Division: Arts, Media and Communication

14 Responses

Name of Program/Area	Name(s) of the person or people who contributed to this review:	Which PAR Template (word template) did you fill out?
Architecture	Adrian Huang	Academic Services
Art	Bonnie Stipe, Jeremiah Jenkins	Academic Services
Art History	Ashley Gardini, Amy Raymond, Kelly Cricchio, Karen Danielson	Academic Services
Communication Studies	Jason Ames, Veronica Martinez, Stephanie Eisenberg, Philip Enguancho	Academic Services
Digital Media	Christina Spicuzza, Mumtaj Ismail	Academic Services
Film	Mumtaj Ismail, Karen Danielson	Academic Services
Humanities, Philosophy & Religious Studies	Ryan Scherbart	Academic Services
Interior Design	Adrian Huang	Academic Services
Mass Communications	Tom Lothian	Academic Services
Music	Tim Harris and Jon Palacio	Academic Services

Music Recording & Technology	Young Kwang Lucas Schwyter	Academic Services
Photography	Aaron Deetz	Academic Services
Theater Arts	Dov Hassan	Academic Services
TV Station	Sujoy Sarkar	Academic Services

Campus-Wide Issues

Reflections on Annual Priority Progress in Academic Year 2025-26

14 Responses

Name of Program/Area	Continue implementing and advancing Diversity, Equity, Inclusion, Accessibility and Anti-Racist (DEIAA) initiatives in our academic and student services and support programs for disproportionately impacted groups.	Increase opportunities for student workforce development. Strengthen career readiness and internships.	Create, improve, and support initiatives and programs targeted at student success and retention.	Expand basic needs resources for all students.	Strengthen our commitment to attract and retain classified professionals, faculty, and administrators. Create a workplace culture employees value.	Maximize the Student-Centered Funding Formula (SCFF) metrics for college funding by increasing student enrollment, financial aid awards, and student degrees and certificates conferred by the college, while examining the enrollment process, time to completion, outreach and recruitment strategies.
Architecture	Full Implementation	Full Implementation	Full Implementation	Full Implementation	Substantial Progress	Full Implementation
Art	Substantial Progress	Some Progress	Substantial Progress	Substantial Progress	Some Progress	Substantial Progress
Art History	Some Progress	Some Progress	Minimal Progress	Minimal Progress	Minimal Progress	Minimal Progress
Communication Studies	Substantial Progress	I don’t know/ Too early to tell	Some Progress	Minimal Progress	Minimal Progress	Some Progress

Digital Media	Some Progress	Some Progress	Some Progress	Some Progress	Some Progress	Some Progress
Film	Substantial Progress	Minimal Progress	Minimal Progress	Substantial Progress	Some Progress	Some Progress
Humanities, Philosophy & Religious Studies	Some Progress	Some Progress	Some Progress	I don't know/ Too early to tell	Full Implementation	Some Progress
Interior Design	Full Implementation	Full Implementation	Full Implementation	Full Implementation	Substantial Progress	Full Implementation
Mass Communications	Minimal Progress	Substantial Progress	Minimal Progress	I don't know/ Too early to tell	No Progress	Some Progress
Music	Substantial Progress	Substantial Progress	Substantial Progress	Substantial Progress	Some Progress	Full Implementation
Music Recording & Technology	Some Progress	Some Progress	Some Progress	Minimal Progress	Minimal Progress	Minimal Progress
Photography	Full Implementation	Substantial Progress	Substantial Progress	Some Progress	Some Progress	Full Implementation

Theater Arts	Some Progress	Substantial Progress	Substantial Progress	I don't know/ Too early to tell	I don't know/ Too early to tell	Substantial Progress
TV Station	Substantial Progress	Substantial Progress	Substantial Progress	N/A	Some Progress	Substantial Progress

