

2017-22

SECTION 1 – OVERVIEW. DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW RECOMMENDATIONS

1.1 Introduce the program review with a brief department history. Include changes in staffing, curriculum, facilities, etc. (You may wish to cut/paste your previous department history and then add to it). Additionally, please list degrees and certificates your department offers.

The Theatre Arts Department at Grossmont College is one of the most active, visible, and engaging entities to which the District lays claim. The students that take classes within the department are diverse with regard to ethnicity, age, gender, and socio-economic standing. We are extremely proud of our creativity and the inclusive nature of our department. We are committed to a curriculum that reflects the diversity of our community and our art form; we produce shows that offer our audience insight into the nature of humankind's fears, wants, hopes, and history; we encourage the completion of Associate Degrees while moving our students onto four-year institutions and into theatrically related careers; we are engaged in the planning and processes of the district, Grossmont College and the Arts, Languages, and Communications Division; and we are actively engaged in the recruitment of students and raising the educational and intellectual standards of those students.

The history of the Theatre Arts Program at Grossmont College originates with the opening of the college at the Monte Vista High School campus in the fall of 1961. The present Theatre Arts Department was originally the Theatre and Dance Department and consisted of both Theatre and Dance classes, faculty, and staff. In 1995, the Dance Department became an individual entity after separating from the Theatre and Dance Department, and the Theatre Arts Department transformed into the singular entity it is today.

Since the initial inception of the department in 1961, many full-time faculty and staff, both classified and certified, have come and gone including Martin Gerrish, Neil Towne, James Baker, Clark Mires, Henry Jordan, David Kievit, Norma Johnson, Gene Reilly, Steven Judson, Diane Stengle, Esther Skandunas, David Thayer, and David Weeks. Between 1986 and 1988 the department lost two full-time faculty members and two full-time classified staff. Henry Jordan was hired in 1988 in a full-time faculty position to replace Martin Gerrish and Craig Everett was hired in 1989 as a Theatre Production Design Technician, replacing Diane Stengle, who replaced David Thayer only two years prior. David Kievit was hired in 1989 as a full-time faculty member, replacing James Baker, returning the faculty to three full-time employees. Judi Shenar was hired in 1996 as the Theatre Operations Facilitator, replacing Janet Wlodek, who retired. In 2011, Judi Shenar retired and was replaced by Alexis Popko.

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Clark Mires retired from the college in 1998, and was replaced by Beth Duggan in the fall of 1998. David Kievit left the college in 2000 and was replaced by Craig Everett as a full-time faculty member in the fall of 2002. Manuel Lopez replaced Craig as the Theatre Production Design Technician in January 2003.

A new position, Costume Lab Technician, was created in 2001 because of the strong recommendation of the Program Review Evaluation; Gwen Dunham was originally hired and was replaced by Esther Deck (Skandunas) in 2002.

In October of 2015, Joan Mathison replaced Esther Skandunas, who left in the spring of 2015 after 13 years at Grossmont College. In 2014, David Weeks retired from the department after 34 years of service. Michael McKeon replaced him in the fall of 2015. Mostly recently, Manuel Lopez retired in August 2021; in March 2022, we hired Michelle Miles to take on this position.

In 2011, Henry Jordan retired and the department was left without an important third full-time faculty member for five years until the spring of 2016, when Brian Rickel moved from adjunct faculty into a full-time tenure-track position. Therefore, from 2003 to 2017, (give or take 5 years) the Theatre Arts faculty and staff held steady at three full-time faculty, four full-time technicians, and approximately seven adjunct faculty members. In 2019, based on the recommendations and priorities laid out in the 2017 program review, Kathleen Banville was hired as the fourth full-time faculty member to lead the musical theatre program within the department. As of Fall 2019, we had four full-time faculty members, four classified staff positions, and five adjunct faculty members. In Spring 2020, we experienced the beginning of significant shift in our staffing that will continue for the next several years. In Spring 2020, Beth Duggan retired as planned, leaving us with only three full-time faculty members. In July 2021, Brian Rickel – who was recently tenured and serving as chair of the department and head of our acting degree – unexpectedly left for a position at another college. This leaves us with only two full-time faculty members currently – Craig Everett and Kathleen Banville (non-tenured). From Fall 2019 to Fall 2021, we went from four full-time faculty to two full-time faculty and five adjunct faculty to twelve adjunct faculty. Even with twelve adjunct faculty members, we cannot cover all of the specialized courses previously held under the full-time faculty positions.

Since this reduction in full-time faculty, it's been a significant challenge to keep up with both our academic responsibilities and the demands of our rigorous production calendar. We have received approval to hire another full-time faculty member, but with Craig Everett's upcoming retirement, we will be back at two full-time faculty members for the foreseeable future. This leaves us incredibly short-handed in maintaining our programming as it currently exists. Everett and Banville are currently co-chairing the department in an attempt to pass along institutional knowledge and experience to Banville before Everett's retirement. Banville is only in her third year of teaching with this institution, half of which was spent in the collective isolation of COVID and working remotely, so it's been a steep learning curve in taking on chair duties, learning the ins and outs of the college operations, and completing program review, while still completing the tenure process.

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Looking forward, three of our four classified staff are within a few years of their own retirements. With the gap between retirement and rehiring, we are concerned about the impacts on our production capacity and the passing down of institutional knowledge when these retirements occur. The 8-month gap between Lopez's retirement and the hiring of Michelle Miles demonstrated the potential effects of a staff position turnover: full-time faculty had to pick-up some of Lopez's production duties in order to keep producing shows, and those tasks we could not complete had to be hired out to an independent contractor (funded by department trust funds). We eventually received a temporary replacement for the position when it became clear that we could not continue our scheduled programming without the support of this position. This turnover in staffing, in combination with both the planned and unplanned turnover in full-time faculty, leaves our program in a constant state of transition and uncertainty, as the remaining faculty/staff struggle to cover the duties of those who've departed while also trying to pick up the many threads of institutional knowledge and tasks that exist within our department.

With the reductions in full-time faculty, we continue to struggle to staff certain specialized classes, resulting in degree modifications for most of our graduating students this semester because we were not able to offer a number of technical and design courses. There's a great deal of labor that goes into our production schedule that falls under the umbrella of "other duties as assigned" for our full-time faculty. With the significant reduction of full-time faculty in the past two years we've had to hire outside help for multiple productions to meet the technical demands of the show, including hiring a stitcher at significant cost (this in addition to the additional help needed to cover the position vacated by Lopez's retirement). The full-time faculty share a significant workload in supporting our productions that is not accounted for in either chair reassign time or class load, resulting in consistent over-time work on the part of the faculty.

We also continue to struggle to complete the academic administrative tasks (Annual Unit Plan, curriculum review, SLO review, PSLO review, committee participation, etc.), as we only have two full-time faculty to share these responsibilities and a relatively low chair reassign time to allocate to these tasks. There is also a significant backlog of administrative work in regards to curriculum review and SLO review, including over 60 courses that are overdue for a curriculum rewrite and review, and necessary degree program rewrites to account for our changing staffing abilities. This creates an additional level of pressure as we try to learn these processes for the first time while also attempting to catch-up, and doing so while short-handed on all other fronts in regards to programming. We've been advised that other departments utilize adjunct faculty to complete some of this work, but we feel uncomfortable asking overburdened adjuncts to do any significant work on these items unpaid.

COVID was also extremely difficult for our department. Our classes are largely performance and practicum courses that truly require in-person instruction to be successful. Our technical courses involve the use of machinery and equipment (sewing machines, lighting equipment, table saws, etc.) that cannot be replicated in a remote setting. Our performance courses involve a level of

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human interaction that's quite difficult to replicate over Zoom. We had many students, including some of our most involved and dedicated department participants, who decided to simply take a break for the year that we were remote. Theatre as an industry suffered enormously during the time and this was reflected in the execution of our own classes and productions. We lost nearly \$65,000 over the 18 months that we instructed remotely as a result of increased production costs related to COVID circumstances/protocols and our inability to connect with our community and student audiences as we normally do. We ambitiously attempted to maintain the same production schedule we normally do during the academic year – including four mainstage productions and two educational tours – as a way to support and engage our students during this difficult time. We created incredible work during this period, but the toll on our funding and our staff – who have worked under completely unpredictable and ever-challenging circumstances during the time – have been significant. This has improved somewhat since our return to campus in Fall 2021, but the unpredictability of campus closures has made work for our technical staff extremely difficult. The additional time and effort to establish and follow specialized COVID protocols for rehearsals and performances (including arranging and tracking weekly testing for many students), has been significant for the full-time faculty. The decreased audience capacity – which, to be clear, we completely support – has significantly decreased our ability to balance production costs with ticket sales. We are still actively struggling to come back from the significant setbacks we experienced as part of the pandemic.

Due to department-wide burnout, staffing shortages, and the financial setbacks we've experienced, we've already cut back on our season offerings with more modifications and cutbacks on the table for future seasons. We've postponed the lauded Summer Conservancy program for the third consecutive year. While the first two years were cancelled due to closures associated with COVID, this upcoming summer was cancelled because we simply do not have the personnel to support this program at this time, much to the dismay of our staff and students who value this program so deeply.

Previously, our production schedule had increased to eight full productions: a semi-annual musical, a children's and a high school tour production, a family friendly summer production (the Summer Conservancy program), and four other major productions. However, this was achieved with the support of at least two full-time faculty on the technical/design side to lead and contribute significantly to technical production demands, and one or two full-time performance faculty to lead and contribute significantly to producing from the artistic side. We now only have two full-time faculty members total to split this production load and a decreased number of students working in our practicum courses due to the inconsistencies in course offerings (due to COVID) and staffing of design/tech courses (due to staffing shortages). Due to dwindling funds as a result of COVID, we aren't in a position to higher outside help to fully offset these decreases in staffing. As a result, we're in the process of modifying this production schedule significantly, as we do not predict having more than two full-time faculty (other than 2022-2023 before Everett's retirement) for the

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foreseeable future. At the end of the day, this means fewer performance opportunities for both students and our community to take engage with. Cutting our season offerings down was a last resort, but the last two semesters with only two full-time faculty has shown us that we cannot continue to produce as we did before.

While we believe strongly in the excellence of our existing curriculum, we are currently in the process of re-evaluating the structure of all our degree programs due to the difficulty in consistently staffing certain specialized classes. These are specialized courses that were previously staffed by full-time faculty who are no longer with us (or currently staffed by Everett, who is due to retire and a replacement for whom is not guaranteed), which are difficult to consistently staff with adjunct faculty. Because we hire professional theatre practitioners who are working actively in the field, we're competing with the likes of The Old Globe, La Jolla Playhouse, and other prestigious theatres in the area for a limited number of practitioners who have the requisite educational background to teach our courses. As a result, identifying, hiring, and retaining adjunct instructors is a consistent challenge, especially for specialized courses such as Acting for the Camera, Fundamentals of Light and Sound Design, and so forth. Several of our existing classes have already fallen out of rotation due to this issue. As a result, we are working on a degree restructuring that will provide greater flexibility, allowing students to take courses as they're offered to work toward degree completion. We wish that we had the consistency of staffing to offer a more reliable rotation of classes, but in the meantime, we want to make the degree program more flexible and responsive to changing circumstances while still aligning with our overall PSLOs and our transfer agreements with other institutions.

We're also looking to more directly center those classes that are most transferrable into the heart of the degree program. The majority of our students transfer to SDSU and we are the number one transfer institution in regards to their Theatre Arts program. With the creation and addition of THTR 205 (The American Musical on Stage and Screen), we are now able to provide all the necessary classes for our students to enter SDSU's Theatre Arts major at the junior level when they transfer. Given these circumstances, we are modifying our degree program to make it as efficient as possible to both complete an associate's degree in our program while simultaneously taking all the necessary courses to transfer to SDSU. We are also looking to create a new emphasis within our Theatre Arts degree program for Musical Theatre that will align more closely with our main degree programs in comparison to the full Musical Theatre degree offered by the college. This would allow a student to begin as a general Theatre Arts major upon arriving at Grossmont, then easily slip into an Acting, Musical Theatre, or Technical Theatre emphasis as they proceed. The full Musical Theatre degree will also undergo modifications, as the current degree has a lower completion rate due to the number of units required and the scheduling of classes included in the degree.

We also have courses in our catalog that we're looking to modify to improve their transferability. Articulation agreements for classes within our discipline are being evaluated and modified to

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improve our overall articulation within the CSU and UC systems. However, on top of this very necessary work in restructuring our degree programs, we have a significant backlog of courses up for curriculum review. As of Fall 2021, we had approximately 60 courses that were due (or overdue) for curriculum review. Even with the assistance of adjunct faculty providing their expertise in reviewing specialized courses, the process for submitting this many course reviews is time-intensive, especially when prerequisites, entrance/exit skills, and SLO modifications are taken into account. It will likely take us a few cycles to catch-up on this backlog, adding a significant amount of work for the full-time faculty who are already stretched thin.

Outreach programs into various community entities continue to be a major component of the Theatre Arts program. For the last 19 years, the Theatre Arts Department has produced an annual Children's Touring Production that tours to elementary schools throughout the county. In pre-pandemic years, this program alone visited and entertained over 7000 students annually at approximately 16 different elementary schools. The goal is to introduce school children to the theatre and advance literacy competency by basing the production on a book. Each school receives a copy of the book for their library, encouraging continued discovery and discussion. During the remote learning phase of COVID, we produced and distributed the tour digitally to maintain this important relationship with our elementary school partners. As in-person learning returned, we worked within the unique COVID restrictions for each school to return to live performances, as well as performing the piece on campus for our community and student audiences. Our annual high school tour (Inside the Actor's Process), created in 2006, visits approximately 16 high school campuses each spring semester. Its main purpose is to introduce area high school students to our program and the possibility of a wider study of theatre beyond their high school education. This program has also continued through the pandemic, despite many logistical challenges, and we hope to return to our usual robust touring schedule as changing COVID restrictions allow. Both the Children's Tour and High School Tour shows also have public performances here at Grossmont College, which are well-attended by our community audiences and student populations.

Prior to Spring 2020 and the closures associated with COVID, we coordinated with the high school districts to produce an annual DramaFest (which started in 2014) and TechFest (which began in 2016). These two annual events bring high school students to our campus for acting and technical theatre workshops, which in turn expose students to a college level experience and helps in articulation with high school districts. Outreach continues to solidify with the high school districts in technical classes for students wishing to take college level courses prior to graduating from high school. We've been unable to offer these programs since COVID restrictions began in Spring 2020, but we hope to return to this programming in the future. Previously, we had received reassigned time for Outreach that we utilized to produce these events and we'll be applying for this funding again in the future to make this event possible.

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In 2013, we developed the Theatre Arts Department Summer Conservatory which presented a family friendly production to East County residents and extended care school programs. Performers and technicians included high school and college students. Audience development expanded for productions here on our campus; over 5000 people attended our productions on campus, giving residents of our community access and knowledge of the Theatre at Grossmont College. A luncheon/dinner theatre package was created for our patrons and expanded by Alexis Popko (which became extremely popular, selling out within 48 hours the last time it was offered). However, as we included earlier in this narrative, we've been forced to postpone the Summer Conservancy program for the third consecutive year. While the first two years were cancelled due to closures associated with COVID, this upcoming summer was cancelled because we simply do not have the human resources to support this program at this time, much to the dismay of our staff and students who valued this program so deeply.

In our 2017 program review, we spoke about the impending retirements of several of our faculty and staff. The retirements of Beth Duggan and Manny Lopez (in 2020 and 2021 respectively) were generally anticipated, but the departure of recently tenured department chair Brian Rickel in 2021 was both sudden and unexpected, leaving a very uncertain path for the department in regards to leadership, a passing down of institutional knowledge, and overall program consistency. Craig Everett's imminent departure will leave a significant gap in regards to our production abilities, as he currently resides as the Production Manager for our department and coordinates the overall production efforts of our staff and faculty. Without an immediate replacement for his position, we are uncertain to whom these responsibilities will transfer given the specialized knowledge and experience he brings to the position. Alexis Popko, Joan Mathison, and Michael McKeon have all spoken of intended retirements in the next few years. This means there will be a complete turnover of staff and faculty in a 5-7 year period. We are working to create a plan for the continuation of this department despite these changes, but transferring knowledge from departing staff/faculty to new staff/faculty when there's little to no overlap between their tenures is quite difficult, especially with the complexity and ever-changing nature of the work we do.

In spite of these challenges, we continue to feel the prestige of the Theatre Arts Department within the college community is noteworthy, and its reputation remains outstanding within the theatre community in greater San Diego and the State of California. We have many recent alumni working in leadership positions at local theatres who specifically identify the education and experiences they had as part of our program as significant stepping stones to the success they have now. In the face of this pandemic, the quickly changing culture of theatre arts more broadly, the budget shortfalls, the staffing issues, and the overall growing pains we're experiencing as a department, we continue to cultivate a thoughtful, empathetic student body and we continue to make beautiful, meaningful art.

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Update, 10/17/22: In regards to staffing, Craig Everett's retirement after the Spring 2023 semester is confirmed, Alexis Popko officially retired October 2022, and Joan Mathison has informed the department she'll be retiring in September 2023. We are currently working on procuring a temporary substitute for Popko's position, but hiring a permanent person for Popko's position and hiring for one full-time faculty position (with an emphasis on costuming, a position previously approved for hire) are both currently on hold for different administrative reasons. From Fall of 2019 until Fall 2023, we will have seen a 50-75% reduction in full-time faculty (depending when the hiring process for a full-time faculty member eventually occurs) and a 75% turnover in classified staff (again, if all classified staff positions are rehired – otherwise it'll be a 25-50% reduction depending on how many positions are left vacant). The resulting loss of institutional knowledge, reduction in staffing resources, and overall momentum will be a challenge we continue to face in the coming years as we try to move forward through these significant changes.

1.2 Your last program review contains the most recent Academic Program Review Committee Recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review including any activity proposals funded and what the results were. (Be sure to use the committee recommendations and not your own). Include the recommendations from the last program review in this section.

