Program: Theater Arts
Division: Arts and Humanities
Date: 10/7/2019
Writer(s): Titian Lish
SLO/SAO Point-Person: Titian Lish

Section One: Program Snapshot

No Significant Changes Option

Contact person: _____

By marking an X in the box above, the writers of this Program Review indicate that there have been no significant changes to their program or their program's needs in the past year. In this case, programs may opt not to complete Program Review Section One: Program Snapshot. **Programs must still complete all other sections (as applicable).**

Please note: Choosing this option means that your program's information may not be included in the yearly Division Summary.

The No Significant Changes Option may only be used for two years in a row; after two years, programs must complete a full Program Review including the Program Snapshot. Our program's most recent Program Snapshot was submitted in the following semester: Fall 2019.

A. **Program Description: Briefly describe your program, including any information or special features of your program that will provide helpful context for readers of this Program Review.**

   Examples of program descriptions can be found here: https://bit.ly/2VwjNvZ

The mission of the theater arts program is to provide opportunities for the academic, intellectual, career, creative, and personal development of our students. Specifically, we aim to prepare our students to be well- educated theater artists through their engagement with a wide variety of courses aimed at a deeper and more profound understanding of the craft of theater and the cultural importance of the art form. We are proud of our 4 stage productions, theater for young audiences, and student directing and design opportunities. Theater Arts currently has 2 full time faculty members and 3 adjuncts. We have a successful and growing CTE program in Technical Theater, currently have 3 operating (and 3 pending) certificates and degrees, and are excited to be working on the launch of an Actors Conservatory in Fall 2020.

B. IR Data Review: Describe any significant trends in your program's data from the office of Institutional Research and Planning. (Note: Not all Programs have IR data packets available; if your program does not have a data packet, you may note that in the response box). You may also discuss any other data generated for your program by the Office of Institutional Research and Planning.

IR Data packets are available here: https://bit.ly/2IYaFu7

Course Success Rates Dashboard can be found at the bottom of this page: https://bit.ly/2Y9vGpl

The Theater Arts Department sees the following trends in our data:
- *We see that in the Fall of 2018 we saw a total headcount of 189 and total course enrollments of 245, but by the spring, while our headcount was only marginally down (151) the course enrollments were at 194. While this Spring dip is common on campus, we are still wrestling with what we can do to program in a way that keeps numbers up – different productions, specialty courses, etc?*
- *We still see much less diversity represented in our program, as a whole, than we do in the greater campus community. We continue to examine how we can be more effective in maintaining relationships with students across the campus. We see large diversity in our THEA 1A and THEA 10 (both gen ed) courses, but that diversity tends to Fall off as students move through the program.*

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW		
X	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities		Services to Students
X	Course Offerings		Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items		Human Resources		Pedagogy	**X**	Student Equity
	External Factors		Learning Support	**x**	Professional Development		Technology Use

C. Other Data Review (Optional): Describe any significant findings based on other data regarding your program. Possible sources of relevant information might include, but are not limited to, the following:

- **Data generated by your program**
- **CEMC Data**
- **Labor Market Data**

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW		
	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities		Services to Students
	Course Offerings		Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items		Human Resources		Pedagogy		Student Equity
	External Factors		Learning Support		Professional Development		Technology Use

D. Accomplishments: What plans from the 2018 Program Review or any previous Program Reviews/Updates have been achieved and how? You may also describe achievements that were not planned in earlier Program Reviews. Please highlight any positive impacts to students.

Our CTE program has developed a strong relationship with the City of Pleasanton and Douglas Morrison Theater, both offering regular employment and internship opportunities to students within the acting and tech programs at LPC.

We recovered from the staffing loss of last year and are back on track with a full time tech theater instructor, 2 full time stage techs, and a costume lab tech/mentor (supplied through CTE) for the year. The crunch of the tech struggles last year has lightened, though the pull on the time of the stage technicians by outside events, rentals, and other programs remains challenging to manage.

