Broadway, cruise lines, and regional theatres for specialized training sessions.

Personnel-Related:

Guest artists provide real-world insight, elevating student learning outcomes through mentorship, technique development, and professional networking opportunities. This would be a guest artist contract.

Resource Category:

Non-Faculty Personnel

Quantity:

3

Unit Cost:

\$1,200.00

TotalCost:

\$3,600.00

Resource Requests

S50- Lighting/Technical Theatre Faculty

Enhancement:

The reinstatement of this position would enable the Theatre Department's full-time faculty to diversify their perspectives and cultivate a more culturally inclusive mindset toward marginalized groups within the department. Restoring this role would also provide students with a consistent mentor who can offer relatable guidance and contribute valuable cultural and industry insight. Our innovative technical theater programs have led to partnerships with organizations such as Disney, Knott's Berry Farm, and the International Alliance of Theatrical and Stage Employees (IATSE 504). We have seen how lack of a full time faculty leadership in programs can be destroying our competitive edge and undermine the advanced training for which our department is regionally recognized. Our students seek out programs where they can work closely with faculty experts in specific disciplines such as lighting design, stage management, or technical production. In the arts, students do not choose a program solely for its curriculum or facilities, they choose it for the instructors who will mentor them, challenge them, and prepare them for professional careers. Without a full-time lighting specialist faculty member, we cannot offer students the depth of mentorship and specialization they both expect and deserve.

Personnel-Related:

The technical theatre program has dwindled in leadership over the last 10 years since the retirement of full-time faculty member Steve Pliska in July 2018, resulting in reduced leadership across many technical theatre programs within department. The Theatre Arts Department offers a range of technical theatre certificates (7), including Lighting Technician, Stage Management, Theme Park Technician, and Theatre Technician. These programs have established a strong reputation throughout Southern California and have led to successful gainful employment for many students with organizations such as Disney, Knott's Berry Farm, Universal, various production companies, and IATSE Local 504. The Theme Park Technician certificate, in particular, is a thriving program included in Disney's Aspire initiative and was one of the three programs that originally brought Disney to Fullerton College.

Resource Category:

Full-time Faculty

Quantity:

1

Unit Cost:

\$120,000.00

TotalCost:

\$120,000.00

Entertainment Head Electrician and Maintenance Technician (Cat 41 Theater Technician, 10-Month)**Enhancement:**

The world of entertainment is increasingly technology-driven, and the Theatre Arts Department works hard to provide students with training in the high-tech equipment widely used throughout the industry. Currently, the maintenance of our lighting, sound, projection systems, and mobile computer labs falls entirely to faculty, often resulting in last-minute updates or equipment sitting idle until someone has time to address it. To ensure equipment is available when students need it, we need a qualified staff member dedicated to maintaining these resources. This support would create a more equitable, reliable, and positive educational experience for all students.

Personnel-Related:

The creation of this position would ensure that our vital equipment is properly maintained and kept up to date, allowing faculty and students to focus on teaching and learning rather than troubleshooting. While this level of support may not have been necessary 20 years ago, the rapid evolution and increasing complexity of entertainment technology have made it essential. A dedicated staff member is now critical to maintaining these systems and ensuring they remain reliable, safe, and fully functional for our academic and production needs.

Resource Category:

Non-Faculty Personnel

Quantity:

1

Unit Cost:

\$80,000.00

TotalCost:

\$80,000.00

Musical Theatre Accompanist (Cat 44 Piano Accompanist, 75% 10-Month)**Enhancement:**

The Theatre Arts Department currently employs hourly accompanists to support our many musical theatre courses and productions. Because these positions are hired under PE contracts, accompanists are often inconsistent, difficult to secure on an on-call basis, and limited in how much time they can spend with our classes. As a result, they are unable to attend full class sessions or be available to students outside of partial class periods. To close equity gaps and provide comprehensive training, all students need consistent access to an accompanist and the

opportunity to learn how to collaborate effectively with one. We are requesting the creation of a 75%, 10-month accompanist position dedicated specifically to Musical Theatre, ensuring stable support for instruction, rehearsal, and student development.