14 Responses

Name of Program/Area	Question: If you would like to comment further on the selections you made above, please elaborate on what you observed. Be sure to mention the specific planning priority number you are referring to at the beginning of your response.
Architecture	The current practice of stacking and cross-listing two classes into one slot has drawn strong dissatisfaction from part-time faculty, who find the split workload unreasonable for both themselves and their students. Because local design professionals can earn significantly more in private practice, offering compromised teaching assignments makes recruiting adjunct instructors increasingly difficult. Furthermore, this arrangement directly impacts instructional quality and student success by reducing the time faculty can devote to individual students in each course, creating structural challenges when balancing disparate learning outcomes, and ultimately undermining the rigor and effectiveness of studio instruction. Hiring a dedicated full-time faculty member resolves these unsustainable teaching conditions, restores instructional integrity, and demonstrates a tangible commitment to creating a fair, valued working environment for our educators.
Art	N/A
Art History	N/A
Communication Studies	N/A
Digital Media	N/A
Film	N/A
Humanities, Philosophy & Religious Studies	N/A

Interior Design	• The current practice of stacking and cross-listing two classes into one slot has drawn strong dissatisfaction from part-time faculty, who find the split workload unreasonable for both themselves and their students. Because local design professionals can earn significantly more in private practice, offering compromised teaching assignments makes recruiting adjunct instructors increasingly difficult. Furthermore, this arrangement directly impacts instructional quality and student success by reducing the time faculty can devote to individual students in each course, creating structural challenges when balancing disparate learning outcomes, and ultimately undermining the rigor and effectiveness of studio instruction. • Hiring a dedicated full-time faculty member resolves these unsustainable teaching conditions, restores instructional integrity, and demonstrates a tangible commitment to creating a fair, valued working environment for our educators.

Mass Communications

1. We have seen limited progress in translating DEIAA commitments into consistent improvements in students' classroom experiences and access to support. The following concerns are based on student reports, firsthand faculty observations, and direct faculty interactions with Campus Safety:
Access to instructional resources remains an unresolved concern. Campus Safety has removed multiple students from KCRH because they were not "on air," despite the station also serving as a laboratory where students complete coursework using equipment housed in the facility. Campus Safety has enforced building hours that conflict with posted hours and have not been communicated to program faculty or students. These practices have effectively eliminated weekend access and prevented students from completing required work.
Concerns also include disrespectful interactions and Campus Safety seeking out particular students after recognizing their vehicles on campus late in the day. At the division level, we need coordination with Campus Safety to establish and communicate consistent access hours, recognize both broadcasting and lab work as legitimate instructional activities, and provide a clear process for resolving access disputes without unnecessarily interrupting coursework.

2. Workforce development stands out as an area of substantial progress. Continued emphasis on practical experience, career readiness, and internships should remain a priority.

3. We have seen limited progress in student success and retention. More direct support is needed for students balancing coursework, employment, and gaps in academic preparation. The following examples demonstrate how technology access, financial pressures, and caregiving responsibilities interfere with students' ability to complete coursework.
Students continue to face significant barriers to participation and course completion that require more effective support.
Several students have experienced recurring difficulties managing passwords and identifying the accounts required for television and radio production workflows. Although Information Technology has provided password resets, repeated access problems have put these students weeks behind in their coursework.
Some students who are working two full-time jobs miss classes and laboratories or struggle to stay awake during instruction. Others are primary caregivers for family members and cannot consistently attend required sessions.

4. We do not have enough information to assess whether basic needs resources have expanded or how effectively they are reaching students.

5. We have not observed meaningful progress toward creating a workplace culture that supports employee retention. This priority needs greater attention and visible follow-through.
Mass Communications faculty continue to absorb technical and operational responsibilities that would ordinarily be supported by dedicated staff, including equipment troubleshooting and repair, software and systems configuration, station emergencies, and equipment management. All of that, in addition to teaching, curriculum development, recruitment, and supervision of student media. Despite longstanding requests, radio still lacks a replacement for our full-time technician comparable to the technical support available to television.
Faculty also spend substantial time repeatedly pursuing basic support from Information Technology and Campus Safety and following up on unresolved issues. The resource-allocation process creates an additional workload when programs repeatedly research, price, justify, and resubmit longstanding equipment and staffing needs without clear feedback or visible progress.
Workplace culture is also affected when optional opportunities for candid input do not feel genuinely optional. Heavy critique of responses submitted to optional PAR questions can discourage faculty from providing frank feedback in future reviews. Constructive feedback is appropriate, but if optional comments are met primarily with scrutiny rather than engagement, faculty may reasonably conclude that it is safer to omit concerns than to document them. That weakens the usefulness of the PAR process as a mechanism for institutional reflection.
Improving workplace culture requires more than asking employees to identify needs and concerns; it requires adequate staffing, timely responses, transparent decisions, respectful engagement with critical feedback, and visible follow-through.