We have also offered a DE course every semester and the success rates of students taking that class are climbing.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW		
X	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	Services to Students
	Course Offerings	X	Financial/Budgetary		LPC Collaborations	SLO/SAO Process
	Curriculum Committee Items	X	Human Resources		Pedagogy	Student Equity
	External Factors		Learning Support		Professional Development	Technology Use

E. Uncompleted Plans: What plans from your 2018 Program Review have not been achieved and why?

Previously identified plans:
Lowering caps in Intermediate classes (THEA 1B, 48B-D) **and** *dividing THEA 48A-D into two smaller sections – we have identified a way to assist with the leveling to get the design students in courses that can better assist their needs. We have not been able to get lowered caps in the intermediate acting class or secure enough FTEF in order to be able to adequate separate the THEA 48C/D levels out into different section.*

Gen Fund allocation for production costs: while we have staff back in order, it is simply still not enough and the summer musicals continue to be a strain on the department.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW		
	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X Services to Students
	Course Offerings	X	Financial/Budgetary		LPC Collaborations	SLO/SAO Process
	Curriculum Committee Items		Human Resources	X	Pedagogy	Student Equity
	External Factors		Learning Support		Professional Development	Technology Use

F. Challenges, Obstacles and Needs: Describe any significant challenges, obstacles or needs for your program. Please highlight any negative impacts for students.

This is not a change, but a <u>continuation of the needs</u> expressed in the 2016 and 2018 Program Reviews:

- *Storage Warehouse space – the theater program must house massive materials for producing live theater. Notably, in 2018 we were granted a series of outdoor truss for performances in the amphitheater, but we have no storage for these items. Without proper storage (preferably a small warehouse dedicated to theater arts storage, with a roof and concrete pad, or multiple storage boxes) these incredibly expensive materials will ultimately be damaged beyond use. We requested this to be included in the Facility Master plan as a part of the renovation of Career tech areas and/or M&O maintenance yard.* In 2016 -2018 Program review

- *Costume Lab Technician – with 4 main productions per year, the theatre program manages, designs, sews, builds, cleans, stores, and rents over 1000 costumes per production season. Currently, the organization, rental, dry cleaning, and laundering of these costumes rests on the single full time faculty member and sometimes students (if they are available, which they are not always, since these tasks can't always be done in class). This need is currently being met via CTE grant; as such, it is not permanent nor does it go beyond June 15 (when we have summer courses and productions).* In 2016 -2018 Program review

- *Consistent support (institutionally) to be able to offer advanced courses that fail to meet caps, as they are needed by <u>both of our degrees</u> and inherently have smaller enrollment numbers. Specifically, THEA 1B, THEA 14, 50, 50L and the ability to divide THEA 48A-D into two smaller sections to aid in solving some specific instructional issues with the cross-listed course* In 2016 - 2018 Program review

- *Performing Arts Center Operations Specialist - We have requested, as a performing arts program, since the opening of the Mertes Center for a Theater Manager. Because this request has never been fulfilled, duties fell onto the stage tech. And, because these responsibilities were outside her job description, it ultimately drove her to quit for an unreasonable and unsustainable workload. This is currently filled a temp/on call position that is critical to the operation of the Mertes Center; it is not permanent nor does it go beyond June 15 (when we have summer courses and productions). It would be great for this to be permanent/ part-time. There is certainly a need and we keep the current person very busy. **This is a college need, not just a program need.** Until this position is full time, the Mertes Center will need to remain available for rental during June-August.*

- *Unless there is a funding mechanism to manage the summer theater production,with a funding organization granting the school/program upwards of $30k, I can't see that it is possible to continue to offer this production on the current budget constraints of the theater ares program. The summer program requires hired carpenters, scaffold builders, lighting techs, stage crew, hired musicians, hire producer, etc. It is just too much to ask of such a minimally staffed department.*

- *We have a permanent part-time accompanist for our courses at 15 hours per week. While this certainly helps, it doesn't fulfill all the needs of the music and theater program, year round. Our current pianist (a position that was a full time position 10 years ago) is limited to 4 days per week, 15 hours per week, at a pay more than ½ of the industry standard. This is a problem, not only for learning in theater and voice classes, but also for consistent support for the performances of the program (productions are the primary driving factor for maintaining and growing a theater program). We have scaled back our class time and available office hours with*

this person in order to be within the funding allocation; essentially what we have had to cut is tutoring services to the vocal and musical theater students.							