Personnel-Related:

With the growth of the Musical Theatre program and the increasing specialization of our instructors, it has become clear that the absence of a dedicated staff accompanist is creating a significant barrier to the program's expansion. We are unable to add additional course sections because doing so would require pulling limited accompanist hours away from existing classes. Without the creation of a true staff position—or a substantial increase in funding for accompanist support—the program cannot grow to meet student demand. A dedicated accompanist is essential for sustainable expansion and for maintaining the high-quality instruction our students deserve.

Resource Category:

Non-Faculty Personnel

Quantity:

1

Unit Cost:

\$65,000.00

Total Cost:

\$65,000.00

Fine Arts Division Information/Marketing Representative (Cat 36 Fine Arts Information/Marketing Representative, 12-Month)

Enhancement:

Reinstatement of the previous Fine Arts Information/Marketing Representative is essential to support the marketing and promotion of the numerous Fine Arts events, festivals, and competitions. The Theatre Arts Department relies solely on ticket revenue to produce our shows, and we recognize how vital this position is in maintaining the high standards of our productions. Effective community outreach often begins with the arts, and restoring this role will strengthen our connection to the community while ensuring our programs including our fellow Fine Arts programs continue to thrive and be a beacon of Fullerton Colleges commitment to quality arts education.

Personnel-Related:

This position was vacated about 10 years ago, and to ensure program growth, funding stability, and meaningful community outreach, it should be fully restored. In the absence of a dedicated Fine Arts Information/Marketing Representative, these responsibilities have been pushed onto other staff members and faculty—or, in many cases, abandoned entirely due to the substantial time required to perform this vital work effectively. Art brings people together, reflects diverse

cultures, and deepens our understanding of one another. Without a full-time professional to promote the important work happening across our Art, Music, and Theatre departments, we limit our ability to reach the community, build audiences, and showcase the excellence of our programs. Restoring this position is essential if we want to continue growing, serving our students, and fulfilling the mission of the Fine Arts Division.

Resource Category:

Adjunct Faculty

Quantity:

1

Unit Cost:

\$90,000.00

Total Cost:

\$90,000.00

Outreach Travel Storage – Gondola Wardrobe Case

Enhancement:

Acquisition of a professional-grade gondola wardrobe case for secure, mobile storage and transport of departmental outreach materials, costumes, signage, and event supplies. This case will serve as a centralized, road-ready storage unit to support on-campus events, promotional activities, and recruitment engagements for the Theatre Arts Department. The gondola wardrobe case will significantly improve the efficiency, safety, and professionalism of departmental outreach operations. Currently, materials for on-campus and recruitment events are stored and transported using ad-hoc methods that require multiple trips and create unnecessary risk of damage or loss. By centralizing all outreach materials in a single, durable, mobile unit, this resource will: Reduce setup and strike time by 50% for campus events. Protect costumes, props, and promotional materials from wear or damage. Promote student learning through hands-on experience with event logistics, technical organization, and production management. Increase visibility and engagement for the Theatre Arts Department at all outreach and recruitment events. This equipment directly supports the department's mission to prepare students for transfer and professional careers in the performing arts by modeling best practices in theatre production management and event coordination.

Personnel-Related:

Non-personnel.

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$2,500.00

TotalCost:

\$2,500.00

Musical Theatre Dance and Stage Combat Lab Space**Enhancement:**

Creation of a dedicated space to hold both our dance and stage combat classes. Currently we must utilize the stages of various venues for these classes, these stages are multiuse and cannot always be used resulting in canceled classes or working around elements creating safety concerns from these courses. To safely hold a stage combat class, each pairing of students needs a minimum of 15 foot diameter to be certified for the various prop weaponry needed. We are requesting an empty room of approximately 1,200 to 1,500 sq ft that we could create into a proper lab for these programs. If a dedicated space was obtained, we could write for additional funding to install a floating floor and floor to ceiling mirrors like these classes truly require for a proper lab space.