6. We have observed some progress, but enrollment and completion efforts should address the barriers students encounter from registration through graduation.

Music	#5. The Faculty Prioritization process needs updating and improvements made in terms of requests through program review, required forms and the timeline. Data for position requests should be pulled by one person for each position for consistency of data points and accuracy of reporting.
Music Recording & Technology	N/A
Photography	In regards to Planning Priority 1, DEI initiatives. As someone who fully supports the processes and goals of DEI, I find adding additional letters to the acronym waters down and obfuscates the issue. At Chabot I've seen it used as DEI, DEIAB, DEIAA, DEIAR. I believe the work is stronger if we just stick to DEI.
Theater Arts	N/A
TV Station	N/A

14 Responses

Name of Program/Area	Question: If you could advise college decision makers how to make better or more efficient progress on any of these goals and college planning priorities, what would you say? Be sure to mention the specific planning priority number you are referring to at the beginning of your response.
Architecture	• To make efficient progress on Goal #5, college decision-makers should address structural issues that directly cause adjunct faculty turnover and burnout. Relying on stacked and cross-listed course sections combining two distinct classes into a single time slot that creates an unsustainable teaching environment. Part-time faculty frequently report that this practice weakens instructional quality and splits their focus, leading many to decline teaching assignments. • In a regional Bay Area design market where private industry offers significantly higher compensation, forcing adjuncts into compromised teaching structures makes recruitment and retention nearly impossible. Recruiting more part-time faculty position eliminates stacked course loads, and demonstrates a tangible commitment to creating a supportive, high-value workplace culture.
Art	N/A
Art History	Priority #2 – Staffing: Continue supporting data-informed staffing decisions by ensuring that enrollment, productivity, student success, and pathway data are readily accessible to programs and administrators. Clear documentation of available data resources, along with reliable alternative access when reporting systems like Argos are unavailable, would help ensure that retirements and vacancies can be evaluated efficiently and consistently.

	3. We currently work with dual enrollment to offer two courses of Comm. 1000. However, we have had a number of concerns with this program including confusion among faculty regarding expectations, locations, and student caps. While we support this program at the high school level, we also recognize the nuances involved in teaching within this program. Thus, we are asking for a stipend to offer support and discipline specific training for faculty teaching in this program. In S'27, a FT faculty member will teach at a High School DE program and create a module for all Comm. Faculty. This work should be compensated.
Communication Studies	6. We would like to see more support for faculty at the discipline level to help increae our majors and certificate earners. Often faculty are asked to complete tasks without instruction, resources, or time allotted to support this task. The college values SCFF related metrics, which includes students earning majors and/or certificates. However, very few resources are allocated to support faculty who are trying to grow their majors/degree/certificate earners. This often falls to faculty to "make a flyer", "announce in class", or "hold an open house/event". Either providing more resources or supporting faculty in connecting to previously existing resources would be valuable. I've never seen the national award-winning Speech and Debate team featured on Instagram. Just saying.
Digital Media	N/A
Film	5. PRESIDENT'S GOAL - Chabot College will continue to support strategies to attract, retain, and mentor students, faculty, classified professionals, and administrators. Create an annual reflection, goal-setting, and progress-reporting process for staff and instructional support personnel. Provide a structured way to share accomplishments, service metrics, challenges, and support needs, similar to the faculty reflection captured in our PAR document. Establish goals aligned with division priorities with clear timelines and measurable indicators of progress. Use a shared tracking system to record milestones, completion dates, and outcomes, and provide regular updates to faculty, staff, and division leadership.
Humanities, Philosophy & Religious Studies	N/A