1. Shift focus on SLOs to make assessments more meaningful for students and faculty. Specific recommendations include:

- a. Prioritize TRAC DAT training for the department to keep SLO assessments up to date.
- b. Focus analysis of SLO assessment results on how well students are learning and what the department can do to improve teaching, course delivery, etc., so that SLO assessments show what students can do or what they know as a result of taking Theatre Arts courses (Sections 2.5, 3.1 and 3.5).

Kathleen Banville took over the SLO assessment process in Fall 2020. She's been fully trained in the new Nuventive system and has created a system for collecting SLO data that allows adjuncts to fill out a simple form with a full-time faculty member being in charge of entering the data into the more complicated Nuventive system. We may revisit this arrangement in the future, but it seemed the most feasible in a time when we're employing many new adjuncts. Banville also created a six-year plan for SLO assessment to get the Theatre Arts department back on course for regular, consistent SLO assessment. This includes time for reflection and modification of SLOs

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between assessment semesters. As we submit courses for curriculum review, we are simultaneously evaluating the recent SLO results to determine with SLOs need to be modified to more accurately reflect the learning experience of the students.

2. Meet with ARC to clarify accommodations, and what limits are acceptable (57-58). Also meet with ARC to discuss training needs for Theatre Arts faculty so they are as equipped as possible to meet these challenges (Section 6.1).

We have asked ARC whether there is any training available to faculty working with neurodiverse students and have been told there is not any formal training available through Grossmont College, beyond individual consultations with ARC staff or occasional workshops during PD week. A general workshop was available during the Fall 2021 Professional Development week, which was certainly helpful in a broad sense, but many of our faculty want to receive a more intensive and discipline-specific training in regards to working with neurodiverse students. Many of our classes require ensemble work in which social and emotional awareness plays an important role. We've experienced challenges in working with neurodiverse students in these kinds of classes, as the ensemble nature of the coursework means the participation of one student can affect the experience of the entire class. We've had Dr. Braswell and other ARC staff visit our classes for consultations in specific cases, and they've generally commended our efforts, but didn't necessarily have any further strategies or thoughts to offer in the more challenging situations we've experienced, beyond clarifying the existing protocols and procedures in place.

We want to help these neurodiverse students succeed in our classes, but don't feel we have the proper training and tools to do so. In classes that require significant partner and ensemble work, there can be a significant disruption to the overall class experience when we as faculty do not know how to fully support or accommodate a neurodiverse student who is struggling. We've been told that the work we are doing is commendable, but we want to do better and recognize that ARC does not currently have the resources to provide specialized training for our staff that's more specific to our unique content and class structure. This is an area for which we would like to see additional funding and programming, to give our faculty and students the support they need to fully succeed.

3. Obtain support for facility and equipment needs. Specific recommendations include:

a. Meet with your Dean to discuss your list of specific equipment/technology needs, with cost estimates (Section 4.3).

b. Meet with your Dean to discuss your facility needs (Section 9.4 – Recommendations 2 and 4). We've met with our previous deans on multiple occasions to discuss our specific equipment and facility needs, including specific cost estimates in all situations possible. One of the consistent issues we have had with any issue regarding a dean is that we've had four deans in the last three years alone. Smaller technology requests are generally handled in house (a sewing machine, a dress form, new screw guns, a new computer for audio, etc...) but larger items (redoing the entire

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lighting inventory to LED's, a dust collection system in the scene shop, adequate costume storage, functioning heating, air conditioning, and roofing, etc...) fall into grey areas where dean AND higher administrative action is required. The enormous changes at these admin levels, and the lack of available capital throughout the district, make any significant, large-scale technology changes difficult/impossible. Additionally, the ever-changing forms for entry level requisitioning of technology cause confusion. Example – the AUP form has no area specifically for large capital outlay projects (like LED fixtures) so when these are put forth, they fall into a no-mans land of confusion. We don't even know how or where or what form to use to ask for certain things. We've met with our dean on many, many occasions to discuss the problems and needs of our facilities. It's been determined that the HVAC system for the entire complex needs to be replaced, but with the possible remodel of the 200s complex being discussed, there has been debate about whether it's worth fixing the HVAC system in the building only to have the building torn down within a few years. The same goes for the leaky roof and resulting flooding we experience. Temporary fixes have been attempted, but we worry about the overall safety of these buildings on a regular basis. It isn't safe to be working in a building prone to roof leaks and heavy water intake. It isn't safe to be working with complex machinery when it's below 60 degrees and folks are struggling to maintain full feeling in their hands without wearing gloves. We do our best to keep the students safe at all costs, but it's tough for the faculty and staff to continue working under these conditions year after year. From our understanding, both the HVAC and leaky roof have been issues since before our last program review. We are working diligently with the 200s complex taskforce to plan a new building that will meet our needs, but working in our facilities as they currently exist continues to be a challenge. The remodel will also not add any space to our facilities, so the growth of our program will continue to be hampered by a lack of necessary classroom space.

4. Meet with your Dean to pursue the successful Technical Internship Program, if resources are available (Section 4.3).

When the internship program was running, and that was last done in 2007-2009 before the economic downturn, Beth Duggan and Craig Everett were administering that program and the total LED's were 1.4 – 1.7 per semester. Truly. This is before there was a hard limit on OT for faculty. The internship program was mostly halted with the retirement of Hank Jordan because the department was reduced to 2 full-time faculty members. When Brian Rickel was hired to replace him, Beth Duggan and Craig Everett began discussions to re-start the Internship program – and baby steps were made in the context of support of our summer productions. The hiring of a 4th full-time faculty member made the internship program a real possibility, but that came crashing down with Beth's retirement, Brian's departure, two years of COVID, and Craig's requirement to be chair/imminent retirement. We also cannot at this time justify another small cap class within our department.

Until there are 4 full-time faculty in the Theatre Department again, this may be a non-starter.

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5. Improve awareness of vocational opportunities available with Theatre Arts training. Specific recommendations include:

- a. Meet with Counseling Liaison to discuss how to best communicate the degree and vocational opportunities available with a Theatre Arts degree (Section 6).
- b. Submit a proposal to the Professional Development Committee for Theatre Arts professionals to present during PD week (Section 6.1).

We continually struggle to create an improved understanding of vocational opportunities within the counseling department. Counseling does not always fully understand our program, they do not always recommend students complete courses of study that would be a viable path to employment or a four-year degree, the scale of what we do is small enough that to train the entire counseling department in these matters seems inefficient when it is often more efficient for us to advise directly, and the added layer of administration makes our program less responsive to the immediate needs of employers who may need someone in a day or two instead of at the end of a semester. Some counselors has actively discouraged students from entering our program and supplied education plans that do not put courses in the correct order based on prerequisites. We are confident that with new departmental leadership in place we can revisit a relationship with counseling with the hopes that they will see the value in our program and the potential job opportunities for our students (many of whom gain employment while still enrolled here).

We believe Brian Rickel did do some sort of audition/public speaking seminar, and he was the chair of the Faculty PD committee last year. Although the Theatre Arts Department used to routinely present Professional Development seminars, the recent re-constituting of Professional Development (along with stated goals from the PD Committee) have made this presently untenable. We often struggle to find our place in PD week when our curriculum and programming differ so vastly from those in other disciplines and departments. We also struggle with the idea of taking on extra projects, such as presenting at PD week, when we're already struggling to keep our department on track and to keep up with other required tasks.

Please attach your Program Review Committee Recommendations here. (Included at end of report)
[THTR_2017_Program_Review_Summary_Evaluation.pdf](#)

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

2.1 a Describe how your course offerings have changed since the last program review. List added or deleted course and state why. Include new degrees and certificates.

Most significantly, by adding THTR 101 (prior to the previous program review) and THTR 205 (The American Musical on Stage and Screen) in Fall 2018, we now offer all courses necessary for students to transfer to SDSU's Theatre Arts program with a junior class standing. We are the leading institution for transfer into SDSU's Theatre Arts program as a result. Currently, the majority of our students looking to transfer to a four-year Theatre Arts program are aiming for SDSU, so we feel that maintaining this status is one of the most important ways we can support our students in their academic pursuits. Unfortunately, the reduction of our full-time faculty has made staffing

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these classes consistently and scheduling them predictably extremely challenging. Because our adjuncts are also working professionals, we continually struggle to consistently staff classes with adjunct instructors.

With Craig Everett's imminent retirement, we will have lost three full-time faculty in four years, with only one of those three positions being rehired (pending the hiring of a position in the Summer of 2022). These full-time positions previously covered our core classes, including those necessary to transfer to SDSU. Without full-time instructors to cover these classes, we've had to employ adjunct instructors to cover these essential courses. We have not always been successful in identifying adjunct faculty who have both the practical experience *and* the educational qualifications to meet the currently existing standards, and when we do, we struggle to keep them on staff when they're juggling their part-time teaching assignments with other teaching and professional work in the field. As a result, we've already had to cancel some classes and write degree modifications to allow our students to graduate on time. With Craig Everett's imminent retirement, this situation will only become more challenging.

To be honest, we're not entirely sure how to tackle this challenge long-term. We develop strong relationships with our adjuncts that often attract adjunct instructors to stay for several years in the same courses, but even this past semester we had three adjunct instructors give notice (including two long-term instructors) because they are pursuing more lucrative or full-time opportunities either professionally or in other educational settings. Because we offer many specialized classes requiring a specialty within the theatre arts discipline and because many courses are offered with only one section being taught at a time, it's often difficult for us to put together a larger load for our adjuncts to create a more stable position for them (meaning a large enough load to consistently provide insurance).

Course additions: the only course to be added has been THTR 205 The American Musical on Stage and Screen. This course was developed to articulate to San Diego State's Department of Theatre and Film, serving both our students who transfer to their program and to accommodate the overflow of their impacted sections. The majority of students who want to transfer to SDSU need to take this course to transfer into the program with junior standing, but it currently does not fulfill any requirements in the main Theatre Arts degree tracks – we are looking to amend this.

Course deletions: we haven't cancelled any courses in our last program review, but we may need to in the upcoming years as a result of staffing reductions. We can no longer consistently offer some of the specialized courses within our degree since they are no longer covered by full-time faculty and finding qualified adjunct instructors for certain specialty areas continues to be a challenge. With the coming hiring of a new full-time Costume instructor, their input into curriculum will be critical regarding deletions, additions and degree packages.

In regards to curriculum review and revision, we are currently in a position of trying to catch-up. As of Fall 2021, 59 courses/sections were last reviewed in 2013; 7 courses/sections were last reviewed in 2016; 5 courses/sections were last reviewed in 2017; and one course was reviewed in

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2019. This means we have over 65 sections due or overdue for review. With only two full-time faculty members currently on staff, we've found this to be a challenging situation to take on. We are currently working with Dee Aceves to create a timeline for catching up on this backlog over the next few years. We are also working on a timeline (similar to our SLO review timeline) to schedule curriculum review in more incremental segments over time.

We are also working on degree modifications for all of our degree tracks. Several factors necessitate this important work. With most of our students now transferring to SDSU, we feel that aligning the transfer requirements for this program with our own AA degree requirements would help streamline the pathway for students who want to both complete an AA degree with us *and* transfer to SDSU upon completion. This would mean incorporating the new THTR 205 class into the appropriate degree tracks; placing the most transferrable courses (for both SDSU and other institutions) at the center of our degree program; and placing less transferrable courses in the elective sections of the program. We hope to strike a balance that allows each degree program to provide a well-rounded theatre arts education in its own right, while also acting as an effective path for transfer to both SDSU and other programs. Additionally, we need to adjust the degree program to provide more "either/or" options in regards to meeting requirements given how much we struggle to offer certain specialized courses on a consistent basis when those courses transition to adjunct faculty as a result of losing full-time faculty.

With a full-time faculty assignment, we could consistently schedule and offer specialized courses and therefore centered those courses in the degree program. When these full-time faculty left, these courses moved to adjunct instructors or in some cases were cancelled entirely when an instructor could not be identified. This required many of our students to take degree modifications to graduate this semester, as the courses they needed were not provided at all or were only provided once in the four semesters they attended Grossmont College. We would like to modify the degree program to be more flexible, so as to better respond to changes in class availability as we move to a schedule that's taught increasingly by adjunct instructors.

We also want to create a Musical Theatre emphasis akin to the Acting and Technical Theatre emphasis options. Currently, our Musical Theatre AA degree program is difficult for students to complete, as evidenced by the low graduation rates for this degree despite high enrollment rates in the individual classes within the major. The degree/certificate requirements total 31 units; the classes span three departments; many of the classes are offered only during the day or only at night, requiring a student to have broad or varying availability to complete all courses within four semesters; and many of the classes conflict scheduling-wise, as it's difficult for three departments to be mindful of each other's schedules when juggling all the scheduling concerns within a department. Additionally, the rigor of the program requires a full four semesters to complete, making it difficult for a student to select this degree in their third or even second semester at Grossmont College. We feel that an emphasis option under the umbrella of our existing Theatre Arts degree would help provide another option. This would be an additional Area of Emphasis

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offered under our degree program, which currently has two areas of emphasis, Acting and Technical Theatre. It would share the core curriculum with our other emphasis areas, which currently consists of 17 units. It would also share some courses with our Acting emphasis. This would allow a student to begin in the Theatre Arts degree program, take one or two semesters of courses, then select an area of emphasis to complete the degree program, as many of our students currently do in selecting between Acting and Technical Theatre. It would also provide students a musical theatre degree that's more closely aligned with transfer requirements for SDSU, which would make sense given that many of our recent and current musical theatre performance students are transferring to SDSU to continue studying musical theatre.

2.1 b Explain how diversity, equity, and inclusion is infused in the curriculum. Please provide specific examples.

During our last program review, we were commended for our efforts in promoting student equity in our courses and productions. This work has only expanded. The theatre industry has often been at the front edge of these conversations given the nature of our work. Recently we have been working to break down heteronormative gender roles in our work given the number of non-binary students we serve. This includes allowing students to pick material to work on based on how they connect with the material and the character rather than expecting students to only work on material written with their gender in mind. Our faculty regularly revisit what plays are studied in our lecture and performance classes, looking for opportunities to present more diverse perspectives in terms of the playwrights and creators studied.

For instance, we still study Shakespeare as part of our coursework, but we've recently changed our curriculum around the subject to include The Public Theatre's recent production of "Much Ado About Nothing," a modern-day retelling of the comedy with an all-black cast and featuring a more contemporary political sensibility, complete with a "Stacey Abrams 2022" campaign poster at the center of the set design. So many of our students connect with the diversity present in the creation and casting of *Hamilton*, so we've integrated the production into more than one course, making connections to our existing curriculum (the use of a Greek Chorus, the evolution of choreography in musical theatre, etc.) as a way to bring existing course content to our students in a way that feels more interesting and relevant to today's cultural and social conversations. When we're building a season, we try to produce more plays written by artists of color, women, LGBTQ artists, and local playwrights. When we cast our shows, we generally set aside the traditional casting expectations in regards to race, gender, ability, and so forth; we cast our students with a more open mind, helping them to imagine themselves in roles that perhaps they've been told in the past they were not appropriate for because of antiquated casting practices. As we begin to review course outlines, we're looking at ways to refocus theory classes on the broader theories themselves, allowing room for more contemporary reinterpretations and adaptations, rather than focusing on a list of predominantly (or entirely) white male theoreticians whose original theories may not be as relevant in today's theatre culture.

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2.2a Faculty need to abide by Title 5 and ACCJC standards as directed by Ed Code to validate the content of courses and/or programs. Describe how your department reviews the courses (in relation to the program, if applicable) to ensure you are maintaining currency within your discipline?

Within our faculty and staff, we have many instructors who are actively working professionals in the theatre industry. They work at both regional theatres focused on local audiences (San Diego Rep, Cygnet Theatre, San Diego Musical Theatre, etc.), as well as nationally recognized theatres working on pre-Broadway productions and new works (The Old Globe, La Jolla Playhouse, etc.). When we look at revising course outlines – which is a process the new co-chairs have just been begun as we tackle the 60+ outlines that currently need updating – we utilize this working knowledge of the industry to ensure our curriculum reflects the ever-evolving best practices of the theatre industry. We discuss what parts of the curriculum are viable, which may need updating based on evolving practices, and which need to be fully revised due to more significant shifts in the industry. We try to balance two major program goals: cultivating a knowledge and passion for the art form, while also teaching practical skills and knowledge that can be utilized in the field right now. In addition, we always keep an eye on articulation to ensure the courses remain transferable and in alignment with a larger educational pathway. We want our classes and degree programs to both prepare students for immediate entrance in the field *and* prepare them to transfer to a four-year program to complete a degree in theatre arts.

Our conversations about curriculum also occur far more frequently than formal curriculum review. Within the existing framework of our current course outlines, we still have a great deal of leeway to adjust our practices to reflect the values, conversations, and movements of the present moment. Faculty working on the same courses frequently discuss what productions are being studied in class, how we're approaching certain topics, what practical exercises are most effective, and the best ways to approach conversations with our students about current issues and movement that influence the work of theatre practitioners. We also discuss sequential matters to avoid covering the same productions and material in multiple courses.

During the pandemic, we had to pivot our performance classes into an online environment and frequently shared ideas about how to adapt the hands-on curriculum of an acting class into a remote environment. In the summer following the birth of the Black Lives Matter movement, we worked together as a team to examine our current curricular practices and see how we could effectively respond to better address diversity, anti-racism, equity, social justice, and societal changes within our existing framework. As a result of these conversations, we changed the plays and productions studied in our courses to include more works created by women and artists of color; we produced more shows written and directed by women and artists of colors; we started having more deliberate conversations with our students about the intersection of social justice movements and art. In one Acting I class, we experimented with having the students write and perform a manifesto about what kind of change they want to see in the theatre industry as a whole. This empowered the students to clarify, own, and voice their opinions about the industry; it allowed them to collectively imagine a new path forward in the art form; and it gave the faculty insight into

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what this generation of students would like to see in their own artistic endeavors within the department and more broadly.