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW			
	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software		LPC Planning Priorities	X	Services to Students
X	Course Offerings	X	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items	X	Human Resources	X	Pedagogy		Student Equity
	External Factors	X	Learning Support		Professional Development		Technology Use

G. Short Term Planning: What are your most important plans (either new or continuing) for next year? Describe plans starting now and continuing through AY 20-21.

We are excited to have completed the curriculum development and program planning of The Actors Conservatory at Las Positas College. We will be working on the launch of an Actors Conservatory in Fall 2020.

Mark an X before each area that is addressed in your response.				Definitions of terms: https://bit.ly/2LqPxOW			
X	Community Partnerships/Outreach		Facilities, Supplies and Equipment, Software	X	LPC Planning Priorities	X	Services to Students
X	Course Offerings	X	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items	X	Human Resources	X	Pedagogy		Student Equity
X	External Factors		Learning Support		Professional Development		Technology Use

H. Long Term Planning (Optional): Please detail any long-term plans for the next 3-5 years. (Only if you have significant plans, such as implementation of a grant project, creation of long-term initiatives including those using restricted funds such as Equity or SSSP, construction and outfitting of a new building).

The Actors Conservatory at Las Positas College: This program seeks to inspire and prepare students for a life as performing artists. The Conservatory's foundational belief it that trained and supported actors will be leaders in the next generation of artists, passionately advocating for theater as a precious art form and viable trade skill.

There are no local/regional 2 year conservatory training programs for actors of this kind in the California Community College System. The closest conservatory model is at Hancock Community College (Pacific Conservatory Theater) in Santa Maria, CA, approximately 250 miles South of Las Positas College in Livermore. Our program would serve as a unique program in the area, becoming a draw for students to the Las Positas College campus.

Our students will leave our program with degree and skill-specific knowledge necessary to continue on in the performing arts as actors. Our work remains focused on the students and the progression of their skills, as evidenced in the curriculum available, planned curriculum changes, and tradition of strong production work.

Typical job opportunities include actor or performing in stage, television or film. This program also lines up with many of the foundation courses needed for an Associate for Degree for Transfer (AD-T) in Theater.

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X	Course Offerings	X	Financial/Budgetary		LPC Collaborations		SLO/SAO Process
	Curriculum Committee Items	X	Human Resources	X	Pedagogy		Student Equity
X	External Factors		Learning Support		Professional Development		Technology Use

Section Two: Current Topics (Required for All Programs)

A. Program-Set Standard (Instructional Programs Only): The program-set standard is a baseline that alerts programs if their student success rates have dipped suddenly. There may be many valid reasons a program does not meet the Program Set Standard; when a program does not meet this standard, they are simply asked to examine possible reasons and note any actions that should be taken, if appropriate.

Program-set standard data can be found on this page:
http://www.laspositascollege.edu/research/outcomes.php

(Data for AY 18-19 will be available by the beginning of Fall 2019).

Did your program meet its program-set standard for successful course completion?
XX yes _____no

If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests.

| |
| |

B. SLOs/SAOs: Describe an example of how your program used course SLO data (SLOs) or SAO data from last year (2018-19) to impact student learning, access, achievement, or other services to students. (Copy the box below if you would like to discuss multiple examples).

Course (SLOs only): *THEA 3B Intermediate Improvisation*
SLO or SAO: *Upon completion of THEA 3B students should be able to demonstrate the ability to act appropriately and spontaneously to a variety of audio, visual, or written materials without prior rehearsal.*
Describe the quantitative or qualitative results: *While looking at the results, it came to our attention that the assessment utilized to reflect on this SLO did not actually assess the demonstration or ability of the performer, but instead assessed their personal, reflective, response to their own work. It was less instructor/summative and more student/subjective.*
Discuss any actions taken so far (and results, if known): *A suggestion for a broader assessment that was demonstration focused was suggested in eLumen.*
Discuss your action plan for the future: More careful alignment of assessments with SLOs.