Interior Design	• To make efficient progress on Goal #5, college decision-makers should address structural issues that directly cause adjunct faculty turnover and burnout. Relying on stacked and cross-listed course sections combining two distinct classes into a single time slot that creates an unsustainable teaching environment. Part-time faculty frequently report that this practice weakens instructional quality and splits their focus, leading many to decline teaching assignments. • In a regional Bay Area design market where private industry offers significantly higher compensation, forcing adjuncts into compromised teaching structures makes recruitment and retention nearly impossible. Rather than continuously absorbing the administrative cost and adjuncts turnover, investing in a full-time tenure-track faculty position stabilizes discipline leadership, eliminates stacked course loads, and demonstrates a tangible commitment to creating a supportive, high-value workplace culture.
Mass Communications	N/A
Music	See prior response.
Music Recording & Technology	N/A
Photography	In regards to Priority 4, Basic Needs. Better communication needs to be done reaching out to students and let them know the services that are available. In my classes when I discuss basic need services that are available, whether it is Financial Aid or the FRESH Market, for many of my students it is the first time they are receiving the information.
Theater Arts	N/A
TV Station	N/A

14 Responses

Name of Program/Area	Question: The previous question asked about progress on the 2025-26 President's Goals and College Planning Priorities. This question is about the goals and priorities that the President raised for 2026-27. If you believe there is an important issue to address to carry out the college mission that is NOT mentioned in the 2026-27 President's Goals and College Planning Priorities, please describe below (optional).
Architecture	N/A
Art	N/A
Art History	N/A
Communication Studies	N/A
Digital Media	N/A
Film	Revise the following goal: Chabot College will continue to support a culture that fosters diversity, equity, inclusion, accessibility, and belonging for student success. To include: the Chabot community including administration, staff, faculty and student success. When we practice diversity, equity, inclusion, accessibility, and belonging in how we work together, we are better equipped to put those values into practice for our students.
Humanities, Philosophy & Religious Studies	N/A

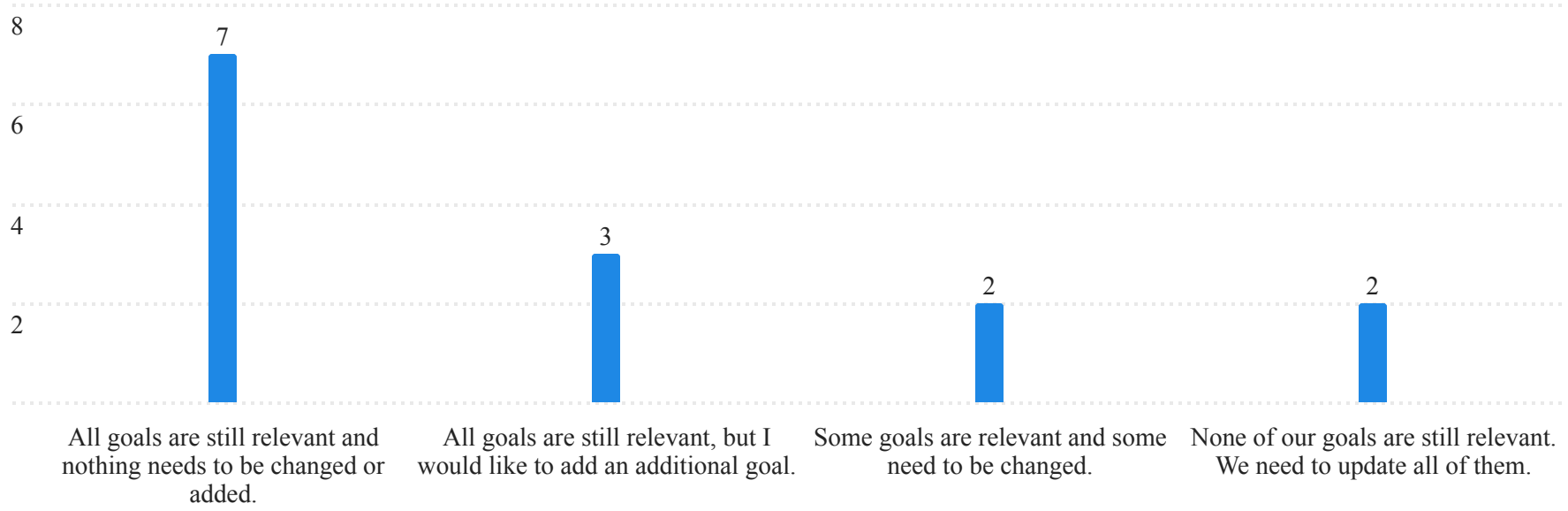
Interior Design	N/A
Mass Communications	N/A
Music	N/A
Music Recording & Technology	N/A
Photography	The President's Goals and College Planning Priorities are ambitious and will benefit the college and the Chabot community if fully implemented. Adding additional goals or planning priorities will only stretch limited resources that are available, making it more difficult to achieve the goals that are already in place.
Theater Arts	N/A
TV Station	N/A