2.2b Per the Board approval dates which outlines are out of date? Describe the plan and include the dates by which your department will submit to Curriculum Committee. (Please refer to the Program & Course Approval Handbook to the right)

THTR 101	May 2013
THTR 102 A	June 2022
THTR 102 B	June 2022
THTR 102 C	June 2022
THTR 102 D	June 2022
THTR 103 A	June 2022
THTR 103 B	June 2022
THTR 103 C	June 2022
THTR 103 D	June 2022
THTR 104 A	June 2022
THTR 104 B	June 2022
THTR 104 C	June 2022
THTR 104 D	June 2022
THTR 110	December 2013
THTR 111 A	June 2022
THTR 111 B	June 2022
THTR 111 C	June 2022
THTR 111 D	June 2022
THTR 112 A	May 2013

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THTR 112 B	May 2013
THTR 112 C	May 2013
THTR 112 D	May 2013
THTR 113 A	May 2013
THTR 113 B	May 2013
THTR 113 C	May 2013
THTR 113 D	May 2013
THTR 119 A	May 2013
THTR 119 B	May 2013
THTR 122 A	June 2022
THTR 122 B	May 2016
THTR 122 C	May 2016
THTR 122 D	May 2016
THTR 123 A	May 2016
THTR 123 B	May 2013
THTR 123 C	May 2013
THTR 123 D	May 2013
THTR 124 A	May 2013
THTR 124 B	May 2013
THTR 124 C	May 2013
THTR 124 D	May 2013
THTR 130	December 2013

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THTR 132	May 2013
THTR 134 B	May 2013
THTR 136	December 2013
THTR 137	December 2013
THTR 140 A	May 2013
THTR 140 B	May 2013
THTR 143	December 2013
THTR 144	December 2013
THTR 145	May 2013
THTR 146	May 2013
THTR 147	May 2013
THTR 148	May 2013
THTR 155	December 2013
THTR 156	December 2013
THTR 157	December 2013
THTR 207	May 2013
THTR 208	May 2013
THTR 230	December 2013
THTR 241	December 2013
THTR 242	December 2013
THTR 243	December 2013
THTR 254 A	May 2013

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THTR 254 B	May 2013
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With a new curriculum management system being put into place, we've been asked to prioritize only the most important of curriculum or degree modifications for this round (due in July 2022). We'll most likely be prioritizing some modifications to our degree tracks to allow for greater flexibility given the number of degree modifications we currently have to complete due to certain specialized courses not being consistently available due to COVID and/or staffing issues. We will also be prioritizing the creation of a new Musical Theatre degree emphasis to provide a more approachable degree for musical theatre that's more closely aligned with our core curriculum. In all instances, we will be working to center the most transferrable courses in the core of the curriculum for the sake of efficiency. Our hope is that students will, in the process of completing an AA degree, also cover the necessary transferrable courses for SDSU (the most common transfer destination for our students) and other CSU and UC schools.

Dee Aceves has been working with us to create a long-term plan for updating our courses that need review, as there are many that haven't been reviewed since 2013. We will likely complete the remaining course reviews over a two-year period. We're hoping that with the hiring of a new full-time faculty member, we'll be able to review and modify curriculum with an eye toward the future of our program and with the input of our new hire regarding their thoughts on curriculum. We will absolutely be taking articulation agreements into account with these curriculum reviews, assuring that changes do not negatively impact the transferability of our courses.

2.3 How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.

We address current issues on a day-to-day basis in our work. We re-examine and revise which productions we study nearly every semester to include new works that discuss and explore current social and cultural movements. As soon as we had access to a production of *Hamilton*, we incorporated it into our Intro to Narrative Theory class as a way to examine the influence and evolution of the Greek Chorus in contemporary theatre; diversity in casting in theatre arts and how this has changed with the anti-racist movement in broader society; how theatre is changing to reach a modern audience; and so forth. Just last week, we had an impromptu discussion about how many Golden Age musicals have aged poorly in regards to how they depict women. We discussed how to present these musicals to a contemporary audience; what efforts are being made within the industry to revise these pieces to reflect more contemporary values; whether these pieces should be retired as time capsules of a bygone era with bygone values; and how heteronormative gender roles based on patriarchal values have been and continue to be propagated by the musical theatre art form. Most importantly, the faculty member in this discussion listened closely to the perspective of the students and walked away with a better understanding of their own blind spots and how deeply engrained heteronormative, patriarchal

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gender norms are embedded into so many aspects of theatre arts and the world more broadly. With this awareness and information, the faculty member can re-examine the practices within their classroom and within the department more broadly that may be unconsciously perpetuating outdated ideas in regards to gender. Essentially, we are constantly listening to the students, listening to the social and cultural movements happening in the world, and re-examining our own practices in response.

2.4. How do you maintain dialogue within your department about curriculum and assessment? What strategies do you have in-place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught)? Consider department practices, academic standards, and curricular expectations (SLOs and teaching to course outlines)?

The standing practices that we're working to maintain as COVID and changes in leadership shake things up:

New faculty are provided with official course outlines for the classes they are teaching. When someone teaches a new course, we review their syllabi to make sure that the official course outline is being followed in balance with elements that play to the unique strengths of the instructor teaching the course. When multiple instructors are teaching the same course, conversations are had to discuss teaching strategies and student learning outcomes. We have few courses with multiple sections and there are usually only 2-3 instructors teaching the same course, so these conversations are often small collaborative meetings as the instructors prep each semester, perhaps discussing units that could be updated to reflect changing trends or as-needed conversations throughout the semester when experiencing challenges with certain topics or concepts. It is not uncommon for first time instructors to receive multiple classroom visits from faculty charged with evaluating those classes, and full-time faculty routinely drop into classes. At department meetings and between classes, we often have conversations that begin with a question about a specific student or scenario, but often expand to discuss larger trends in learning styles, pedagogical approaches, the relevancy of content, and so forth. We share throughout the semester when we discover things that might work well departmentally. For instance, one instructor discovered an articulate article about the way the ensemble in *Hamilton* functions as a modern Greek Chorus, tying it back to the historical use of the device, and providing a great connection between historical practices and contemporary productions. They emailed the article and the corresponding unit they built to the other faculty teaching similar courses so that they could utilize the activity in their courses if it fit into their curriculum. We also share throughout the semester when we're meeting challenges and need to bounce around ideas about how to approach the concept in a different way, how to help students who aren't engaging as fully with the usual approach, and so forth. This happened frequently during the remote teaching period of COVID as we all struggled to put in-person, hands-on curriculum into a remote and digital environment. The entire faculty is involved in the process of revising curriculum and the development of new curriculum. Our department mission is to provide students with transfer opportunities, as well as the ability to get jobs professionally. As a result, we are constantly researching and re-evaluating to

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make sure we have the best possible degree/certificate pathways and that we're teaching techniques that are standard to the industry as it exists today. In a fast-moving industry like theatre, this means modifying some elements of curriculum or pedagogy on a yearly basis as trends in auditions and casting, for instance, change rapidly as the industry continuously evolves.

2.5 Referring to the Grade Distribution Summary graphs (to the right), comment on how your department patterns relate to the college, division and statewide patterns.

Our grade distribution averages are a bit higher than both the division and the college, but consistent with overall trends in changes that occurred during COVID and the return to campus this year. The main reason for our higher percentage of "A" grades is due to the Production Practicum, Theatre Workshop Lab, Rehearsal and Performance, and Arena Theatre Courses. If you isolate these courses, you'll see success rates of 85% or more, often with 100% success rate for courses directly related to shows (the courses during which students rehearse, prepare, and perform the shows in our season). Many of these are audition only courses and provide students with one-on-one instruction to create and produce the productions that are performed for our audiences. Some are hands-on courses, in which the bulk of a students' graded work involves the day-to-day practical work in the shop that occurs during class sessions (e.g. helping to hang lights, sewing costumes, etc.). In many instances, a student's active presence and effort in the course constitutes success – they're actively supporting the productions through their efforts, working well with others, and following the safety protocols of the shop or theatre they're working in.

In many of these courses, our grading modality also assesses our students based on their efforts, preparation, contributions, and engagement, with less focus placed on the perceived quality of the final outcome, especially given the subjective nature of performance as an artform. We often say this (and receive confused responses), but our rehearsal/performance courses essentially require 100% retention and success just for the show to successfully open with all roles in the play filled. If you isolate our General Education lecture courses, the grades are more closely aligned with what you see in the rest of the division and the college because they're based on a more traditional assessment and grading system.

The Theatre Arts Department also awards fewer "F" grades than the Division, College, and State. We believe the reason is that many of our classes have lower capacities, allowing more one-on-one instruction and tailoring of education plans to meet each student where they are at. Although we will take as many students as we can safely work with in a class. (Safety is a big concern when we are working with power tools and other specialized, delicate equipment.) We provide the students with one-on-one attention in all the lecture/lab classes, whether it be working with specialized equipment or learning how to believably perform a scene. We listen to our students and their needs. We try to help them solve their problems, whether they are academic or more life-related. We provide them with encouragement. We mentor our students through performance and production processes, helping them to find and develop their strengths as practitioners. Since our faculty and staff are also theatre professionals, we can and do assist the students in finding jobs in the professional community. The Old Globe, Cygnet Theatre, Moxie, Sea World, The San Diego

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County Fair, Lamb's Players, and The Rep are a few places that our students are working. This overall sense of individual mentoring to reach success applies to our courses as well, which may account for a higher success rate in some instances.

We have far fewer students falling into the classification of "Other" as compared to the division and college, indicating that we have fewer students withdrawing from courses after the census date. We do sense, especially in our smaller and more specialized classes, that most students who make it through the first couple of weeks and are in it for the long haul. We do occasionally have a student withdraw due to extenuating circumstances that affect their overall attendance as a student, but we find that most students who sign-up for our practical and performance courses have the motivation and desire to complete the course.

2.6 If applicable, provide a comparison of the retention and success rates of distance education (online) sections (including hybrid) and face-to-face sections. What are your department policies on course delivery method? Is there anything in the data that would prompt your department to make changes? (Please refer to the data to the right)).

We have very few classes that meet both online and in-person in the same semester, especially if the semesters occurring during the COVID remote year a set aside due to the extreme and unusual circumstances of that academic year. Prior to COVID, the few courses we offered both on campus and online showed higher success rates, sometimes significantly higher, in the on-campus modality.

We've been trying to offer more online lecture courses per the overall trends of the college, and have kept most of our lecture courses online this past year, but we do not necessarily see the same level of success in the online sections. We're not sure why this is. Anecdotally, we have many students in the Theatre Arts department who are self-described kinesthetic learners – they learn best while doing and often describe struggling with lecture-based courses despite their impressive successes in practicum or performance classes. If we had to guess, it would be best to say some of these students need the support of a classroom environment, in-class discussions, tangible pen to paper, and live, interactive lecture to succeed in a modality they often find challenging. It's a guess on our part to explain the clear trend in the data.

2.7 If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or curricular collaboration efforts with K-12 schools. (Contact the Dean of CTE if you have questions)

We did test out some dual-enrollment agreements in the past two semesters with JCS Manzanita and The Learning Center. These were fully online sections of Introduction to Theatre and Introduction Narrative Theory. We do not know whether these agreements will be renewed in the future, as enrollment numbers for the courses were prohibitively low in both cases.

We do not have any articulation or other curricular collaborations in place at this time.

2.8 Please describe how the program ensures that articulations are current. Identify any areas concern or additional needs that your department has about articulation with four-year institutions.

We work with the campus articulations officer to maintain articulation agreements with the local four-year institutions. We also receive guidance directly from the UC and CSU schools regarding articulation agreements and what courses it would be helpful for us to offer. It is our practice that

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as articulation agreements change, we will develop new courses or revise old ones to maintain the agreements. Introduction to Narrative Theory (THTR 101) and American Musical on Stage and Screen (THTR 205) are examples of this process. THTR 101 was developed and added into our curriculum after Fundamentals of Theatre Production was no longer accepted to transfer to San Diego State University. THTR 205 was developed and added to the curriculum to allow our students the ability to enter SDSU's degree programs at third-year level status, with all lower-level lower division classes completed. Our students transfer all over the country, so there are times when we will contact the articulations officer to help establish and articulation agreement with a specific institution.

We are constantly looking at the course offerings of four-year institutions to make sure that we maintain relevance. Theatre Arts curriculum and degrees look remarkably different from program to program, but we do our best to articulate as many courses as possible to the most common transfer destinations for our students, with SDSU being the top destination for transfer. As a result, we've created and maintained an articulation agreement that allows our students to enter any degree track in the SDSU Theatre Arts program with third-year standing (meaning all lower division courses complete).

SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)

3.1 Over the course of the last Program Review cycle, how has your department used the results of course level (referred to as SLOs or CSLOs) and Program level (PSLOs) learning outcomes assessments? Please respond to both prompts below.

3.1 a: How have you used the results of CSLO assessments to inform adjustments in courses? How have you assessed (or how will you assess) the success of these adjustments?

Historically, we've spent time in department meetings looking at outcomes to see if we can better prepare our students for the next level whether it is a class in a series (Acting I -THTR 130, Acting II -THTR 131, Acting III -THTR 230), for transfer, or for work in the industry at a professional level.

However, we've recently created a new schedule for evaluating SLOs that sets aside specific semesters to do a deeper dive into a group of related courses in regards to SLOs. For instance, one semester will be a deep dive looking at SLOs for all performance classes and then another semester is scheduled for an examination of history and theory classes. We're hoping that by batching related courses and reviewing the SLOs in a more intentional way with a more structured schedule, we'll be able to look at SLOs from a big picture perspective, then capture feedback and apply changes all at once when the SLOs are interrelated. The assessment schedule cycles through semesters of assessment, reflection, implementation of changes, and then back to assessment. We're hoping this creates a more structured approach and allows us to see more clearly the effect of changes in SLOs and SLO assessment.

3.1 b: How have you used the results of PSLO assessments to inform adjustments to degree and/or certificate programs? How have you assessed (or how will you assess) the success of these adjustments? We were unable to find any evidence of PSLO assessments done in the last five years to speak to this point. This may be an error in record-keeping, but it may also be that we haven't assessed

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PSLOs because the data necessary to do so simply isn't there. In order to evaluate our PSLOs, we need to find a way to speak to alumni of the program on a consistent basis and to solicit their feedback on how the program prepared them for a four-year program and/or for the professional world. We are also in the process of modifying our PSLOs and we will be considering how we'll eventually assess those outcomes as we design them.

3.2 What general trends or patterns do you see as you review your department's analysis of its SLO and PSLO assessments since your last program review? (NOTE: You may want to provide a synthesis of responses to question 3.3 in your Annual Unit Plans.)

We were unable to identify formal records reflecting the department's analysis of previous SLO and PSLO assessments. From what we understand, the department struggled immensely with TracDat as a tool for assessment and reflection. The last Program Review included the following observations about the usability of TracDat: "The biggest challenge with TracDat is there is no way to review or summarize the information that is stored. Once the information has been input to the system, it is not user friendly and access to that information is difficult. We cannot go back and get a review of our responses and recommendations. We can only review each SLO independently. Since many of our courses have repeatable sections, pulling up any information is arduous at best. Our feeling is that TracDat is not a useful planning tool for the Theatre Arts Department."

We have since moved over to Nuventive and have implemented a new assessment schedule. We are paving a new path forward with SLO/PSLO assessment and reflection, but with turnover in department leadership and staffing, it's proven difficult. We will continue to experiment, re-evaluate, and reflect to find better ways to assess our outcomes and reflect on those assessments in an intentional, structured way.

As a note, many of the items listed as possible changes resulting from SLO assessment and reflection are things we do on a regular basis, from semester to semester. We regularly discuss and modify curriculum content, our pedagogical approaches, our assessment approaches, how often we offer a course, the technology we're using, and so forth based on what we see happening in the classroom each semester in coordination with what we see happening in the professional industry and at four-year institutions. While the assessment and reflection process hasn't been as structured or scheduled in the past, we have still consistently applied the kinds of changes that are meant to result from SLO/PSLO assessment.

Also, the initial idea behind SLO's, as was presented to faculty 15 years ago, was to create a method to have similar evaluation criteria/tools for classes with multiple instructors teaching the same course. The Theatre Arts Department has only three classes that are taught by multiple instructors, and one of those classes (THTR 110 – Intro) did not have multiple instructors until the COVID shutdown occurred. Our course are mostly taught by one qualified instructor that is an expert with the subject matter. We do not have many issues with instructional differences within the same course as a result.

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3.3 What implications do these results have for your curriculum, both at the course and program level? What support (time, professional development, curriculum approval process, etc.) will you need in order to respond to these implications?

Although our assessment and reflection process has been less formal, there are certainly changes occurring within our curriculum and program on a regular basis based on what we observe and experience in the classroom in regards to student outcomes. We honestly need more time and resources to apply some of the larger changes that we believe we need based on our observations. We're due for some significant degree modifications, curricular changes and updates, and so forth, but with only two full-time faculty members to complete this work, we're struggling to make as much headway as we'd like. We do not feel comfortable asking adjunct instructors to do too much unpaid labor in regards to curriculum or degree updates outside of discussions had during departmental meetings, although they currently do so anyway for the sake of the integrity of the courses and the experiences of the students. Having more hands on deck to handle the academic, administrative, and production-related tasks of the department would free up a little more time and allow us to put more focus on some of the changes we dream about making when reflecting on where the department is now and where we'd like to see it moving toward in the future. When we were at four full-time faculty members, we were starting to make headway on some of these efforts, but with the reduction to only two full-time faculty, that progress has stalled as we struggle just to keep up.

3.4 What changes has your department made to its SLO and PSLO assessment cycles (aka the 6-year plan) (e.g., changes in timing of assessments to accommodate curricular changes, addition/deletion/revision of SLOs/PSLOs, intentional delay or acceleration of the collection of assessment results, etc.)?

Kathleen Banville took over SLO coordination in Fall 2021 and started by learning the Nuventive system. She developed an entirely new assessment schedule, which batches together the assessment of related courses (e.g. all performance classes being assessed over two semesters), allocates for a semester of reflection based on those results, allows for a semester of implementation for any resulting changes, and then loops back to assessment again. The intention is to provide a more structured cycle of assessment, reflection, and implementation, while also looking at groups of related courses all together to see how SLOs coordinate between classes that fall in a series or that comprise an area of emphasis. This schedule will likely need to be modified as the timing of course offerings change (we're currently re-evaluating our course rotation schedule due to staffing turnover and changes in our overall production calendar), but having a roadmap to start with allows us to make changes intentionally within the framework of what we've set forth. Next on the list is PSLO revision, including how those PSLOs are evaluated, and once this is determine, a more structured assessment schedule for PSLOs.