Course (SLOs only): *THEA 14 Bay Area Theater*
SLO or SAO: *Students will demonstrate an ability to interpret and devise production and performance options for genre, style, visuals, and sound, for a given text.*
Describe the quantitative or qualitative results: *This class, which is appreciative in nature, brings into it a large number of students who have zero experience with theater. Some have never read or seen it. The SLO suggesting that they should be able to devise (create) theater seems to only set them up for frustration, embarrassment, or inability to succeed. the results were low on this assignment. It was either too simple for theater majors or too complicated for newcomers.*
Discuss any actions taken so far (and results, if known): *A reevaluation of the intention of THEA 14 - as an appreciation course, the content and SLOs should be more in line with literary and aesthetic evaluation, and not creation, as a form of appreciating the art form. We wouldn't ask an Art History students to recreate the Mona Lisa in order to appreciate it…. nor should we expect that students can only appreciate live theater by participating.*
Discuss your action plan for the future: More careful alignment of assessments with SLOs. *Curriculum Modification*

C. **Program SLOs (Degree/Certificate granting programs only**): Describe an example of how your program used program-level SLO data (PSLOs) from last year (2018-19) to impact student learning or achievement. (Copy the box below if you would like to discuss multiple examples).

Degree/Certificate: *Certificate - Technical Theater*
Program SLO: *Upon completion of the Certificate of Achievement in Technical Theater, students should be able to read construction plans and construct common stage scenery such as flats, platform, and stairs.*
Describe the quantitative or qualitative results: *We saw that students were still struggling with this, and it was creating difficulty in executing designs.*
Discuss any actions taken so far (and results, if known): *The tech team and the technical theater professor have made large strides in providing detailed renders to students in order to help them completed tasks. The ability to read plans and execute designs is fundamental to technical theater, so framing our work with this skill in mind is helpful.*
Discuss your action plan for the future: *To continue to execute designs further in advance in preparation for class build time.*

D1. SLO/SAO Progress Review: To see if your program is up to date with the creation of SLO/SAOs, please consult the list available here: https://bit.ly/2LggoKv. List any courses or services areas that do not have SLOs or SAOs approved. These SLOs/SAOs need to be submitted to eLumen by November 18 to become active for Spring 2020; please work with your SLO/SAO coordinator.

As of 10/16 the program is up to date with SLOs. We still beed to create PSLOs for the Acting Certificate, the Musical Theater Certificate, and the Actors Conservatory (all with a Fall 2020 start date)

D2. This question has been removed.

D3. This question has been removed.

E. This question has been removed.

F. Student-Centered Funding Formula (SCFF): The state funding allocation model has shifted to include socio-economic status and student achievement metrics. LPC will begin to be funded by this model by AY 21-22. The district and college are using this opportunity to develop projects that support these funding considerations and the needs of our students. The projects should help LPC achieve the goals listed below.

Goals for SCFF Projects
- Ensuring eligible students receive financial aid, if desired   - Removing barriers that hinder students from moving toward their goals   - Offering additional information and support about educational pathways   - Offering academic support that increases English/math completion in the first year   - Enhancing career readiness through coursework   - Increasing completion of degrees and certificates   - Increasing transfers and transfer readiness

F1. SCFF Actions Taken: Describe one initiative or action your program or area has taken in support of one of the goals in the list above.
  - **What was the action?**
  - **What was the result, if known?**
  - **If your action or initiative was successful, please explain why and whether it could be used in other areas or scaled for use across the campus.**
  - **If your action or initiative was not successful, please indicate why (lack of resources, unforeseen variables, etc.)**
  - **If you did not take any actions in support of the goals above, you may write "N/A."**

N/A

F2. Future Strategies (optional): Please describe any possible strategies or actions that your program or the college could use to support the goals listed above. What resources would be needed?