Reflections on Your Own Goals Established in Fall 2024 PAR

Relevance and Updates to Your Program Goals:

Keeping in mind that this is the final year of this 3-year PAR cycle to accomplish these goals, please take a look at your goals to determine:

14 Responses



14 Responses

Name of Program/Area	All goals are still relevant, but I would like to add an additional goal. (Please fill in your new goal, so we can update the spreadsheet.)
Architecture	N/A
Art	N/A
Art History	N/A
Communication Studies	Update Certificates and degrees to match new requirements; review enrollment management for classes that are not filling/need to be taken off the schedule; develop new curriculum like Leadership and Advanced Public Speaking courses. Use Faculty Prioritization to hire a new faculty member with expertise in Leadership Communication, Mediated Communication, and/or Health Communication.
Digital Media	N/A
Film	N/A
Humanities, Philosophy & Religious Studies	N/A
Interior Design	N/A
Mass Communications	N/A
Music	Get state and NASM approval for the newly created AA-T degree in Music Industry Studies.
Music Recording & Technology	N/A

Photography	N/A
Theater Arts	N/A
TV Station	Expand structured student training and participation at Chabot TV/Digital Media Center through collaboration with faculty. Provide hands-on opportunities in live television production, editing, audio, and broadcast operations, with an initial target of 10–15 students annually, depending on staffing and faculty coordination. Measure progress by tracking student participation, training activities, and completed production projects.

14 Responses

Name of Program/Area	Some goals are relevant and some need to be changed. (Please explain below, so we can update your goals in the spreadsheet.)
Architecture	N/A
Art	N/A
Art History	N/A
Communication Studies	N/A
Digital Media	N/A
Film	• Develop a Film and Animation portfolio capstone course culminating in a student-led showcase. Status: Course development completed; curriculum approval remains pending resolution of the activity-hour discussion. Revised goal: Complete the curriculum approval process and add the capstone course to the relevant programs and certificates.

Humanities, Philosophy & Religious Studies	N/A
Interior Design	N/A
Mass Communications	N/A
Music	N/A

	As reported in our previous PAR, we met our hiring goal by adding a full-time career education instructor and made progress toward improving student success. Earlier data showed course success among Latinx students increasing from 66% to 68% and among Black or African American students increasing from 33% to 58%. Updated enrollment demographics are available through Spring 2026, but corresponding course-success rates are still needed to determine whether these gains have continued and whether gaps relative to college averages have narrowed.
	After the advisory committee meeting, new goals for MURT include
Music Recording & Technology	Expand hands-on learning and career preparation. Increase student participation in Performing Arts Center and recital-hall productions, develop internship and industry visit opportunities, and incorporate projects that strengthen live sound, audio networking, communication, and collaboration skills. Advance the Music Industry Studies transfer pathway. Work toward institutional approval and Fall 2027 implementation of the Music Industry Studies AA-T, verify course articulation with transfer institutions, and continue developing dual enrollment partnerships with local schools. Integrate emerging technology while reinforcing audio fundamentals. Complete installation of the Dolby Atmos mixing room, pursue audio networking upgrades, and develop assignments that teach students to critically evaluate AI tools while demonstrating independent mixing, production, and creative problem-solving skills.
Photography	N/A
Theater Arts	N/A
TV Station	N/A