3.5 Please attach your assessment schedule from your Department Documents - Program Review folder. (Included at end of report)

[Course_Assessment_Schedule_2021.xlsx](#)

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3.6 What do the results of your SLO work tell you about the progress you made toward your program goals? How will they inform your teaching moving forward?

As we included earlier in this section, we were unable to identify formal records reflecting the department's analysis of previous SLO and PSLO assessments. However, as we also mentioned, although our assessment and reflection process has been less formal, there are certainly changes occurring within our curriculum and program on a regular basis based on what we observe and experience in the classroom in regards to student outcomes.

Many of our CSLOs are very straightforward and necessary to achieve simply to complete the course, so we're consistently adjusting our approach and pedagogy to make sure all students achieve said outcome successfully. For instance, one CSLO is "Demonstrate safe work habits in the costumes construction area." This is an outcome that we're constantly working with students to achieve and maintain. If someone is struggling to meet the outcome, we would be addressing it in the moment as we cannot wait for SLO assessment and reflection to address safety in the costume shop. Some of our PSLOs are similarly straightforward: "Participate in high quality, accessible theatrical productions and present them at a reasonable cost for our students and the community at large." All of our students, as part of their coursework for a degree, are required to partake in practicum and/or performance courses that directly involve them in the process of one of our productions. They might be helping to build sets, performing in a role, sewing costumes, or running the lightboard, but every student is required to take one or more courses that guides them, by virtue of the content of the course, to complete this PSLO.

We're working to formalize our SLO assessment and reflection process, but in the meantime, we do have a thumb up the asshole of our program goals in many ways because we know we're producing accessible theatre, we know our students are engaged in this process with us, we see our students working to create art in a professional and collaborative way, and so forth. We agree that we need to find a way to measure and reflect on these goals in a more structured way, but due to the concrete nature of many of our goals and outcomes, we do know even through less formal observation whether our students are on track and we're adjusting constantly to help them get there.

SECTION 4 - FACILITIES AND SCHEDULING

4.1 List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, and virtual.

The main facilities that the Theatre Arts Department occupies are housed within building 21. The Stagehouse Theatre, room 247, is contained in this building. This room is used mainly for performance classes: Theatre Rehearsal & Performance (THTR 111, 112, 113) and Theatre Workshop Lab (THTR 122, 123, 124). It is also used to teach Directing (THTR 207/208), Acting I (THTR 130), Introduction to Narrative Theory (THTR 101) and Introduction to Theatre (THTR 110). There are several adjoining rooms that service this room including the Scene Shop (room 246), the Costume Shop (rooms 238 & 239), the Makeup Room (room 239a) and the Control Room (room

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247b). These rooms are in use for all events in the Stagehouse Theatre. Additionally, room 241/242 is our main room for teaching classes in performance: Acting I (THTR 130), Acting II (THTR 131) and Acting III (THTR 230), Voice and Movement (THTR 115), Mime (THTR 119), and Musical Theatre (THTR 234/235). This room is mid-sized, carpeted and desk free. It has a large enough open area to accommodate approximately 20 students that are performing or rehearsing for the various Acting classes.

Technical theatre classes are taught in rooms 238 and 239: Costume Design & Construction (THTR 134), Historic Costumes for the Stage (THTR 143), 20th Century Fashion (THTR 144), and Theatre Production Practicum (THTR 102). Room 239a is used for Theatre Makeup (THTR 136/137), Stagecrafts (THTR 155), and Scenic Design (THTR 156). Rooms 246 and 247 are also used in instruction for Theatre Lighting & Sound (THTR 157), Stagecrafts (THTR 155), and Theatre Production Practicum (THTR 103/104).

Any off-campus teaching facilities used by our touring outreach programs are neither owned nor managed by Grossmont College or the Theatre Arts Department. The facilities our students encounter during the outreach programs run the gamut from multi-purpose rooms in elementary schools, to actual theatrical spaces on high school campuses. Each space varies in size, age and capacity. Our outreach programs are built to quickly adapt to any facility available to them upon arrival.

4.2 Are the spaces listed in 4.1 adequate to meet the program's educational objectives?

No

If you checked 'yes', please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.

n/a

If you checked 'no', please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.

In terms of adequate educational space, the main issue that the Theatre Arts Department has is with the installation of shows and rehearsal space for those productions. Whenever a set is installed in either 247 or 241/242, the ability to instruct acting and lecture classes in those areas is severely compromised. Within this mode of operation, the Theatre Arts Department continues instruction by occasionally temporarily moving a class or having the instructor adjust their lesson plans. It's not ideal, but we do our best to make it work.

Second to the main issue of producing in our educational spaces, is the inability to offer all the classes that we would like to in a given semester. Multiple courses that are required for the performance and technical majors are often only offered every other semester, or year, due to a lack of adequate space. We traditionally rotate Acting III, Directing, Voice and Movement and Acting for the Camera on an "every other semester or every three semesters" basis. The inability to offer these classes can be a detriment to students trying to complete a degree in the program in a timely manner, as they are often faced with waiting for a course to cycle back through. We simply

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do not have enough acting studio space to accommodate all of the courses in our degree program each semester or even each year.

In addition to the two main issues we face with academic space is the issue of our performance students being able to rehearse their classroom material appropriately. It is imperative for our performance students to be able to rehearse the material on which they are working outside of instructional hours. As our spaces are filled for the duration of the day, this leaves them no departmental facility in which they can rehearse. The result is either coordinating class rehearsal outside of time on campus (which can prove difficult for students already suffering from transportation concerns) or finding public space on campus for that rehearsal time, usually outdoors. The end result of having no space in which to practice can lead to a lack of preparation when the material is due in class.

Also, the full-time staff members are required (by the CSEA contract) to have a place to successfully complete tasks contained within their job descriptions (i.e. construction of sets, costumes, hanging and focusing lights). This also adds to the issues of space and room availability as these are the same spaces that are used for instruction.

When another department or event comes into the facility, even for the briefest of times, the ability to teach regularly scheduled classes, rehearse, or build and install a Theatre Arts Department production is curtailed. Classes must meet at their assigned times for their assigned duration, and having visiting events produced while our classes are in session all too often results in conflicts between the producing agencies.

There was discussion in the past about utilizing the new PVAC for instructional space to ease some of these issues. However, it's been made clear to us since the PVAC opened that we cannot schedule classes in the space during the day because it would interfere with the space's primary function of holding both daytime and nighttime events.

4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program and ensure that students can complete their program in a timely manner?

The Theatre Arts Department has been adjusting times for classes since its inception. Quite often, the class schedule within the Theatre Arts Department is altered in small increments to accommodate as many students as possible. One technique used is the rotation of the more advanced sections. In this rotation process, if enough students require us to offer a particular course out of sequence, we will put that course into the schedule. We will offer our core classes in traditional time slots so it is easier for the major students to arrange their class schedules, and then alternate the specialized classes so they are not taught overlapping the same courses every semester.

We regularly offer online sections of our lecture courses, including Introduction to the Theatre (THTR 110), American Musical on Stage and Screen (THTR 205), and Introduction to Narrative Theory (THTR 101). It should be noted that most classes in the Theatre Arts Department do not fit

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in the online mode of instruction (or the impending Hyflex model) which was reinforced during the year of remote instruction for COVID. All the performance and rehearsal classes (9-12 sections per semester), along with all classes in production and technology (5-7 sections per semester) require use of specialized facilities and equipment and must meet with an instructor, both because of concerns about safety and because of available technology, tools, and hands-on training.

In the summer of 2014, the Theatre Arts Department developed its long desired annual summer production with the introduction of the Grossmont College Summer Arts Conservatory. Our desire was to offer performance and technical opportunities for our students in the summer months so that they could continue training year-round. A decision was made to include area high school students in this program as well, thereby simultaneously furthering our outreach. For the past two summers, we've had to postpone this program due to the circumstances around COVID and the inability to adapt this program to an online model. Prior to this, the program was a resounding success. We were able to use the entirety of our facility to accommodate our technical and performance students. We produced original musical adaptations of classic stories with *Cinderella: A New Pop Musical* and *80 Days! A Musical*, based on the book *Around the World in 80 Days* by Jules Verne. Additional training in dance, costume and scenic construction have also been incorporated as methods of instruction during the Summer Arts Conservatory. Both subsequent productions were met with equal success and allowed us to improve and expand upon our ability to meet the educational objectives of our program. We are hoping to eventually bring this program back, although doing so with a short-handed full-time faculty will be another challenge.

In the last Program Review, the following statement was made regarding the new Performing and Visual Arts Center: "While final decisions have not been made, there exists a possibility that we will be able to expand our space needs by teaching performance or other technical classes in this new facility. At present, the Theatre Arts Department plans to use the new performing arts center during summer months because of scheduling and budgetary constraints." However, it's been made clear to us since the PVAC opened that we cannot schedule classes in the space during the day because it would interfere with the space's primary function of holding both daytime and nighttime events.

4.4 Identify and explain additional needed technological and equipment resources that could further enhance student learning in these spaces.

In the Theatre Arts Department, our use of technology goes beyond traditional lecture-based classrooms. It is important to note that our laboratories rely on the technology used in our entertainment industry. In the traditional sense of classroom technology, we have tried to move toward updated equipment as much as possible, but are still utilizing and looking forward to replacing certain outdated items, such as the aging audio equipment in 21-241, with modern equipment. Our hope is to update those specific technologies with items such as digital media players. We have incorporated the smart cart model into our instructional spaces as well as possible, but it's a challenge given that our classrooms double as producing theatrical spaces.

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Beyond traditional classroom technologies, we also utilize the technological tools of our industry in both lecture and laboratory classroom formats. Theatrical technology is vast and changes quickly. It includes: all lighting equipment, sound equipment, construction equipment used in our scenic laboratories, tools for creating makeup designs, sewing tools and all the technology used in our costume shop, the ability to create, manipulate and project large images (both still and moving), and any other technology used in the creation of theatre down to a hammer and nail.

New items include, but are not limited to: a 3-D printer, new black drapes for room 241/242, wireless headsets, an upgraded PC for our costume shop technician Joan Mathison, smart technology for teaching in room 241/242, repair theatre seats in the Stagehouse Theatre, and improved lighting in the scene shop for safety.

Dave Steinmetz and IMS are regular visitors to our classrooms. In the last few post COVID lockdown months, a new large format projector has been installed in room 21-247 to assist with lecture classes. Also, the computer that was in the Smart Cart in room 21-241 has been replaced. It had failed during the shutdown and could not be revived.

Some other areas of concern within the department are financially difficult to complete. The Scene Shop, room 21-246, has had numerous tests done and is in need of a vacuum system for the stationary power tools. The airborne dust associated with several of the shop tools is concerning. Equipment of this nature falls under the area of Health and Safety/OHSA and is outside of the scope of a departmental expense.

The lighting equipment within the Stagehouse Theatre is old technology. It is the best equipment available from 25 years ago. It continues to operate well, but the power requirements for this equipment are enormous. An update from incandescent to LED technology is in order. The cost of this is around \$300,000 but the energy savings over the next 30 years would easily offset this. Of course all of this may be moot because of the planned teardown of buildings 21 and 26 within the next 3 years...

4.5 Are students trying to access your program impacted by the facility spaces listed in 4.1?

Yes

If you checked 'yes', please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.

We do not have access to any data regarding the student experience in accessing our program as it pertains to facilities. Anecdotally, we do find that students sometimes struggle to complete their degrees in a timely manner due to the rotation of courses that exists as a result of limited instructional spaces.

If you checked 'no', please explain how your department/program is actively managing its facility space needs to meet its educational objectives and provide student access to your program. Please provide some specific examples.

n/a

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4.6 If applicable, please include any additional information you feel is important regarding facilities and scheduling that was not included above including non-classroom spaces such as offices, storage, preparation areas, and open workspaces for students/tutoring, etc.

Currently, there is a plan to tear down our current facility and build anew. However, there are some concerns with this process at this time.

First, the ceiling of building 21 is in terrible shape, leaks when it rains, and has plaster falling in certain areas. The HVAC system for the entire 200's complex is, for lack of a better term, rustic. There is no heat in our building at all and January, February and March are difficult for students, faculty and staff. There has never been adequate air conditioning on the north side of building 21 so summers are also difficult. How do we mitigate these issues while we wait for this process to proceed?

Second – and this is the issue that personally keeps us up at night – where do we teach and perform while the building is under construction? Where do we put a full season of shows for several years when those shows provide both the central hub and capstone of our curriculum and also the main source of fundraising to keep the entire program afloat? How do we teach set construction if not in a fully and safely equipped scene shop? How do we teach top-to-bottom technical production if not in a fully functioning theatre? Swing space in the portables cannot even begin to meet our curricular needs. These questions remain unanswered even as we press forward with discussions of tearing our current buildings down. And we cannot afford to rent off-campus space. One might ask how Music and Dance afforded to do so for so many years, and the answer is they have lower productions costs in other areas. Dance doesn't have to pay royalties to a publishing company for their concerts (which is sometimes our biggest expense); neither department needs to design and construct a new set for each performance in the season; music doesn't have to design and construct costumes for each performance; these additional costs we incur for every production don't leave us enough funding to also rent out a theatre for six shows a year for multiple years. Producing theatre is expensive, but there's no viable alternative if we want our students to have a sandbox in which to practice and employ their developing skills as theatre artists.

SECTION 5 – STUDENT EQUITY AND SUCCESS

5.1 a What are the identifiable patterns with regards to overall trends in enrollments in your department? Explain what is causing these trends (e.g. campus conditions, department practices). Once you have identified and explained your enrollment patterns, then address what your department has done/is doing to address identified issues. Examples of any changes you made to manage enrollment are encouraged.

Our fill rates prior to COVID were rather impressive. We were at 116%, 107%, and 104% in Fall 2017, 2018, and 2019. During COVID, our fill rates took an incredible hit due to the nature of our disciplines. Many active students took the entire year off and told us it was entirely because they weren't interested in taking acting online or participating in Zoom productions. And honestly, we can't blame them – we discovered in that year of remote instruction just how essential our in-

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person interactions and instruction with students are. There's also a great deal of specialized equipment necessary for many of our courses, which led to our being one of the first departments allowed to return to campus for a limited number of courses. Even so, trying to accomplish work in these classes with social distancing in place proved challenging at times – theatre is indeed a team sport involving huge amounts of cooperative work.

Our fill rates for Fall 2021 are a bit of a conundrum – we show less than 100% fill rates for classes that are production courses, which means that we keep recruiting students until all roles are filled. When these were showing a lower fill rate, sometimes as low as 75%, we started investigating. We discovered that class caps for some of our production classes were set higher than the number of students needed or intended to be involved in the production. We cannot figure out why this is, but it certainly had an adverse effect on our Fall 2021 fill rates since our production classes represent a significant portion of our courses. If you look at enrollment rates, a clearer picture opens up. We went from 450-520 in the three years preceding COVID, to 375 during the remote year, and we're already back up to 423 in Fall of 2021, almost back at the same level of enrollment as we had in Fall 2017.

Overall, it's apparent that COVID has an adverse effect on our fill rates and enrollment, but it's also evident that we're already coming back in terms of our number of enrollments with the return to on-campus classes. We are keeping an eye on fill rates and attempting to offer an appropriate number of courses and sections in the Fall 2022 to best match our current enrollment numbers and avoid last-minute cancellations (as this often throws students into a last-minute panic over what to take instead when everything else is already full).

5.1 b In addition, you should examine your enrollment data, disaggregated by gender, age and ethnicity. For any of these student groups in your department with enrollment data at lower or higher proportions than college-wide numbers, describe what factors you think is causing these patterns

Our enrollment data disaggregated by ethnicity is fairly close in proportion to enrollment at the college and division overall. Our proportion of Black students sits at or above proportions seen college-wide, AAPI and Hispanic/Latino students make up a slightly smaller proportion than they do college-wide, and White students and those who selected "Other" make up a slightly larger proportion of our student body than college-wide. Looking at the numbers, the difference between the proportions we're seeing in our department and college-wide in most cases is less than a dozen duplicated enrollments, which might only represent half a dozen students or so enrolled in 1-3 classes in our department. We aren't sure why these small differences exist between our numbers and those of the college, but we appreciate that the proportions are fairly close and we don't have a radically different demographic make-up in our department.

5.2 Discuss trends in student success and retention overall in your department and explain these trends (e.g. campus conditions, department practices). Also examine the success and retention data disaggregated by gender, age and ethnicity. For any groups that have success rates in your department at lower or higher than college-wide describe what factors you think cause those patterns. Provide examples

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of any changes you made to improve student success/retention, especially for groups that have equity gaps.

Our success and retention rates are noticeably higher than both the division and the college, with particularly notable retention rates in the past couple of years despite the challenges of COVID. In terms of success rates, many of our classes have a more binary pass/fail feeling, with lots of individualized instruction to help each student reach success. For instance, there are any number of classes within the department that use a variety of complicated, delicate equipment. Within the Stagecrafts (THTR 155) and Practicum (THTR 102, 103, 104) courses, power tools are constantly used. The use of tools is often pass/fail. They are operated correctly or the student is re-trained until the tools in question are operated correctly. This is paramount when a saw is being used. Essentially, we work with a student until success is achieved in these cases. (This little nugget of information has real importance when the department applies for replacement positions for faculty and staff members.)

Regarding the classes that specifically support the presentation of a play, Rehearsal and Performance (THTR 111, 112, 113), Theatre Workshop Lab (THTR 122, 123, 124) and Arena Theatre Production (THTR 145, 146, 147, 148), these also have a “pass/fail” mentality. Students are expected to perform their roles predictably and repeatedly for audiences that attend the show. There is no middle of the road with this. You do what you have rehearsed. You rise to the occasion for the sake of the production and you perform for the audiences that come to Grossmont College. It's possible our retention rates are somewhat higher because we offer a holistic sense of education and mentorship to our students, especially the ones we attract to our department who are very much seeking to find their place in the world and trying to find their voice. We assist these students in finding their voice and let them know that they are not alone. The Theatre Arts Department is not “one size fits all” and the staff and faculty do anything and everything to help the students that honor us with their presence and commitment. We take the students that have trouble speaking up and are afraid to take up space, and we help them learn how to communicate in a confident manner while learning to be a part of something bigger than themselves. We show students how to accomplish a physical task (like building a platform or speaking in front of strangers) and, in turn, give them confidence to be successful in other academic situations. Our retention and success rates disaggregated by ethnicity show similar trends – we have notably higher rates of success and retention than the division and the college. Our retention rates in the last four years have been at or above 90%, which we're particularly heartened to see. We like to think that once students start taking classes with us and participating in productions, they'll want to stay, and the data seems to support this.