Enhancing career readiness through coursework
Increasing completion of degrees and certificates

Our planned Actors Conservatory at LPC speaks to this. We do not have completion results yet, as the the Conservatory won't start until 2020.

G.

Student Equity and Achievement Program: To ensure equitable outcomes for vulnerable student populations, Las Positas College plans to close equity gaps in the areas listed below. For each area/metric, the listed impacted groups have had proportionately lower rates than other groups.*

Area/Metric	Impacted Groups
Access: Enrollment at LPC	Black or African American (Female), Black or African American (Male), Filipino (Female), White (Female)
Readiness: Completion of both transfer-level Math & English	American Indian or Alaska Native (Female), Black or African American (Female), Black or African American (Male), Hispanic or Latino (Male/All), First Generation (Male/All), Foster Youth (Female), Foster Youth (Male), LGBT (All)
Retention: Retention from Fall to Spring	Black or African American (Female/All), First Generation (Female/All), Foster Youth (Male)
Completion: Completion of an Associate Degree, Certificate	American Indian or Alaska Native (Male/All), Asian (Male), Black or African American (Male/All), Native Hawaiian or other Pacific Islander (Female), Native Hawaiian or other Pacific Islander (Male), Foster Youth (Male), LGBT (Female), LGBT (Male)
Completion: Transfer to a Four-Year Institution	Disabled (Male/All), Black or African American (Female), Hispanic or Latino (Male), Native Hawaiian or other Pacific Islander (Female), Native Hawaiian or other Pacific Islander (Male), First Generation (Female), Foster Youth (Male), LGBT (Female)

*The full list of impacted groups with supporting data can be found here: https://bit.ly/2XZVGDb

G1. Equity Actions: Describe any actions your program has taken in the past two years (2017-2019) or actions currently in progress to improve the metrics above for the impacted groups listed (for example, to increase the ability for African American students to enroll in classes at LPC, or to increase the ability of LGBT students to complete Associate's Degrees or Certificates). What has been the effect of these actions, if known?

Our hope is to better reflect representation in our staffing, as we begin to market and develop the staffing needs of the Actors Conservatory. We hope that this will help create a stronger mentorship with vulnerable populations, assisting them in remaining in the program.

> *Additionally, we hope that Conservatory will allow us an opportunity to reach out further in our program marketing and outreach, increasing the diversity in our program to better reflect the world around us.*

G2. Equity Challenges: Describe any challenges your program has faced in promoting equity and equity-based decision making in the metrics listed above (or any other areas).

> *We still see much less diversity represented in our program, as a whole, than we do in the greater campus community. We continue to examine how we can be more effective in maintaining relationships with students across the campus. We see large diversity in our THEA 1A and THEA 10 (both gen ed) courses, but that diversity tends to Fall off as students move through the program.*

H. Program Review Suggestions (optional): What questions or suggestions do you have regarding the Program Review forms or process?

Section Three: Curriculum Review
(Programs with Courses Only)

The following questions ask you to review your program's curriculum.

Curriculum Updates

A. Title V Updates: Are any of your courses requiring an update to stay within the 5 year cycle? List courses needing updates below.

Courses-	
THEA 1A	Theory/Practice of Acting I
THEA 1B	Theory/Practice of Acting II
THEA 3A	Beginning Improvisation
THEA 3B	Intermediate Improvisation
THEA 47B	Performance in Production: Beginning
THEA 47C	Performance in Production: Intermediate
THEA 47D	Performance in Production: Advanced
THEA 48A	Technical Theater in Production-Beginning
THEA 48B	Technical Theater in Production - Intermediate
THEA 51	Introduction to Costume Design

B. Degree/Certificate Updates: Are any degrees/certificates requiring an update to do changes to courses (title, units) or addition/deactivation of courses? List needed changes below.

Programs-	
Technical Theater Certificate of Achievement	Units COCI & PPA: 25, Catalog: 24

C. DE Courses/Degrees/Certificates: Detail your department's plans, if any, for adding DE courses, degrees, and/or certificates. For new DE degrees and/or certificates (those offered completely online), please include a brief rationale as to why the degree/certificate will be offered online.