14 Responses

Name of Program/Area	None of our goals are still relevant. We need to update all of them. (Please provide us with your new goals, so we can update your goals in the spreadsheet.)
Architecture	N/A
Art	Updated last year with the hiring of new faculty.

The Art History discipline experienced a significant transition following the retirement of its full-time faculty member at the end of the 2025–26 academic year. The goals established during the Fall 2024 Comprehensive PAR reflected priorities identified by the former full-time faculty member and assumed continued full-time discipline leadership. While aspects of those goals remain valuable, the immediate needs of the discipline have changed.

For 2026–27, Art History will prioritize maintaining academic continuity and assessing the long-term sustainability, appropriate scale, and staffing needs of the discipline. This assessment will establish a post-retirement baseline and inform future decisions regarding scheduling, curriculum, program development, and whether consideration of a full-time Art History faculty position is warranted. Below are our updated goals:

Art History

Goal 1: Program Sustainability and Staffing Assessment

Assess the long-term sustainability, appropriate scale, and staffing needs of the Art History discipline following the retirement of its full-time faculty member.

Outputs: Establish baseline data related to enrollment, fill rates, course demand, cancellations and unmet demand where available, student success, productivity, majors/awards, transfer and educational pathways, curriculum needs, and staffing capacity. Review Fall 2026 and Spring 2027 enrollment performance and relevant multi-year trends.

Outcome: Develop a data-informed recommendation for 2027–28 regarding the appropriate scale and staffing model for Art History, including whether consideration of a future full-time faculty position is warranted.

Goal 2: Student Access and Academic Continuity

Maintain appropriate student access and academic continuity while Art History operates without full-time discipline faculty.

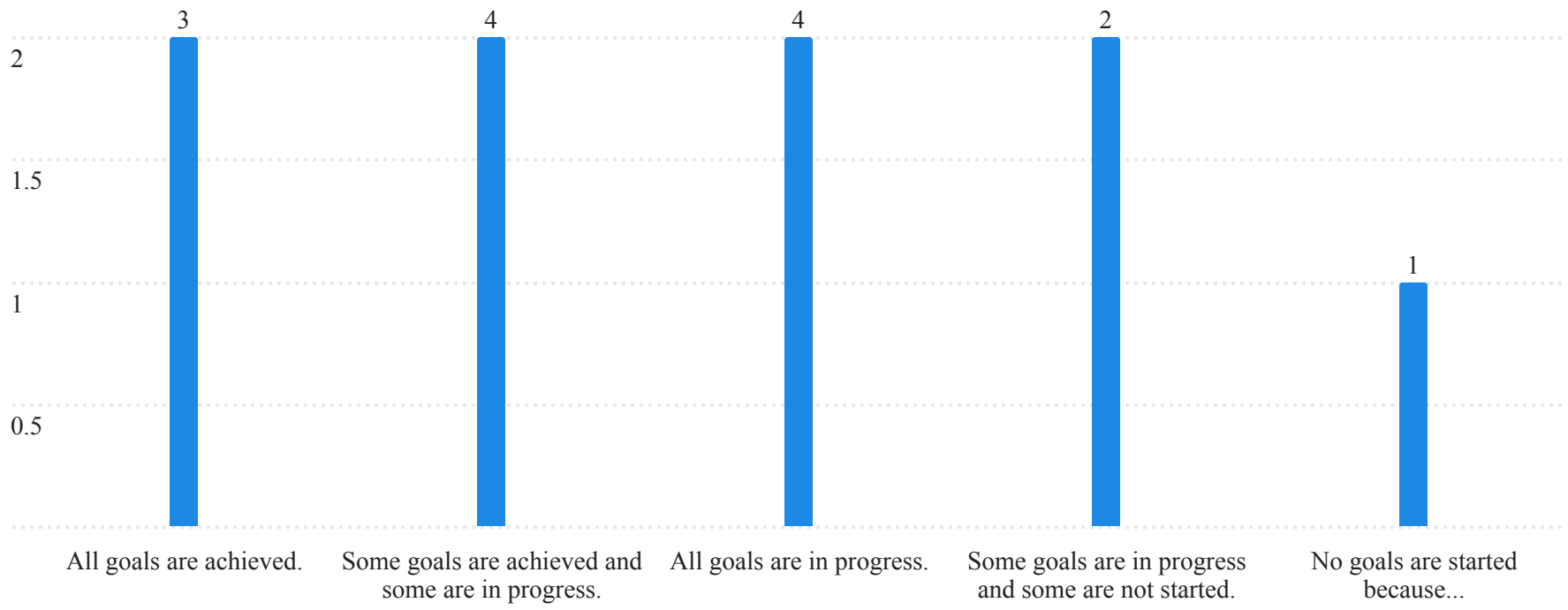
Outputs: Maintain predictable offerings of high-demand and pathway-relevant courses; monitor enrollment and unmet demand; identify opportunities for schedule adjustments or additional sections when supported by enrollment; and maintain essential curriculum, articulation, and SLO/PLO responsibilities.