Personnel-Related:

Non-personnel

Resource Category:

Facilities

Quantity:

1

Unit Cost:

\$0.00

TotalCost:

\$0.00

Content Creation Package**Enhancement:**

The Content Creation Package will greatly enhance our program by giving acting and performance students, as well as directors, playwrights, and screenwriters, the chance to gain real experience in independent filmmaking. With access to new camera and lighting equipment and a boom microphone, students will be able to create original content from start to finish, building practical skills in production, performance, and storytelling. This hands-on experience will help students connect what they learn in the classroom to real industry practices, preparing them for future opportunities in film, television, and digital media. It will also encourage collaboration across disciplines, allowing students to explore every part of the creative process while building

confidence in their craft. In addition to supporting student learning, the content produced will be an excellent tool for marketing our department. It will showcase student talent, highlight our innovative curriculum, and share the exciting work happening in our program with a wider audience. This investment strengthens both our students' professional readiness and the visibility of our department within the college and the community.

Personnel-Related:

Non-personnel

Resource Category:

Equipment

Quantity:

10

Unit Cost:

\$1,800.00

TotalCost:

\$18,000.00

Costuming Storage for Local Collaboration

Enhancement:

The Fullerton College Theatre Arts Department urgently needs expanded storage and an increased stock of costumes to better support our students and productions. Currently, our department has extremely limited costume storage, which prevents us from building or maintaining a usable costume inventory. As a result, we are unable to participate in regional "share and share alike" partnerships that many colleges enjoy with institutions such as Cypress College, CSU Fullerton, UC Irvine, and local high schools. These cooperative exchanges allow other programs to host larger cast sizes, enrich their productions, and create meaningful educational connections between community college and university students. Without comparable resources, our students miss out on these valuable opportunities for professional collaboration and experiential learning.

Investment in costume stock and dedicated storage space would not only enhance the quality of our productions, but also bring Fullerton College into alignment with regional theatre programs, expand student engagement, and strengthen our community presence. To implement this SAP, we will need a lockable room of approximately 500 square feet or larger. The room should have standard classroom climate control to maintain appropriate temperature and humidity levels. It must be completely empty of any unrelated items and accessible to students or guests under faculty or staff supervision. Once the room was obtained, additional funding can be secured through SWF or Perkins to fully equip the room. In the meantime, the space could still be used with our current storage solutions.

Personnel-Related:

Non-personnel

Resource Category:

Facilities

Quantity:

1

Unit Cost:

\$0.00

TotalCost:

\$0.00

Digital Patterning Projection System

Enhancement:

The creation of a digital projection system for our fabric cutting table will significantly enhance the efficiency, accuracy, and sustainability of our program's production processes. By digitally projecting cutting patterns directly onto fabric, students will gain hands-on experience with industry-standard technology while improving precision and reducing production time. This system will also reduce our environmental footprint and long-term material costs by eliminating the need for printed paper patterns and minimizing paper storage. Overall, this upgrade supports student learning by integrating contemporary digital workflows, improving technical skill development, and streamlining instructional and production activities.

Personnel-Related:

Non-personnel.

Resource Category:

Adjunct Faculty

Quantity:

1

Unit Cost:

\$2,700.00

TotalCost:

\$2,700.00

S50- Costuming and Makeup Specialist Faculty

Enhancement:

The reinstatement of this position would enable the Theatre Department's full-time faculty to diversify their perspectives and cultivate a more culturally inclusive mindset toward marginalized

groups within the department. Restoring this role would also provide students with a consistent mentor who can offer relatable guidance and contribute valuable cultural and industry insight. Additionally, many other theatre programs are limited by the absence of dedicated costuming position, which impacts class sizes and reduces the opportunities available across various production courses.

Personnel-Related:

The costuming program was once internationally recognized but has diminished since the retirement of full-time faculty member Mela Hoyt-Heydon in June 2017, resulting in reduced opportunities across the department. For example, in 2025 our production of Cabaret featured 19 performers, whereas in 2012—when the department had a full-time costumer—the same production featured a cast of 44. This change is not due to decreased student interest, but rather to the limited capacity of adjunct faculty to meet the demands of large-scale productions. Currently, the three costuming programs lack discipline-specific full-time faculty to provide consistent oversight. The recent curriculum refresh of the 13 costuming and makeup courses was completed only through the dedication of adjunct instructors and support from our CTE advisory committee. The program cannot continue to grow or regain its former standing without full-time, specialized leadership.

Resource Category:

Full-time Faculty

Quantity:

1

Unit Cost:

\$120,000.00

TotalCost:

\$120,000.00