THEA 14 Bay Area Theater
THEA 4 Modern American Theater

Section Four: CTE Updates
(CTE Programs Only)

A. Labor Market Conditions: Examine your most recent labor market data. Does your program continue to meet a documented labor market demand? Does this program represent a training need that is not duplicated in the college's service area? (Please note: your labor market data should be current within two years. Contact Vicki Shipman or the current CTE Project Manager for access to data).
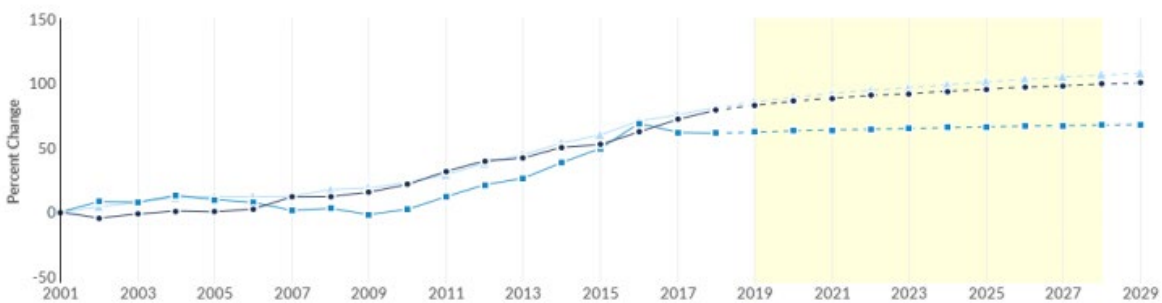
Our program does continue to see a connection to LMI in Technical Theater (Theater Technician TOP code)

Occupation	2019 Jobs	2028 Jobs	Change	% Change
Set and Exhibit Designers (27-1027)	419	433	14	3%
Audio and Video Equipment Technicians (27-4011)	2,746	3,015	269	10%

Occupation Summary for 2 Arts, Design, Entertainment, Sports, and Media Occupations

3,165	+8.9%	$26.36/hr
Jobs (2019)	% Change (2019-2028)	Median Hourly Earnings
27% above National average	Nation: +11.2%	Nation: $21.48/hr

Regional Trends

Region	2019 Jobs	2028 Jobs	Change	% Change
Region	3,165	3,447	282	8.9%
State	21,576	22,299	723	3.4%
Nation	121,034	134,600	13,566	11.2%

B. Advisory Boards: Has your program complied with advisory board recommendations? If not, please explain.

Yes

C. Strong Workforce Program Metrics: Utilizing LaunchBoard, review the Strong Workforce Program Metrics. Review the data and then answer the following questions.

(Contact Vicki Shipman or the current CTE Project Manager for help accessing the data).

C1. Does your program meet or exceed the regional and state medians **for increased enrollments, completions, and/or transfer since your last program review**? If not, what program improvements may be made to increase this metric?

It does not, as of yet. As we are only on our second year of students being eligible to receive the CTE degree, the numbers are still low and being worked out. But with better opportunity for marketing and outreach (now that A&H has a full time specialist) and we have a full time tech teacher again, we hope to see our numbers excel! The state averages tell us there is a market for the program, we just have to do better in capturing students into ours.

Strong Workforce Program Metrics
Las Positas College || Technical Theater (1006) || 2015-2016

NUMBER OF COURSE ENROLLMENTS: 15

137	91	106	605
Microregion Median	Macroregion Median	State Median	Top in State

C2. Does your program meet or exceed the regional and state medians **for students gaining employment in their field of study**? If not, what program improvements may be made to increase this metric?

There were fewer than ten students, so this metric has been suppressed.

C3. Does your program meet or exceed the regional and state medians **for student employment rates after leaving the college**? If not, what program improvements may be made to increase this metric?

There were fewer than ten students, so this metric has been suppressed.

C4. Does your program meet or exceed the regional and state medians **for increased student earnings and median change in earnings?** If not, what program improvements may be made to increase this metric?

There were fewer than ten students, so this metric has been suppressed.