Our data collection around gender needs an update. There at least needs to be a difference between “unknown” and our students who are gender queer, transgender, gender fluid, or non-binary. If I had to guess why students who are identified as “other” in regards to gender are showing lower levels of success and retention, perhaps it's because they're dealing with other

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issues. Maybe it's because there are very few gender-neutral bathrooms on campus, even in the new PVAC, for them to utilize. Perhaps it's because many of them are transitioning or exploring their gender identity, but don't feel comfortable sharing their pronouns because it's not a common practice in most of their classes to introduce yourself with pronouns or include them in your name on Zoom. Maybe it's because they've fully transitioned, but still have to register with their dead name and see it on Canvas because they cannot get it updated in either system. I see these students struggling to find their place in a system that doesn't allow for or acknowledge the nuance or truth of their identity. What can we do to help these students? I don't know what "other" actually means in this disaggregated data, but I have a lot of thoughts about why genderqueer students may be struggling.

5.3 Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects, aimed at encouraging students to become actively engaged in the learning process in their classes.

The majority of our classes are comprised of lecture and laboratory components making student engagement a natural component. Through our productions, we provide opportunities for the students to practice classroom techniques as actors, designers, crew members, house managers and ushers. In our practicum and performance courses, we encourage and support students in developing and employing new technical and/or performance skills on a daily basis. Recently, we've been discussing and adding new elements to our classes to further that engagement. For instance, we added a unit to our Fundamentals of Costume Design and Construction course in which students are actually designing and constructing costumes for our mainstage production of *All in the Timing*. They're working with the director of the production to understand the relationship between creative team and designer; they're learning how to work within a production budget, determining as a team how to spend the budget they're given; they're sourcing costume pieces locally, including field trips to local second-hand stores; and they're building or altering pieces to fulfill the vision of the original designs and to fit the individual actors cast in the production. This is one of the many ways we're providing students with the opportunity to deeply and fully engage in the creative process from both an artistic, theoretical perspective (script analysis, conception, design) and a practical perspective (budgeting, sourcing costumes, building costumes).

5.4 Explain how the program incorporates opportunities for student engagement outside of class time and/or in collaboration with other departments (e.g. interdisciplinary course offerings, learning communities, internships, research projects, service learning, or participation in community events, tournaments, competitions, and fairs) to enhance student learning.

Although our rehearsals and performances are technically considered "class time" because they're tied to courses, our students often carry a full load and participation in our productions becomes a bonus opportunity to engage in the craft. This is especially true when students experiment with taking on a different kind of role in a production – operating the lightboard for this first time, trying their hand at stage management, understudying a production when they normally work behind the scenes. In these instances, productions very much become an opportunity to experiment, try new things, and engage in a fun way that feels less closely tied to their academic work, even within the

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department. These productions also become community events once shows begin, as our students are able to connect through these performances with members of our college community and with members of the broader East County community.

We have touring productions in both semesters that take students out to local schools to perform. They get to perform for and connect with elementary students (in the Fall semester) and high school students (in the Spring semester) in our local community schools, creating a greater sense of goodwill and connection between our program and the greater community. Again, it's part of a course, but it falls outside the bounds of a typical classroom experience in terms of engagement. We engage further with area high school students through our relationship with SDTEA twice a year for Dramafest and Techfest. With one taking place in the Fall semester and one in the Spring semester, this is an opportunity for our faculty and staff to invite high school theatre students onto our campus and engage them in a day filled with workshops, practical application exercises, and some friendly competition, while introducing these students to our program and collegiate theatre as a whole.

5.5 If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.

Not applicable.

5.6 If your program offers a degree or certificate in the college catalog, explain the trends regarding number of students who earn these degrees and/or certificates, including any changes that you have made to increase awards.

This year, we have a record number of students graduating with a degree in our department – over 20 students. Our numbers in previous years seem to fluctuate significantly. The number of degrees also doesn't reflect the number of students successfully transferring out of our program into a four-year degree program. We have students earning University Studies degrees that aren't reflected in our numbers – University Studies actually represent a large proportion of degrees and certificates being granted right now and we're not sure how to identify which of those degrees represent students whose studies were focused in Theatre Arts. We have no data available on how many students we successfully transition into a four-year degree, which we feel would be an important metric for our program given our strong articulation and transfer relationship with SDSU (as the number one community college sending students into their program). We need more complete data to really know how effective we are at helping students meet their end goals, whether it's completing a degree or transferring or both.

Despite this, we recognize where changes in the degrees need to be made. First, the Musical Theatre degree is currently spread over three departments, has too many units to easily complete in two years, and involves classes from different departments that conflict with each other scheduling wise. We're working on building a Theatre Arts, Emphasis in Musical Theatre degree that's more closely tied to our core curriculum and resembles the Emphasis in Acting track, as a way to provide a path for students to easily pivot into a musical theatre emphasis after completing their core curriculum with us in their first year. Second, all degree tracks must be more closely aligned with the courses most needed for transfer to a four-year program, with SDSU being the

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most common transfer destination for our students. Completing the transfer requirements for SDSU and completing a local degree in our department should not be disparate paths; we're working to unify these goals by restructuring our degree requirements, therefore making it easier for students to both transfer and finish an AA degree with a common group of courses.

There are courses beyond the core transfer requirements that we still feel are essential to completing a course of study in our department and these will still be integrated into the degree tracks, but in a way that allows for greater flexibility based on class availability and the interests of the students. Given our difficulty in consistently offering certain courses, due to scheduling issues with our limited facilities and staffing issues for specialized courses, we feel greater flexibility and choices in the degree tracks will make them easier for students to complete in the time they're here and with fewer degree modifications (which we've had to complete for nearly every graduate this year due to lack of course availability for the reasons listed above).

5.7 If you have any information on what students who major in your department go on to achieve after they leave Grossmont, please share that with us. For example, where do they transfer and do they graduate on time? What careers do they pursue? What are starting salaries in the field? Do you know if they go on to employment in their field and professional success? What impact did Grossmont have on their lives?

We do not have a formal form of data collection, at this time, to answer this question. However, we can offer the following snapshot. We have a record number of graduates this year (20 students and counting) with several of these students transferring to San Diego State University (in various degree tracks), others going to UCSD, two students transferring to UC Berkeley, one student going to the lauded theatre program at University of Nevada Las Vegas, and other students going straight into professional work, or continuing the professional work they started while still matriculating at Grossmont College. Grossmont College Theatre Arts Department alumni from the last several years now serve in prestigious positions at the award-winning Cygnet Theatre, serving as the Associate Artistic Director, Patron Services Manager, and Assistant Development Director. A group of alumni recently founded and lead the Patchwork Theatre Collective, producing engaging works on the front edge of innovation and revolution in the theatre community. We have an alumni who's currently working in New York, having completed an MFA in Stage Management at Columbia University. Recent graduates have immediately started auditioning and working professionally, sometimes while continuing their studies simultaneously at SDSU, working as performers at Moonlight Amphitheatre, Backyard Renaissance, Cygnet Theatre, and The Old Globe. We also have current students who are engaged in paid work at local theatres both as performers and technicians.

While we don't have hard data on this topic, we see our alumni succeeding both in four-year institutions and in the professional world. We will work in the future toward a more systematic collection of data on this front.

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SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

6.1 Which of the college's student support services (Tutoring, Counseling, Health Center, Library, Financial Aid) do your students utilize?

We do not have concrete data to speak to this issue. We know anecdotally that our students utilize Counseling, Mental Health, Health Center, and Financial Aid services.

6.2 What services make the most difference? Can you provide any examples where services have clearly improved student retention and success?

Unfortunately, we've had some students feel less than successful in their interactions with Counseling, but we think there are multiple causes at play here. A few counselors have actively discouraged students from pursuing a Theatre Arts degree, although we hope these are isolated cases; others have drawn up education plans that don't order the courses correctly based on prerequisites or availability; some students have had their graduation delayed because they were informed upon final evaluation for graduation that they were still missing a class (which also falls upon the student, but may also have to do with the clarity of our requirements). It's our understanding that Counseling is understaffed and we also recognize the atypical nature of many of our courses and our field in general -- we know it's a bit of an enigma. We're working to establish a new relationship with Counseling (as new co-chairs) to improve this situation. We know there needs to be clearer documentation for counselors on the intended order of Theatre Arts classes when we intend they be taken in a specific sequence; we know we need to provide better information on job opportunities for these students and why a degree in Theatre Arts can indeed be the beginning of a full-time career. As new co-chairs, we're not sure what communication has occurred in the past, but we're dedicated to cultivating better communication and cooperation in the future.

Mental Health Services were particularly helpful and valuable during the challenging circumstances of COVID. Any glitches in the website system were outweighed by the willingness of individuals in the department to connect quickly with students. We had a concerning event with a student just the other day and they were very quick to respond and complete a wellness check with the student, while also coordinating the efforts of the faculty member directly involved.

We've mentioned in another section that there isn't enough formal training and support for faculty in working with neurodiverse students, but I will say that ARC overall has provided wonderful support for the students. We have many students who've described having far greater success in their studies after meeting with ARC (with Carl Fielden receiving many specific shoutouts recently) to discuss learning strategies and new approaches.

6.3 Are college support services adequately supporting your faculty and staff? Consider the following support services: IT, Instructional Operations, Business Services, Printing, Bookstore, Maintenance, CAPS, and any other support services important to your faculty and staff.

We struggle with IT support because so many theatre arts technologies are based in Mac hardware and Mac-compatible software, and the district IT services have been clear that they are PC-based and do not have the same level of expertise with Apple products. This has been an ongoing

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challenge with everything from standard desktop issues to the more complex hardware and software needs of our technical department. We will continue to work with them to find solutions, and certainly do not expect them to become Mac specialists just to support our department, but it does continue to be a challenge.

We struggle regarding Maintenance services simply because we're in an aging building that is in need of many repairs. There have been many discussions about where funding would come from to address these issues (failing HVAC, leaky roof) and how much can/should be spent on buildings that are scheduled to be remodeled in the next few years. We know the Maintenance department cannot address the larger issues of funding and coordinating larger repairs, and we appreciate what they do to mitigate these issues on a short-term basis. But it is a challenge for our faculty, staff, and students to work in a building that's below 60 degrees in the classroom and they're trying to handle delicate equipment, or to be displaced by leaks and resulting flooding in the costume shop. We recognize that it's a complicated situations regarding these larger facilities issues, but it's a constant challenge.

SECTION 7 – ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

7.1 Please download the grid provided to the right, complete the form and upload here. (Included at end of report)

[ProgramReview_Section7_Grid.docx](#)

7.2 Please provide an overall reflection on your department's activity displayed in your table

The faculty and staff members in the Theatre Arts Department are expected to engage in the art form and professional world to maintain relevance in the areas and skill in which they teach or perform their duties. Our industry shifts are dynamic and often fast-paced, and as an academic body we find it very important to keep up with theatrical trends in performance and technology. Most of our faculty and staff involve themselves regularly with professional theatre companies in the San Diego area, a regional theatre community that's home to multiple nationally recognized theatres such as La Jolla Playhouse, San Diego Rep, and The Old Globe, as well as a network of regional theatres that comprise one of the strongest regional theatre communities outside the New York and Los Angeles theatre hubs. We are proud to be members of such a nationally recognized community. As actors, directors, choreographers, designers, education program directors, and technicians, you will find the names of our department's employees in programs at The Old Globe Theatre, La Jolla Playhouse, Lambs Player's Theatre, Cygnet Theatre Company, San Diego Musical Theatre, The San Diego Rep, Moxie, Backyard Renaissance, North Coast Rep, Moonlight Amphitheatre, and many others. We have faculty who have recently worked on pre-Broadway and Broadway productions of new plays and musicals; this direct involvement allows front-row access to the newest works coming from the professional theatre community on a national level. Not only do these off-campus work experiences keep faculty/staff educated and current in the goings on of theatre as it continues to grow and evolve in this country, but all of these activities also transfer to the classroom and laboratory environment and keep our students updated as well. The nature of

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the theatre requires it. These skills are used in all of the performances and production classes including Acting, Directing, Musical Theatre, Voice and Movement, Rehearsal and Performance, Theatre Workshop Laboratory, and Arena Theatre classes. On numerous occasions, changes in the program and curriculum have come as a result of faculty and staff seeing and experiencing new approaches to teaching, design, and technology that can be incorporated into the Theatre Arts department at Grossmont College.

SECTION 8 – FISCAL & HUMAN RESOURCES

Fiscal Resources

8.1 Describe any patterns in enrollment; maximum enrolment and % fill in the program since the last program review. What are typical section maximum sizes (capacity) for your courses and what dictates those caps? Have you changed the number of sections offered and/or section sizes in response to changes in demand? If so, what effect has it had?

Our fill rates prior to COVID were rather impressive. We were at 116%, 107%, and 104% in Fall 2017, 2018, and 2019. During COVID, our fill rates took a significant hit due to the nature of our discipline. Many active students took the entire year off and told us it was entirely because they weren't interested in taking acting online or participating in Zoom productions. And honestly, we can't blame them – we discovered in that year of remote instruction just how essential our in-person interactions and instruction with students are. There's also a great deal of specialized equipment necessary for many of our courses, which led to our being one of the first departments allowed to return to campus for a limited number of courses. Even so, trying to accomplish work in these classes with social distancing in place proved challenging at times – theatre is indeed a team sport involving huge amounts of cooperative work.

Our fill rates for Fall 2021 are a bit of a conundrum – we show less than 100% fill rates for classes that are courses related to production (i.e. the cast and crew of the show we're mounting). This doesn't make sense as we set the capacity based on the number of students needed for the production and we keep recruiting students until all roles are filled (as we would not be able to proceed without 100% of positions filled). When these were showing a lower fill rate, sometimes as low as 75%, we started investigating. We discovered that class caps for some of our production classes were set higher than the number of students needed or intended to be involved in the production. We cannot figure out why this is, but it certainly had an adverse effect on our Fall 2021 fill rates since our production classes represent a significant portion of our courses. If you look at enrollment rates, a clearer picture opens up. We went from 450-520 in the three years preceding COVID, to 375 during the remote year, and we're already back up to 423 in Fall of 2021, almost back at the same level of enrollment as we had in Fall 2017. Overall, it's apparent that COVID had an adverse effect on our fill rates and enrollment, but it's also clear that we're already making a comeback in terms of our number of enrollments with the return to on-campus classes.

We are keeping an eye on fill rates and attempting to offer an appropriate number of courses and sections in the Fall 2022 to best match our current enrollment numbers and avoid last-minute

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cancellations (as this often throws students into a last-minute panic over what to take instead when everything else is already full). We absolutely reduce section numbers if we see enrollment numbers falling. Before the pandemic, we offered 3-4 sections of Acting I in a semester. Currently, we're only offering two sections of Acting I until we see those sections filling consistently. Unfortunately, reducing the number of sections at different times could also be hurting enrollment because there are fewer options for when to take the class (and it's a 2.5-hour class, so it blocks out a significant window in a student's schedule), but we try to strike a balance. We also start rotating classes rather than offering them every semester when enrollment is down, which we're also doing currently. Again, however, this has the negative side effect of making it more difficult for students to complete their degrees in a timely manner. If a class is only offered with one section every Spring and they have to miss one offering of the course because of scheduling issues or because they haven't finished the prerequisites, they could be here another year just to complete this one course. We're trying to avoid this by offering more degree modifications that substitute in alternative courses that are available (e.g. allowing a student to take a different advanced performance course to substitute for the one they cannot take). But we're a department where we already offer only 1-2 section at a time of most classes (we have only one course currently with three sections offered at a time), so continually cutting back the number of sections offered or rotating them does create a planning/scheduling challenge for students.

Courses within the Theatre Arts Department have capacities that are limited by facilities, available equipment, safety protocols, and necessary instructor to student ratios based on the content. Most performance classes (THTR 115, 119, 130, 131, 132, 207, 230, 234, 235) have a maximum of 15 or 20 because of issues related to the physical space required for the classroom activities (when everyone needs to explore the space with their body at the same time, there are limitations to how many students can fit in an acting studio) and the time required to perform or present, a scene or song (when everyone needs to be coached individually for at least 10-15 minutes to make real progress, it limits the numbers of students that can be accommodated in a course without diluting the amount of individual coaching each student receives). The technical classes (THTR 134, 140, 143, 155, 156, 157, 254) have smaller capacities (10 – 13) because of the limited number of student workstations and available tools (e.g. the number of sewing machines when all students need their own machine to complete in-class projects). The production classes (THTR 102, 103, 104) have capacities of 10 because of safety concerns with the myriad tools and the need for constant instructor supervision. The rehearsal and performance classes (THTR 111, 112, 113, 122, 123, 124) have capacities that vary according to the number of characters required by the script and the number of crew members required for the production. The lecture classes (THTR 101, 110, 143, 144, 205) have capacities that are associated with room maximums and contract agreements with regard to enrollment for online courses. Our Arena Production classes are based on the number of students we can fit in one passenger van for traveling to local schools. Since only

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the instructor can serve as a driver and can only drive one van, the class is limited to the number of passenger seats remaining.

Our facilities do greatly restrict how many students we can take at times. The other day, I watched an instructor set up tables outside in the hallway and in two adjacent classrooms so that each student would have enough room to work on their assignment. Trying to instruct all of those students simultaneously was obviously a challenge with how spread out they were, but each student needed a 4'x8' surface to complete the assignment and the assigned classroom only had enough space to accommodate 4-5 students, nor could the space be rotated because of the length of time involved in the task. Performance teachers regularly have to send students into empty hallways or courtyards to rehearse during class because there's not nearly enough room in the classroom for students to rehearse and work through their material simultaneously. Nor is having simultaneous rehearsals occurring in the same room feasible. We've been asked to produce larger shows to accommodate more students, but our dressing room for performances only accommodates 12 students and we lack the funding to consistently produce larger shows as they require a larger budget for royalties, costuming, scenic construction, and so forth.