Outcome: Students retain appropriate access to Art History coursework supporting general education, transfer, and relevant academic pathways while the college determines the discipline's longer-term direction.

Communication Studies	N/A
Digital Media	N/A
Film	N/A
Humanities, Philosophy & Religious Studies	N/A
Interior Design	N/A
Mass Communications	N/A
Music	N/A
Music Recording & Technology	N/A
Photography	N/A
Theater Arts	N/A
TV Station	N/A

What is the current status of the goals your program/area established in Fall 2024 and updated in Fall 2025?

14 Responses



14 Responses

Name of Program/Area	No goals are started because... (please explain in the space below).
Architecture	N/A
Art	N/A
Art History	N/A

Communication Studies	N/A
Digital Media	N/A
Film	N/A
Humanities, Philosophy & Religious Studies	N/A
Interior Design	N/A
Mass Communications	N/A
Music	N/A
Music Recording & Technology	Still working on access to Dolby Atmos Technology for equitable student success. There I still a need for speaker hardware to achieve this.
Photography	N/A
Theater Arts	N/A
TV Station	N/A

Reflections on Achievement and Challenges:

14 Responses

Name of Program/Area	So far, what is going well regarding completing your program's/area's goals? Please include reflections on achievement of outputs or outcomes.

Architecture	The Architecture program is experiencing steady growth and has successfully met or exceeded its established planning targets for the cycle. • Recruitment & High School Pathways: We fully executed our outreach goals by participating in multiple Career Education (CE) events to actively recruit local high school students into our architectural drafting and design pathways. • University Transfer Outcomes: Demonstrating strong academic preparation, 10 architecture students successfully transferred to four-year university architecture programs. • Workforce & Industry Recognition: 3 students secured competitive industry internships with local design firms, and 2 students won top honors in the local AIA (American Institute of Architects) Student Design Competition. • Scholarships & Awards: Numerous architecture students received merit-based scholarship awards, highlighting the high caliber of student work produced in our studio courses. • Goal Execution & Program Health: All targeted program outputs were fully achieved, resulting in expanded program visibility, strong student retention, and seamless alignment with institutional initiatives like the compressed 16-week calendar transition.
Art	We have new faculty with new expertise and have decided to refocus our Ceramic and Sculpture programs. We are starting process of looking at new noncredit curriculum and restructuring our degrees to reflect current industry demands. We plan on submitting updated curriculum in Spring semester. Due to the lack of classified support for our labs, progress was slowed toward our goals last year. Our new faculty had to spend a significant amount of time managing, maintaining, and reorganizing the Ceramic and Sculpture studio.
Art History	The program has made progress toward the goals established in the previous PAR cycle, including supporting student learning, maintaining the Art History curriculum, and advancing discipline-related activities and resources. Student success remains a strength of the discipline, and Fall 2026 enrollment is encouraging, with strong enrollment across current sections suggesting continued student interest and the potential for additional capacity. Maintaining course access during the transition to an adjunct-supported discipline has also been successful to date. This work provides a foundation for the program’s next phase following the retirement of the full-time Art History faculty member. Fall 2026 results provide an important initial post-retirement baseline, and continued monitoring through Spring 2027 will help assess enrollment demand, student success, curriculum needs, and whether future schedule expansion or changes in the program’s staffing model should be considered.