8.2 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review. Please explain changes in FTEF due to changes in faculty staffing levels. For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program has taken/plans to take to improve efficiency and/or balance low and high efficiency offerings and/or maximize course % fill.

Our FTEF has been fairly consistent the last five years, minus a small dip during COVID. What has changed dramatically is our FT/PT Ratio. In Fall 2019 it peaked at 65% when we had four full-time faculty. With the loss of two full-time faculty members, it's now plummeted to 29%, which is lower than it's been in several years. Having less than one third of classes covered by full-time faculty leaves our program open to incredible volatility and inconsistency in programming, especially given the difficulty in hiring adjuncts for some of our specialized courses. The adjuncts we hire are also working professionals in the theatre industry, and this can lead to incredibly unpredictable scheduling/availability for our adjunct staff to teach.

Our Earned WSCH has actually made a small comeback since the low experienced during Fall 2020 with COVID remote teaching. While the division and college have seen decreased Earned WSCH each year in the last five years, we actually experienced fairly stable numbers in 2017-2019. We experienced an obvious dip in Fall 2020 with COVID, but our numbers have actually gone up as of Fall 2021 despite continuing decreases in WSCH at the division and college levels. Over the last five years, college-wide WSCH has decreased approximately 33%, while WSCH in our department has only decreased 17%.

Our most recent WSCH/FTEF numbers for Fall 2021 reflect a situation in which our already lower class capacities (due to small classrooms, need for supervision with equipment, etc.) were lowered even further due to distancing requirements per COVID regulations.

Our WSCH/FTEF numbers have always been lower than the stated goals of the college because we have smaller classes as necessitated by the nature of our coursework. All but two of the courses

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within the Theatre Arts Department have class capacities at or below 20 students. To be honest, this section of Program Review feels like it's requesting an explanation and justification for, essentially, the entire Theatre Arts Department.

To understand our small class sizes is to understand the nature of arts education, in general. Artists need one-on-one instruction and a space to create their art. Learning to play an instrument, to sculpt from raw materials, to sew a costume, or to perform the words of Shakespeare are not learning experiences that can occur in a large lecture hall. They need to be practiced, modified, coached, and repeated in a continuous cycle with an instructor who can provide individual attention on a regular basis throughout the process. The first steps in artistic development are vulnerable for an artist; they must occur in a safe and forgiving environment. When one is successful in these early artistic pursuits, it creates a sense of confidence within the individual that reaches beyond their work in the practice room or the studio. We all appreciate the importance and value of art in the world, but we must also acknowledge the educational environment necessary to develop artists. It means smaller, less "efficient" classes as measured by the standard assessment tools.

Our classes are – and must remain – small because fifteen students learning to cut a pattern for a dress takes a lot of table space and an instructor to confirm that their math is correct. Twenty students performing monologues take a great deal of time and space to rehearse without drowning each other out. Thirteen students applying stage makeup for the first time takes a mirror, a lot of lights and an instructor who can individually correct everyone's brush technique. Ten students learning to weld takes a cordoned off area, an instructor standing close to the student, and a wire feed unit. Fifteen students learning a musical requires an accompanist, a choreographer, a director, and a full stage. ONE student learning how to direct a play takes six actors, an empty room, some furniture and props, and a great deal of time to allow them to explore. The equipment that can be safely accommodated in a facility physically limits the Theatre Arts Department. Larger rooms would mean additional faculty and staff to oversee the students who are operating the equipment. A sewing machine takes up a given area, as does a table saw. Scenery is normally produced in another room before being placed on stage, since the painting of that scenery would make a mess of the theatre. Our theatre (The Stagehouse Theatre, room 21-247) doubles as a classroom for lecture and performance classes, so when a set is installed classroom activity is affected. Every student needs a makeup mirror, both for class and for a show, and every acting class needs some rehearsal furniture and a room that can be re-arranged. The quantity of students that each instructor has instructional contact with may be lower in our department and in the arts division in general. But where is the metric for the quality of these interactions? We provide individual mentorship for each of our students, helping guide their choices in classes and educational pathways and careers. Because of our small class sizes, we get to know our students on a level that simply isn't possible in a class with fifty students. We're able to check in with them individually on a weekly or even daily basis. We help them through the

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life transitions they face during their time at Grossmont College. We provide them one-on-one coaching that often ends up addressing so much more than just the practical assignments at hand.

8.3 For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning and success.

The college awards the Theatre Arts Department \$13,380 a year. This number has remained unchanged for the last ten years. This amount of money goes to pay professional experts, licensing rights and royalties for plays and musicals, repairs of equipment, postage for departmental mailings, advertising, and a host of other expenses.

Is this an adequate amount of money? As grateful as we are for this funding, it hasn't been adequate for the last 20 years.

Case in point is the cost of a musical. 30 years ago, when our budget was \$16,000 per year, the rights to perform a musical were around \$50 per performance. Our last licensed musical, *Into the Woods*, had performance fees that totaled \$2600. That breaks down to \$350 per performance. Our budget has, clearly, not kept pace with the increase in royalties.

Planning a season of plays and musicals has become increasingly difficult. In many instances, our season is being dictated by our budget. Which royalties can we afford, how many costumes looks per show can we afford, how many scenic locations can we afford, etc. The PVAC, although able to accommodate larger audiences and is quite able to have a large, classic musical staged within it, has royalty costs and rites that make the \$350 performance cost seem paltry. The basic rule of thumb with this facility is that we will need to multiply any Stagehouse costs for royalties by three. No, that is not a misprint. While we are trying to keep the cost of a ticket affordable, we may have to venture into the world of public domain or lesser known, lower royalty pieces to keep our shows cost effective.

If funding were readily available, the first way to help our students would be with an improved facility and new furniture.

This is possible and buildings 21 (the Theatre complex) and 26 are slated at this time for demolition and rebuild in 2025(?). But thinking about where we teach and perform while the building is under construction does nothing short of induce migraines and panic when we stop and think about it. Where do we put a full season of shows for several years when those shows provide both the central hub and capstone of our curriculum and also the main source of fundraising to keep the entire program afloat? We don't have the funds to rent an off-campus space with all the other production and royalty costs we incur. One might ask how music and dance afforded to do so for so many years, and the answer is they have lower productions costs in other areas. They typically do not have to pay royalties to a publishing company for dance or music concerts (which is sometimes our biggest expense); they don't have to design and construct a new set for each performance in the season; these additional costs don't leave us enough funding to also rent out a theatre for six shows a year for multiple years. Producing theatre is expensive, but there's no viable

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alternative if we want our students to have a sandbox in which to practice and employ their developing skills as theatre artists.

8.4 If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.

The Theatre Arts Department has two different ongoing methods (outside of the Supply Budget from the college) of keeping funding to an acceptable level: the Drama Trust Fund and the Theatre Arts Foundation Trust Fund. Both of these accounts are funded in different manners. The Drama Trust fund receives money from ticket sales and the Theatre Arts Trust Fund receives most of its money from donations and fundraising.

At the district level, the Drama Trust has been in existence since the beginnings of the Theatre Arts Department. This fund is used to cover the costs of producing a show, and the occasional high-cost permanent item. Along with purchasing materials and supplies for the productions within the department (lumber, paint, fabric, light bulbs, gel, microphones, ticket stock, etc.), this fund has also purchased a \$20,000 dimmer rack, dress forms and mannequins, computers and printers, and wireless headsets. The \$13,000 that the school gives the department as a supply budget is woefully short for producing five main-stage, two tour and additional showcases and productions every year. The average cost of any main stage production is around \$6,000. This does not include musicals. Musical performances routinely cost upward of \$7,500 to produce because of increased costs of scripts, musicians (accompanists), costumes, and scenery.

One of the chief problems with this fund, indeed with all funds, is the small purchase limit for credit charges on the account. At this time, the limit is \$500. This may seem to be a large sum of money to some. To us, it is not. A trip to Home Depot to buy pine boards, plywood, and paint costs well over \$500. A replacement lighting fixture always costs more than \$500. What now happens is that the purchasing of materials for a show is done over several weeks. Some supplies are purchased one week, and different supplies are purchased later. This takes staff and faculty off campus with greater frequency, and they are then away from their work areas more often. There are other campus entities with card limits over \$500, why the Theatre Arts Department is not accorded this same treatment is confusing, and a little insulting.

The Theatre Arts Trust Fund, which is administered by the Grossmont College Foundation, is the source of funding for our scholarships and student awards, tuition waivers, rental vehicles, accompanists, and most high-cost pieces of equipment. Until recently, it was not used to finance productions but because of the convoluted nature of the college districts financial reporting schedule and fiscal calendar, this fund has recently been used for our summer productions. The summer productions straddle the normal fiscal calendar in that they begin in May/June and finish in August, which is part of the next fiscal year.

This fund had a chief source through the efforts of Beth Duggan but has been dormant for the last two years because of pandemic protocols. We are hopeful that the summer of 2023 sees a continuation of our summer theatre program, but with the massive changes to faculty and staff

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within the Theatre Arts Department, this will be very difficult. The summer program is, first and foremost, a tool for recruitment of students for the academic year and its' influence has been sorely missed for the last few years. The Theatre Arts Department has always had a plan in place to making our numbers less of a roller coaster and more of a gentle ramp up. The Summer theatre program is an integral part of that plan, and the new PVAC was constructed with this program in mind.

Even though we have done all of this on our own, with little guidance or help from anyone or anything else, it does not mean that we want to continue on this path. The Theatre Arts Department is offering a greater number of courses in the summer and is doing everything possible to help with campus FTES numbers. A college campus that is empty and unused for two months out of the year should be as bothersome to us as it is to the taxpayers that have to pay the air conditioning bill. This program is not without its problems. We don't know where to get an orchestra. Dealing with tuition waivers is difficult, at best. Getting the AC on during August is problematic. Coordinating the vacation calendars of 4 staff members is difficult.

The greatest problem we are facing is the eminent departure of Craig Everett. It is fair to say that we are more than concerned about the sustainability and future of the department.

Human Resources

8.5 Describe the roles and responsibilities of full-time versus part-time faculty in your department. If any trends or changes are apparent in the past six years, please explain the reasons for them.

In the past five years, we went from three full-time faculty (Beth Duggan, Craig Everett, and Brian Rickel) to four full-time faculty with the addition of Kathleen Banville. Then Beth Duggan retired in Spring 2020, Brian Rickel unexpectedly left in Summer 2021, and Craig Everett is poised to retire in Spring 2023. Thus far, we have only received approval to fill one of these three vacancies. Our FT/PT ratio went from a steady 46-47%, briefly up to 62% when a fourth full-time person was added and has since fallen to 32% with the departures of Duggan and Rickel. It will likely go up next year when we hire the one new faculty position we've been granted, but will drop again with Everett's retirement.

With only two full-time faculty positions for the foreseeable future after Everett's retirement, we'll likely be staffing less than a third of our classes with full-time faculty. Maintaining adjunct instructors long-term has proven difficult; over a third of our current adjuncts will not be returning in the fall semester due to the draw of other employment opportunities. We struggle to offer adjuncts a load above 50% (to obtain benefits) due to the specialized nature of our courses and how few sections we offer of each course (often one section each), so it is understandable why this pattern of turnover persists.

This combination of dwindling full-time faculty numbers and a frequently rotating staff of adjunct instructors leaves the program in a constant state of flux and without a sense of consistency and stability. Many of the more specialized and/or advanced courses are difficult to find an instructor for, and without a full-time person assigned to the course, they often end up falling out of rotation.

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We've struggled to offer Make-Up II, Fundamentals of Scenic Design, Costume Patternmaking with any consistency (or at all) over the past ten years. Some core classes in the degree now have to rotate into a Fall-only, Spring-only, or every other year rotation, making it more difficult for students to complete their degree in a timely manner if they do not catch certain courses when they're offered. Programming in the arts is often based on the unique strengths of the instructors teaching the courses; without consistency in staffing, we lack consistency in programming as we have to pivot constantly based on the skills of the instructors we do have.

Full-time faculty already put in a great deal of overtime just to keep the department and theatre running, especially when there are only two full-time faculty on deck. We spend 7-10 weekends per semester at school already (in support of productions, doing outreach, hosting fundraisers, etc. -- doing the things that give the audience a show and then tilling the soil for future theatre students). As a result, we do not have the capacity to take on an overload of classes to ease these problems. Even when our LED is technically only 100%, we're still working overtime, evenings and weekends, and in the in-between times to keep everything going.

Our full-time faculty sometimes direct, and directing one production in a semester carries an LED of 58%. This is completely appropriate because of the 15 hours a week that a director is rehearsing a show. If there are no full-time faculty to direct, then this LED will be assigned to adjunct faculty. When that occurs, the adjunct faculty member is then unable to teach any other classes because of LED restrictions on part-time faculty. Our basic 3-unit performance classes carry an LED of 30.98%. So begins the domino effect of filling classes with lesser known or newer adjunct faculty, which historically leads to a downturn in student numbers and WSCH.

Running this department with only two full-time faculty members also proves challenging in keeping up with administrative duties. Program Review is a perfect example; the handbook discusses meeting with department instructors and dividing the work amongst a group of people. For us, that's a meeting with Craig and I deciding who can carry what this semester. We only have two people to complete AUP, Program Review, SLO coordination, curriculum review, degree changes and mapping and articulation, line sheets, attend Academic Senate and Council of Chairs and Coordinators, try to participate in other committee work, etc. We don't feel comfortable asking our adjunct faculty to work without compensation, especially since most of them already carry the burden of juggling and coordinating multiple part-time jobs. These baseline administrative tasks would be (and were) far easier to handle with more full-time faculty. We're burning out very quickly trying to keep up with everything with only two of us. This appears to be the foreseeable future of this department and I'm not sure how long we can sustain this current model

Our adjunct faculty teach the majority of our courses as a result of our FT/PT ratio. Our full-time faculty carry the administrative load, teach the courses they're specialized in, and also run a regional theatre that in the professional world would be staffed by several dedicated full-time employees (Artistic Director, Executive Director, Managing Director, Director of Development, Production Manager, etc.). We receive a small amount of reassigned time for the work of the

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Production Manager (<0.15), but beyond this, the remaining work of running the Stagehouse Theatre falls into the “other duties as assigned” portion of the full-time faculty and classified staff. It’s not a sustainable model, it leaves the full-time faculty consistently working overtime, and it’s leading to the rapid burnout of many faculty and staff in the department.

8.6 Are the current levels of staffing of faculty adequate? Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors as well as duties and responsibilities of full-time faculty members that influence their loads (such as reassigned time and use of overload).

The current levels of staffing of faculty are inadequate. We were granted a fourth full-time position because it was deemed necessary for the health and growth of the program. We now have two full-time faculty, and our programming demands remain the same. I’m not sure how we continue at this level of programming with only two full-time faculty. We are already having to reduce course offerings, production opportunities, and other student engagement opportunities because we simply do not have enough hours in the day, between two full-time faculty, to continue offering programming at this level.

Some of these questions were referenced in 8.5, so we’re including that information again here: In the past five years, we went from three full-time faculty (Beth Duggan, Craig Everett, and Brian Rickel) to four full-time faculty with the addition of Kathleen Banville. Then Beth Duggan retired in Spring 2020, Brian Rickel unexpectedly left in Summer 2021, and Craig Everett is poised to retire in Spring 2023. Thus far, we have only received approval to fill one of these three vacancies. Our FT/PT ratio went from a steady 46-47%, briefly up to 62% when a fourth full-time person was added, and has since fallen to 32% with the departures of Duggan and Rickel. It will likely go up next year when we hire the one new faculty position we’ve been granted, but will drop again with Everett’s retirement.

With only two full-time faculty positions for the foreseeable future after Everett’s retirement, we’ll likely be staffing less than a third of our classes with full-time faculty. Maintaining adjunct instructors long-term has proven difficult; over a third of our current adjuncts will not be returning in the fall semester due to the draw of other employment opportunities. We struggle to offer adjuncts a load above 50% (to obtain benefits) due to the specialized nature of our courses and how few sections we offer of each course (often one section each), so it is understandable why this pattern of turnover persists.

This combination of dwindling full-time faculty numbers and a frequently rotating staff of adjunct instructors leaves the program in a constant state of flux and without a sense of consistency and stability. Many of the more specialized and/or advanced courses are difficult to find an instructor for, and without a full-time person assigned to the course, they often end up falling out of rotation. We’ve struggled to offer Make-Up II, Fundamentals of Scenic Design, Costume Patternmaking with any consistency (or at all) over the past ten years. Some core classes in the degree now have to rotate into a Fall-only, Spring-only, or every other year rotation, making it more difficult for students to complete their degree in a timely manner if they do not catch certain courses when they’re offered. Programming in the arts is often based on the unique strengths of the instructors teaching

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Running this department with only two full-time faculty members also proves challenging in keeping up with administrative duties. Program Review is a perfect example; the handbook discusses meeting with department instructors and dividing the work amongst a group of people. For us, that's a meeting with Craig and I deciding who can carry what this semester. We only have two people to complete AUP, Program Review, SLO coordination, curriculum review, degree changes and mapping and articulation, line sheets, attend Academic Senate and Council of Chairs and Coordinators, try to participate in other committee work, etc. We don't feel comfortable asking our adjunct faculty to work without compensation, especially since most of them already carry the burden of juggling and coordinating multiple part-time jobs. These baseline administrative tasks would be (and were) far easier to handle with more full-time faculty. We're burning out very quickly trying to keep up with everything with only two of us. This appears to be the foreseeable future of this department and I'm not sure how long we can sustain this current model

Our adjunct faculty teach the majority of our courses as a result of our FT/PT ratio. Our full-time faculty carry the administrative load, teach the courses they're specialized in, and also run a regional theatre that in the professional world would be staffed by several dedicated full-time employees (Artistic Director, Executive Director, Managing Director, Director of Development, Production Manager, etc.). We receive a small amount of reassigned time for the work of the Production Manager (<0.15), but beyond this, the remaining work of running the Stagehouse Theatre falls into the "other duties as assigned" portion of the full-time faculty and classified staff. It's not a sustainable model, it leaves the full-time faculty consistently working overtime, and it's leading to the rapid burnout of many faculty and staff in the department.

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8.7 If staffing levels are not adequate, give a justification of your request for increased Full Time faculty based on how this position would contribute to basic department function and/or the success, retention and engagement of students in the program.

In our previous Program Review, we provided a compelling argument for adding a fourth full-time faculty member specializing in musical theatre. We received that position and for the one year that we had four full-time faculty, we felt like we finally had enough hands on deck to coordinate our courses; produce our season in the Stagehouse Theatre; coordinate outreach and fundraising activities; keep up with most of the administrative duties of the department (although we've since discovered that we weren't fully keeping up on some cyclical tasks such as curriculum review); and even participate on some additional committee to contribute to the college more broadly. With only two full-time faculty members, we simply cannot keep up with all of these aspects of our work with the same level of quality and engagement as we did with four full-time faculty.

We struggle daily to keep up with everything when we're both there ("we're" being Everett and Banville running the department as co-chairs and the only full-time faculty). When someone needs to take medical or personal leave, we fall behind quickly on all non-essential (and some essential) tasks. We've both worked overtime this entire year to try to keep up and it hasn't been enough. The only options left are to increase our faculty or reduce courses and programming. We're receiving a new full-time position next year, but Everett will be retiring in Spring 2023 (as of now) and that will put us back at two full-time faculty for the foreseeable future. The last thing we want to do is cut back on opportunities for our students, whether it be courses or productions or extracurricular activities, but we have to bring the programming of the department into the ballpark of a more sustainable model.

We cannot keep going in the way we have been the last two semesters. We're already experiencing significant burnout amongst many of the faculty and staff. We need to adjust programming and expectations to avoid resignations or total collapse so that we can show up (as whole, sane people) for the programming we do maintain.

Replacing the full-time faculty positions we've lost would allow us to do the following: (and without which we will struggle to achieve)

- Schedule and staff the courses necessary to maintain our articulation agreement with the SDSU Theatre Arts Department that allows our students to transfer at a junior level in all of their degree tracks – this aspect of our program will be particularly challenged with the departure of Everett, as he teaches several specialized technical theatre courses that are at the core of this articulation agreement and are extremely difficult to staff with adjunct faculty (including Fundamentals of Lighting and Sound; Stagecrafts; and Practicum: Sets – all of which require the instructor to have a deep working knowledge of the Stagehouse Theatre and its equipment, which is difficult to achieve in an adjunct capacity)
- Outreach efforts; when staffing is short, we have to triage our work and end up focusing on our courses and production, since these are the core aspects of the program for

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current students. Without reassigned time for outreach efforts, they end up becoming piecemeal efforts squeezed into extra moments rather than being a coordinated effort. When we asked for a fourth full-time faculty member, the intention was to use this additional position to spearhead these efforts. This justification for additional full-time positions stands. If we strategically want to focus on outreach, we need more hands on deck to coordinate the extra-curricular events that have provided us the greatest success in outreach in the past (DramaFest, TechFest, Summer Conservancy, etc.).

· Mentorship and heading degree programs: we have a higher than average level of student success because of the strong student engagement and mentorship we provide. Without a dedicated head of the acting degree program (the most popular of our degree programs), there isn't someone in place to mentor these students consistently through their time here. We find that retention within a program is significantly better when there is a dedicated, full-time faculty member around to oversee and guide a student through the degree program from start to finish.

8.8 Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program. Are current staffing levels adequate in non-faculty positions? If not, give a justification of your request for increased resources.

8.9

Last Name	First Name	Job Title	Job Family Group
Adkins	Ellen	Nance TA - TA I	Hourly JFG
Carrillo	Brittany	Nance - TA I - VP Academic Affairs – Instr Ad	Hourly JFG
Cisneros	Elizabeth	Nance - TA I - VP Academic Affairs – Instr Ad	Hourly JFG
Covert	Elaina	Nance - TA I - VP Academic Affairs – Instr Ad	Hourly JFG
Damata	Makenzie	Nance - TA I - VP Academic Affairs - Instr Ad	Hourly JFG
Kline-Chilton	Kian	Nance TA - TA I	Hourly JFG
Lopez	Manuel	Specialty Lab Technician III - Theatre Production Design	CSEA

Marion	Patrick	Nance - Accompanist IV - Bill To Drama Fund Trust	Hourly JFG
Mathison	Joan	Specialty Lab Technician III - Costume	CSEA
McBean	David	Nance - Accompanist IV - Bill To Drama Fund Trust	Hourly JFG
McDonald	Ryan	Nance - TA I - Bill To Drama Fund Trust	Hourly JFG

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McKeon	Michael	Specialty Lab Technician III - Stagecraft	CSEA
Miles	Kimberly	Specialty Lab Technician III - Theatre Production Design	CSEA
Nieto	Delicia	Nance - TA I - Bill To Drama Fund Trust	Hourly JFG
Oliverio	Amy	Nance TA - TA I	Hourly JFG
Popko	Alexis	Facilitator III - Theatre	CSEA
Robbins	Ryan	Nance - TA I - VP Academic Affairs - Instr Ad	Hourly JFG
Scafidi	Sofia	Nance - TA I - VP Academic Affairs - Instr Ad	Hourly JFG
Torrero Sandoval	Mariela	Nance - TA I - VP Academic Affairs - Instr Ad	Hourly JFG
Wildes-Napieralski	Dylan	Nance - TA I - VP Academic Affairs - Instr Ad	Hourly JFG

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Full-time Classified Staff Positions:

Stagecraft Technician – Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, repair, operation and maintenance of Theatre Arts Department productions.

Typical job duties include:

Operate and maintain a variety of equipment and machines including saw, lathe, grinder, sander, router, drill press and other hand power tools. Provide technical supervision and assistance in the construction and preparation of scenery and props for stage productions. Oversee and participate in the construction of scenery and props for stage productions including set up and break down.

Theatre Production Design Technician – Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, repair, operation and maintenance of Theatre Arts Department productions.

Typical job duties include:

Operate a variety of equipment including lighting and sound systems, technical theatre applications of computers and various scene shop tools. Design lighting and sound for a variety of productions. Set up lighting and sound equipment for various productions; oversee and participate in the production of scenery properties. Assist in the preparation of departmental season and budget, provide information and recommendations concerning theatre facility operation and upkeep; offer input regarding long-term Department of Theatre objectives. Maintain routine records related to theatre facility equipment, theatre lighting and sound supplies, and lighting and sound expenditures. Knowledge of Methods, equipment and materials used in the design and coordination of lighting, sound and related technical elements of theatre productions. Proper set up, integration and function of technical elements of theatre productions. Current lighting and sound technologies, including automated lighting fixtures and computer-based audio systems.

Costume Lab Technician – Under the direction of an assigned supervisor, perform a variety of technical and specialized duties related to the preparation, repair, operation and maintenance of Theatre Arts Department productions.

Typical job duties include:

Responsible for costume rentals for Theatre Arts classes and projects, campus functions, outside theatrical organizations and individual special rentals. Assist costume construction students in use of machines and in developing basic sewing skills necessary to complete assigned class, production and/or individual projects; provide assistance to students according to instructions by instructor/designer. Assist designers on productions which may include research, patterning, cutting, stitching, fitting, purchasing of all supplies, supervision of lab and rentals. Assist with/complete strike, laundering/dry cleaning, and restocking/returning costumes, etc., used in productions. Knowledge of Theatre History, Theatrical Costume Design, research methods, pattern drafting, cutting, stitching, fitting, costume construction, make-up techniques and costume

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accessories.

Theatre Operations Facilitator – Under the direction of an assigned supervisor, perform a variety of specialized duties, such as public relations, publicity, accounting and bookkeeping functions to facilitate Theatre Arts Department operations.

Hourly Employees

Accompanist – Professional Expert/Nance hired to accompany on the piano the Musical Theatre classes (THTR 234A,B and THTR 235 A,B) as well as Musical Direct the Theatre Arts Department musicals.

TA – Hired (according to AFT contract) to assist instructors with large courses.

House Manager – Hired to operate the front of house during Theatre Arts Department performances. Includes seating guests and booking and managing ushers.

BOT Internship – Hired to sell and print tickets, operate Vendini (specialized ticketing software) for Theatre Arts Department productions.

With the gap currently occurring between retirement and rehiring, we are concerned about the impacts on our production capacity and the passing down of institutional knowledge when these retirements occur. The 8-month gap between Theatre Production Design Technician Manuel Lopez's retirement and the hiring of Michelle Miles demonstrated the potential effects of a staff position turnover. Full-time faculty had to pick-up some of Lopez's production duties in order to keep producing shows (on top of other existing duties, without reassigned time or other way of accounting for the increase in workload), and those tasks we could not complete had to be hired out to an independent contractor, funded by our trust fund. We eventually received a temporary replacement for the position when it became clear that we could not continue our scheduled programming without the support of this position, nor could we continue to fund hiring independent contractors to cover the design duties of the position from our trust fund. This turnover in staffing, in combination with both the planned and unplanned turnover in full-time faculty, leaves our program in a constant state of transition and uncertainty, as the remaining faculty/staff struggle to cover the duties of those who've departed while also trying to pick up the many threads of institutional knowledge and tasks that exist within our department.

In the future, it is critical that if any of the Theatre Arts Department full-time classified staff members leave the department that the position is filled immediately. These positions are critical to student safety and support, engagement and retention. All of the CSEA staff members work directly training, mentoring, and teaching the students in our lab classes. They're integral to the production of our season of shows, which represent the culmination of many of our performance and practicum courses. Also, the Stagecraft Technician, Theatre Production Design Technician and Costume Shop Technician all work in areas that have safety concerns, working with power tools and climbing ladders. Losing any one of these critical departmental members would mean that we would be unable to produce our theatrical productions or support our degree related and transferable classes.

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SECTION 9 – SUMMARY AND RECOMMENDATIONS

9.1 Summarize program strengths in terms of: *Outreach *Engagement *Retention

Outreach

Outreach is something our department spends an extraordinary amount of time and energy on. With regular outreach commitments built into our programming between the two touring productions we produce, we are able to reach out to area High Schools, Middle Schools and Elementary Schools each year.

In addition to this regularly scheduled, class-based outreach, we also engage further with area High School students through our relationship with SDTEA twice a year for Dramafest and Techfest. With one taking place in the Fall semester and one in the Spring semester, this is an opportunity for our faculty and staff to invite high school theatre students onto our campus and engage them in a day filled with workshops, practical application exercises, and some friendly competition, while introducing these students to our program and collegiate theatre as a whole. While these events were put on hold during the pandemic due to regulations and guidance around mitigating the spread of COVID, we are currently slated to recommence these programs starting in Fall 2023. Prior to COVID, our full-time instructor Brian Rickel used the Spring semester to make individual meetings with as many area high schools as possible. During these hour-long sessions, he discusses our program, the collegiate environment, our Summer Arts Conservatory and any other questions the students have that they may not be getting answers to. We have found that this kind of individual attention makes strong connections with both the students and their instructors, creating a long-term relationship that benefits our department, the college and the high school. With the loss of both Brian Rickel and former chair Beth Duggan, in combination with the varying regulations around COVID, we've had to put these efforts on hold for the past two years. However, we're hoping to recommence these meetings in Spring 2023, perhaps in coordination with our Spring Arena Production tour of local area high schools. We've also discussed the possibility of current students acting as ambassadors to their former high schools to connect with potential students and provide a first-hand account of their experience at Grossmont College. Our community outreach comes from the work that we produce on stage and from the work our faculty and staff do in the San Diego theatre community. We choose our seasons based first on our students' needs, but also on what we think will reach and speak to the community of Grossmont College, El Cajon, and East County at large. While our audiences sometimes feel challenged by the content of certain productions, the fact that they remain as season subscribers speaks to the relationship we've built with these community members. The work our faculty and staff do in the local theatre community is also an incredible way for us to reach out beyond East County, but still well within our field of study. While not required, we encourage all of our faculty and staff to include their work at Grossmont College in their program bios when they perform or work locally, regionally or nationally. The sheer number of audience members the name "Grossmont College Theatre Arts Department" reaches because of this is significant. Our

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department's name is seen in programs in the professional theatres all over San Diego. It is our goal to be widely recognized as the college that is training the next generation of students and theatre artists in this community.

Engagement

We engage our students by involving them in productions, both backstage and onstage, so that students get to practice what they learn in our classes. The majority of our classes are small and provide students with one-on-one instruction, which is tailored specifically to the students' needs, giving them encouragement, and keeping them engaged. We also provide students with life skills: collaboration, critical thinking, reading, writing, math, public speaking, and confidence. When students are engaged and excited about a program or course they are taking they tell their friends; this is a common occurrence in the Theatre Arts Department.

Engaging our students beyond the department in the professional world is also very important to our department and our students. We attempt to keep our students engaged in the professional world of theatre by encouraging them to see productions outside of the department. Our students are lucky to be living and learning in one of the most active theatre communities in the country. They get to be directly plugged in and engaged in the goings on of a true working theatre community, that sees the results of its work end up in the commercial theatre of Broadway. When our students are engaged in our department, they engage in the larger community.

We also engage our students in their work in the department by seeking employment outside of the department. Not only do they regularly experience the theatre as practitioners and audience members ON campus, but many of them are already working in some of the major theatres in San Diego including the La Jolla Playhouse, the Old Globe Theatre, the San Diego Rep, SDMT, Cygnet Theatre, Diversionary Theatre, North Coast Rep and many others. By engaging them in this manner, we find that they tend to be successful in our program and in the field once they complete an AA or transfer on to University.

Retention

Everything discussed in the above sections on outreach and engagement leads directly to retention. We have found that when we reach out and begin early relationships with students and then keep them focused and engaged in the ways discussed above, retention is a natural outcome. We retain students because we keep them interested and engaged. We provide students with a clear, well-rounded education that provides them with transfer options and practical work experience skills. We also open our doors to students in discussing the challenges they encounter more broadly as students and citizens of this world. By doing so, we're able to help them create individual plans to complete their courses and degree work within the context of the greater challenges they face. If a student needs to work nights consistently and therefore cannot take a course only offered in the evening, we help find a viable alternative so they can still complete the degree requirements. If a student is having trouble figuring out financial aid, we'll walk them over to Building 10 and help them connect with the resources they need, following up to make sure they've

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resolved the situation so they can continue their studies. We take the time to individually invest and work with each and every student, meeting them where they're at in this moment.

9.2 Summarize program weaknesses in terms of: *Outreach *Engagement *Retention

Outreach

Because of the sheer amount of outreach that we already do, we have found that our outreach is only truly limited by time and resources. As a department that produces four mainstage productions, two outreach tours, and two special events annually, time is at a premium for all of us. Our full-time faculty are already stretched thin due to reductions in staffing, and the only compensation we can provide an adjunct is the payment one instructor receives for teaching our Spring Arena Production course, which tours the local high schools for performances. While we work to incorporate outreach as part of this production, it's still limited in its scope and asks the adjunct for the course to take on a significant task in addition to the core teaching duties of the course. This is the overall weakness in our outreach; a lack of available hands on deck and/or the resources to compensate folks for this work.

Originally, it was intended that a new full-time faculty member in the area of Musical Theatre would be able to devote a significant amount of time and effort towards outreach. However, due to the recent planned and unplanned departures amongst full-time faculty, the person hired in this position, Katie Banville, has instead become a co-chair and is slated to become the sole chair with Everett's impending retirement. As a result, we're back to being short-handed in these outreach efforts. If there ever becomes a way to pay an adjunct through classroom budgets, or other state funds targeted specifically for outreach, it would help immensely in tackling the work of outreach. Not having a full-time instructor dedicated to these efforts means that we are limited in how much outreach happens beyond the major events we already have planned into our semester. We are desperate for more support in the area of outreach; any leads on funding would be deeply appreciated.

Engagement

Our weaknesses in engagement stem from not having enough roles or crew positions in a single semester to accommodate all of our students; not having enough full-time instructors to provide more hands-on, individual mentorship for students working through the program; and not having the resources to sustain or grow our offerings of our program. While we previously tried to pick plays with large casts and technical needs to provide more opportunities, the recent reductions in staffing and a lack of funding to compensate for these losses have made it impossible to continue producing work at the level we once did. Some of our programming has been postponed due to staffing shortages and we do not foresee how we will recommence these programs without these positions being filled. We simply do not have the funding to compensate for the labor and expertise lost with these vacancies.

Despite our shrinking resources, we feel that, as a department, we do an excellent job of engaging our students and our audiences. Both our full-time and adjunct faculty really take the time to get to know students in their courses, to provide guidance and mentorship, to celebrate their victories,

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and to help them mount the challenges they face as both students and burgeoning professional artists. We're here to help our students with everything from coursework to struggles navigating higher education to the overall challenges of being citizens in the world as it currently exists.

Retention

The retention discussion is a complicated one. We can only know our weaknesses in retention if we sit down with a student who was *not* retained and ask them what might have helped them stay the course. As this usually isn't possible, we are sometimes left guessing. We often feel short-handed and under-funded to provide all the classes the students need and want or to produce more shows and therefore provide more opportunities to engage their practical skills. We're aware that some students simply choose another path or decide that college is not for them. We do regularly talk to the students about what they feel is missing from our program, what prevents them from committing to a Theatre Arts degree, or how we can better support them in completing the program. As a result of COVID, this has been particularly challenging given the disproportionate impact of the pandemic on the theatre community and industry more broadly.

If we had to pick an area that weakens our retention it would be two-fold: a lack of continuity with instruction due to staffing shortages and turnover and a lack of available space and resources to expand our programming. Every time an instructor for a course changes, which is more frequent as our ratio of adjuncts to full-time instructor continues to increase, it affects fill rates and engagement as a new instructor works to establish a new reputation for the course. When the head of an entire degree track or area of specialty leaves, it can take years for a new instructor to be hired, established, and re-engaged with the students to revive the reputation of that specialty and the related courses. Many of our courses fill by word-of-mouth, especially for seats filled by students outside the department or for elective courses, so the turnover and vacancies we've been experiencing have made consistency a significant challenge to our retention efforts. COVID also impacted our department disproportionately due to the focus on practical skills and the need for in-person, hands-on instruction. Many students simply took the 20-21 school year off entirely (or focused solely on more remote-friendly Gen Ed courses) because they found remote instruction for acting, costume construction, and so forth to be less effective and less gratifying. We're still recovering from this disruption and would consider it the most acute disruption to retention.

We also need more available facilities in which to offer classes so that we do not have to continually rotate our classes, making it more difficult to complete the program in a timely manner. We'd hate to think that we lost a student to another program because we could not offer them a needed class for two semesters, leading them to another institution to complete their coursework.

9.3 Describe any concerns that may affect the program before the next review cycle such as retirements, decreases/increases in full or part time instructors, addition of new programs, external changes, funding issues etc.

We are currently running the department with only two full-time faculty members, down from the four full-time faculty members as of Fall 2019. While we've been approved to hire another faculty member to replace Beth Duggan's vacated position (emphasis in costuming), Craig Everett will be

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retiring shortly, bringing the department back to two full-time faculty positions. Historically and currently, it's proven difficult to maintain the current academic and department programming while at the same time it has been impossible to keep up with broader and administrative tasks with only two full-time faculty members. Without a minimum of three full-time faculty members, there will be no one to teach Stagecrafts, Fundamentals of Lighting and Sound, Theatre Practicum: Sets, or Theatre Practicum: Lights and Sound. Without a minimum of three full-time faculty members, we also lose our Technical Director who oversees the technical aspects of our productions and assures these productions are mounted in a timely and safe manner. These are essential tasks within the department and are inherent within our program of study and degree packages.

The previously mentioned courses are needed for our articulation/transfer agreement to San Diego State University and the presence of a Technical Director assures our ability to mount fully produced shows each season. There is no conceivable way to increase or grow the Theatre Program without the four full-time faculty members that were present three years ago.

Brian Rickel has also vacated his position as the main acting instructor and head of the acting degree emphasis. This leaves our most popular degree track without a head and without a core instructor to cover essential classes for transfer. Hiring adjunct faculty for the Theatre Arts Department is not as easy as it might seem. They must be working professionals, which means that their professional jobs will impact the times that they can teach and it also means we could lose the instructor at any time to other professional work, including high-profile jobs in pre-Broadway/Broadway productions. This semester alone, we lost four adjunct instructors to more stable, higher paying, and/or higher profile positions. Finding adjuncts for technical theatre classes is particularly difficult given the high technical demands and need for an instructor to be intimately acquainted with the facilities they'll be teaching in. A lack of consistency in instructors for our two main degree tracks could have potentially devastating effects on the short term and long-term success of this program.

We are a department with many faculty and staff who have recently retired or are nearing retirement. All full-time faculty and staff have specialized jobs and cannot be covered by the remaining individuals. We have already needed to hire outside help using our foundation funds to help cover work previously carried by Beth Duggan, our former costuming full-time faculty member, and Manny Lopez, our former lighting and sound technician. We do not have sufficient funds to continue hiring outside temporary designers and technicians to cover the tasks left behind with these vacancies, especially in the case of Craig Everett's upcoming retirement. Upon retirement of any full-time faculty or staff member, an immediate replacement must be found to keep the department functioning.

Funding our productions continues to be a challenge. The budget we receive each year from the district only covers a small portion of the costs associated with our productions, which are the center of our curriculum and programming. With the increasing cost of materials, the increasing costs of productions rights, and the need to pay outside designers/technicians to cover the work

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previously under now-vacated positions, these funds are essentially covering less and less, placing a greater demand on our ability to fundraise. Our ability to fundraise through ticket sales has been greatly diminished in the past two years due to COVID and reduced seating capacities for our productions; our relationships with individual donors have faced challenges due to COVID (impeding our ability to connect in person) and a turnover in leadership. The Theatre Arts Department has applied for restorative funding for approximately \$65,000 of lost income during the pandemic through the office of the dean and the VPAA, but that process has so far proved fruitless

We will continue to work to improve our fundraising activities and abilities but are already changing how we approach our production season in an effort to reduce overall costs. The last thing we want to do is cut production opportunities for students, as these productions allow the students to put into practice the technical, performance, and other practical skills we teach in so many of our courses.

During the next few years we will have to replace a lot of aging equipment. The majority of our equipment was purchased 28 years ago with the renovation of the Stagehouse Theatre (21-247). This equipment is beginning to breakdown and is no longer repairable (parts are no longer being made).

Some other areas of concern within the department are financially difficult to complete. The Scene Shop, room 21-246, has had numerous tests done and is in need of a vacuum system for the stationary power tools. The airborne dust associated with several of the shop tools is concerning. Equipment of this nature falls under the area of Health and Safety/OHSA and is outside of the scope of a departmental expense.

The lighting equipment within the Stagehouse Theatre is old technology. It is the best equipment available from 25 years ago. It continues to operate well, but the power requirements for this equipment are enormous. An update from incandescent to LED technology is in order. The cost of this is around \$300,000 but the energy savings over the next 30 years would easily offset this.

Of course all of this may be moot because of the planned teardown of buildings 21 and 26 within the next 3 years...

9.4 Make a rank ordered list of program recommendations for the next six-year cycle based on the College's new Strategic Plan which includes outreach, engagement, and retention.

1. Replace any and all faculty and staff that retire or leave the Theatre Arts Department with working professional artists, immediately, with the goal of sustaining four full-time faculty positions and all four classified staff positions to provide necessary support for the department's programming.
2. Replace outdated, failing equipment and make needed repairs to the Stagehouse Theatre (21-247).
3. Renovate and/or repair the north side of the existing 21 building and have District Funding repair HVAC in Stagehouse Theatre in order to maintain a safe working environment.

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4. Work with 200s Complex Taskforce to identify adequate swing space for both classes and productions in the event of a 200s Complex remodel.
5. Work with 200s Complex Taskforce to ensure remodeled building would provide the necessary resources to sustain, or ideally grow, the current department programming.
6. Increase the purchase limits for Theatre Arts Foundation and Drama Trust Fund credit cards to allow department more efficient access to funds necessary to support classroom activities and productions.
7. Relaunch our existing outreach and recruitment practices after postponements due to COVID.
8. Continue to produce professional, quality theatre, using the production season as an additional opportunity to highlight underrepresented voices and bring them to the Grossmont College and East County communities.
9. Sustain and grow our retention and inclusion efforts by offering consistent mentorship, small class and one-on-one instruction, and individualized education / degree plans that meet the unique needs and strengths of each student.

**THEATRE ARTS
PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION**

The Program Review Committee recommends maintaining the Theatre Arts department. Furthermore, the Program Review Committee commends this department for:

1. Maintaining extensive outreach efforts, including:
 - o 14 consecutive years of the Children's Touring Production.
 - o Annual DramaFest and TechFest for high school outreach; Free Summer Conservatory (since 2013).
 - o Producing eight productions a year (Section 1).
2. Focusing on student engagement. Examples include:
 - o The Department Chair introducing themselves to ALL classes .
 - o Cross-promoting classes within the division by having faculty guest lecture in other courses (Section 2.3).
3. Promoting student equity, including:
 - o Casting males in female roles *Cinderella, Treasure Island*.
 - o Producing an all African-American play *Piano Lesson*.
 - o Performing plays in Spanish and English - ex. *Blood Wedding* - (Section 5).
4. Engaging in creative private fundraising, i.e. Beth's House Parties (Section 7.1).
5. Representing the college extensively within the San Diego theater community (Section 7.3).
6. Maximizing department efficiency. Efforts include:
 - o THTR 101 course successfully articulated for all five THTR major prep agreements with SDSU (Section 2)
 - o Continuous modifications and improvements to course curriculum (adding THTR 101 and 132, removing THTR 100) and constant evaluation of Articulation agreements (Section 2.2)
 - o Actively recruiting students via high school and community outreach efforts (Section 1)
 - o Managing course offerings carefully to maintain fill rates over 100% since Spring 2011 (Section 8)

The Program Review Committee recommends the following for the Theatre Arts department:

1. Shift focus on SLOs to make assessments more meaningful for students and faculty. Specific recommendations include:
 - o Prioritize TRAC DAT training for the department to keep SLO assessments up to date.
 - o Focus analysis of SLO assessment results on how well students are learning and what the department can do to improve teaching, course delivery, etc., so that SLO assessments show what students can do or what they know as a result of taking Theatre Arts courses (Sections 2.5, 3.1 and 3.5).
2. Meet with ARC to clarify accommodations, and what limits are acceptable (57-58). Also meet with ARC to discuss training needs for Theatre Arts faculty so they are as equipped as possible to meet these challenges (Section 6.1).
3. Obtain support for facility and equipment needs. Specific recommendations include:
 - o Meet with your Dean to discuss your list of specific equipment/technology needs, with cost estimates (Section 4.3).
 - o Meet with your Dean to discuss your facility needs (Section 9.4 – Recommendations 2 and 4).
4. Meet with your Dean to pursue the successful Technical Internship Program, if resources are available (Section 4.3).
5. Improve awareness of vocational opportunities available with Theatre Arts training. Specific recommendations include:
 - o Meet with Counseling Liaison to discuss how to best communicate the degree and vocational opportunities available with a Theatre Arts degree (Section 6).
 - o Submit a proposal to the Professional Development Committee for Theatre Arts professionals to present during PD week (Section 6.1).

	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024	Fall 2024	Spring 2025
Narrative Theory, 101			X	Reflect			X	Reflect
Intro to Theatre, 110		X		Reflect		X		Reflect
Techniques of Directing, 207-208			X	Reflect			X	Reflect
Acting I, 130		X	Reflect			X	Reflect	
Acting II, 131	X		Reflect		X		Reflect	
Voice and Movement, 115	X		Reflect		X		Reflect	
Acting III, 230		X	Reflect			X	Reflect	
Acting for the Camera, 132	X		Reflect		X		Reflect	
Practicum Costumes, 102	Reflect		X		Reflect		X	
Practicum Sets, 103	Reflect		X		Reflect		X	
Practicum Lights and Sound, 104	Reflect		X		Reflect		X	
Rehearsal & Performance, 111-113	Reflect			X	Reflect			X
Theatre Workshop Lab, 122-124	Reflect			X	Reflect			X
Arena Theatre Production, 145-148	Reflect			X	Reflect			X
Musical Theatre Performance: Solos, 234			X	Reflect			X	Reflect
Musical Theatre Performance: Group, 235		X		Reflect		X		Reflect
American Musical on Stage & Screen, 205		X	X	Reflect		X	X	Reflect
Fundamentals of Costume, 134		Reflect		X		Reflect		X
Historic Costume for Theatre, 143	X	Reflect			X	Reflect		
20th Century Fashion and Costume, 144		Reflect		X		Reflect		X
Theatre Makeup, 136		Reflect		X		Reflect		X
Stagecrafts, 155	X	Reflect			X	Reflect		
Fundamentals of Lights & Sound, 157		Reflect		X		Reflect		X

Name of Faculty	Activity and Year Brief Description	Teaching Development /Training	Professional Developmen t	Campus Service	Community Service
Kathleen Banville	Professional actor, choreographer, and director at theatres including La Jolla Playhouse, The Old Globe, Cygnet Theatre, Moonlight Youth Productions, and San Diego Musical Theatre.		X		
Kathleen Banville	Justice, Equity, Diversity, and Inclusion Committee (2021-2022) and Academic Senate (2020-2022)			X	
Kathleen Banville	Dance coach for MTCA: Coach high school junior and senior for college auditions in theatre and music theatre (2017-2022)	X	X		
Kathleen Banville	Graduate instructor and earned Master's Degree in Musical Theatre at San Diego State University (2018)	X			
Kathleen Banville	Teaching artist at Coronado School of the Arts, Theatre Arts School of San Diego, San Diego Junior Theatre, and JCompany Youth Theatre	X			
Kathleen Banville	Membership in Musical Theatre Educators' Alliance and Lecturer for Musical Theatre Educators Alliance International Conference – January 2018		X		
Shana Wride	Professional actor -- Development Workshop The Old Globe 2022, Shutter Sisters The Old Globe 2021, The Outsider North Coast Rep 2020, New Voices New Play Festival The Old Globe 2020, Pride and Prejudice Cygnet Theatre 2019	x	x		
Shana Wride	Education Program Coordinator USD -- ongoing	x	x		

Name of Faculty	Activity and Year Brief Description	Teaching Development /Training	Professional Developmen t	Campus Service	Community Service
Shana Wride	Professional actor -- Globe for All community engagement tour 2019	x	x		x
Shana Wride	Producer -- Actors Showcase -- New York and Los Angeles 2017-19	x	x		x
Shana Wride	Craig Noel Award San Diego Critics Circle Lead Actor 2017		x		
Shana Wride	Fritz Klein Artist Award Diversionary Theatre 2017		x		x

Nancy Snow Carr	Music Director at San Diego Musical Theatre (2022)		x		
Nancy Snow Carr	Toys for Tots Organizer collecting toys for three SD families in need (2015-2022)				x
Nancy Snow Carr	Habitat for Humanity: led 20+ people in making dog and cat blankets for shelter animals (2022)				x
Nancy Snow Carr	Professional actor -- Alice, A Christmas Carol, and The Light in the Piazza and other productions (2017-present)		x		
Nancy Snow Carr	Music Director at Canyon Crest Academy (2019)				
Nancy Snow Carr	Offering a yearly free concert to the community featuring my voice students		x		x
Geno Carr	Professional Actor -- Original Broadway Cast and National Tour of Tony Award-winning "Come From				

	Away”; “Alice”, and “A Christmas Carol” at Lamb’s Players Theatre; “Buddy – The Buddy Holly Story” at The Rev Theatre Co. (filmed and streamed on Broadway on Demand)				
Geno Carr	Adjunct Faculty at MiraCosta College				
Geno Carr	Guest Artist in NY at Broadway Classroom, Believe NYC and Junior Tours, Broadway Arts Collective				
Geno Carr	Director of “The Wizard of Oz” at Moonlight Youth Theatre				
Geno Carr	Kennedy Center American College Theatre Festival S20 and S21: Musical Theatre Audition Workshops				
Geno Carr	Co-Director of Education – San Diego Musical Theatre Academy				
Gerilyn Brault	2020-present: current artistic director for Carlsbad Playreaders. Working through the pandemic to navigate theatre industry safety standards, coordinating with professional actors and directors, negotiating with a board of directors, reading and selecting plays for theatre seasons		X		X
Gerilyn Brault	2021 Teacher Ally training through MiraCosta: Black Student Ally Training, Disability Student Ally Training, Undocumented Student Ally Training, Ability Ally Training, Asian Pacific Islander Desi American Ally Training, Pride Inclusion Ally Training	X			X
Gerilyn Brault	2021-2022 Attended the Kennedy Center American College Theatre Festival (online) multiple years.	X	X		

	Through the festival, teacher was exposed to new theatrical works, design techniques, and many teaching workshops including: Intimacy Coordination, Diversity in Theatre Education, Black Acting Methods, and inclusive best practices for theatre				
Gerilyn Brault	2016-present: Professional actor in San Diego. Works professionally in the local industry. Is able to make connections and experience that directly relate back to the classroom environment and benefits students		X		
Bibi Mama	Old Globe Community Outreach (2022) Hosted two informational sessions about the Globe's upcoming community projects.				x
Bibi Mama	Black Lives Matter at E.O. Smith High School (2020) Founded a group at my high school alma mater to highlight and address the needs of black and brown students in the community.				x
Bibi Mama	Old Globe Teaching Artist (2018-2022) Worked with the Old Globe over several years training for teaching artist work, working in the community and designing programs to enrich young artists.	x	x		x
Allison Pearce	Professional film/TV actor -- 6 Commercials (2022)		x		
Allison Pearce	Developed a web series: Sides (2022)		x		

Allison Pearce	Yoga intensive- Vinyasa Flow (2022)	x			
Allison Pearce	Speaker Coach- Google Cloud (2022)		x		
Allison Pearce	Volunteer work at Our Lady of Grace Catholic School (2022)				x
Allison Pearce	Director: Catch Me If you Can- SDMT (2022)	x	x		
Allison Pearce	Gala Host- Diversionary Theatre & Cygnet Theatre (2022)				x
Allison Pearce	Acting Teacher for MTCA: Coach high school junior and senior for college auditions in theatre and music theatre (2022)	x	x		
Allison Pearce	Yoga Teacher: Stretch and Vinyasa (2022)	x	x		
Allison Pearce	Choreographer: The Lightning Thief @ Canyon Crest Academy (2022)		x		

Allison Pearce	15 Hours of Online Teacher Training for public high school (2022)	x	x	x	X
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**PROGRAM REVIEW COMMITTEE
SUMMARY EVALUATION**

The committee recommends maintaining this program. Following are the committee's specific commendations and recommendations.

The Program Review Committee commends the department for:

1. An inclusive program that is breaking down heteronormative gender roles
2. Creating and sticking to your 6-year plan for SLO assessment
3. Changing degrees to make the path to transfer easier which would also be more efficient for the programs
4. Your efforts of ARC have been unanimously positive with previous departments and programs that touch on new learning strategies (neurodiversity)
5. Program percent fill rates are just about the same place as prior to Covid. And coming up with creative solutions to limited offerings. For example, allowing a student to take a different advanced performance course to substitute for the one they cannot take
6. Keeping your program going with only one third of faculty so your students can transfer to SDSU and beyond (working 50-80-hour weeks for the students)

Committee recommends the following:

1. Work with your Dean for support in replacing retired and soon to retire faculty, fund a classified staff position for duties unrelated to teaching (box office, theater management, publications, advertising, etc.)
2. Work with you Dean to establish reasonable FTES, not working 50-80-hour work weeks
3. Continue with your plan to learn how to better support students with neurodiversity

College President

Program or Department Chair

Academic Program Review Co-Chairs

THEATER ARTS

Theater Arts				
Academic Year	Fall		Spring	
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF
2018-19	111.6	331.5	109.5	300.2
2019-20	106.6	282.4	89.5	260.0
2020-21	100.0	201.4	220.0	148.8
2021-22	77.5	175.2	75.5	174.8
2022-23	87.3	209.7		