Communication Studies

We have seen an 8% growth in enrollments since F'23. This is roughly in line with the college's enrollment growth of 9%. A majority of Comm. Students, 54%, are enrolled in face-to-face classes, a change from F23 where it was at 33%. This is likely due to our discipline's pedagogical decision which mandated all speeches ir oral communication classes be performed live, not recorded. Enrollments have remained relatively static when disaggregating diversity. One notable change is an increase of folks who identify as female from F'23 (49%) to S'26 (56%).

Success rates in our classes have increased by 4% from F'23 (67%/71%), with non-success and withdrawal rates staying roughly the same in our discipline. Our success rates are 6% lower than college success rates. We believe this is due to the high level of apprehension associated with public speaking; however, more research into this would be valuable and we plan on working with ORPIE to assist us.

We found it necessary to disaggregate two classes, each of which are required for the Comm. Studies AA-T: Comm. 1 and Comm. 10. In Comm. 1, we have seen a strong increase in success since F'23, starting at a 66% success rate up to a 71% success rate. While the non-success rate has remained statistically stagnant, the Withdrawal rate has decreased by 4% (15% - 11% over the same time period). This indicates we are doing a better job as a department of keeping students in class and to pass the class. This is true over nearly all modalities.

Success rates in face-to-face classes have remained roughly the same from 70% in F'23 to 72% in F'26, with a high of 78% in S'24. Non-success rates do vary dramatically from semester to semester; however, withdrawal rates remain statistically flat with a low of 9% to a high of 12%. The success rates in all online class are significantly lower than Face-to-face classes. Hybrid classes have a wide distribution of success from a high of 65% to a low of 43% and an average of 55%. Withdrawal rates also vary significantly and are consistently higher in hybrid courses than face-to-face classes. Online synchronous courses have a higher level of success, but are still lower than face-to-face classes, a 66% average. However, it is notable that the last two semesters have seen success rates over 70%, a significant increase from F'24.

Online synchronous courses have a consistently higher withdrawal rate than face-to-face classes. Combo classes have a 61% average success rate with a wide margin of success from 53% to 74% in F'26. While last semester had an increase, it is yet to mark a significant trend. As seen in other online courses, there is a large variation in withdrawal rates, going from 11% to 31% back to 10%. Overall, the data demonstrates a higher success rate in face-to-face classes with significantly lower success rates and higher withdrawal rates in online modalities. This analysis should be factored in future course offerings. In S'25, the department ended all asynchronous Comm. 1 classes as we felt they did not meet pedagogical standards, hence the lack of analysis on these courses.

Communication Studies 10 has wildly divergent success rates. For all classes, the average success rate is 74% , but has high peaks and low valleys (I'm sure there's a fancy statistical term for this). The highest success rate was 88% in S'24 but the lowest was 53% in F'24. Similarly to Comm. 1 classes, there is a higher success rate in F2F classes than online courses. The average success rate of F2F classes is 78% with a consistently small withdrawal rate of under 6%. Online asynch classes have a success rate of 68% with an average withdrawal rate of 18%. This data is skewed a bit, however, by a very high withdrawal rate in F'24 of 31%. We predict Comm. 10 will become more popular since it is now a mandator class for the Comm. 2.0 AA-T.

We continue to struggle to add majors to our program and to get those majors to their educational goal of certificates/degrees. Our majors have decreased from a height of 23 in '19-'20 to only 12. We are also having difficulty finding a true number of majors, as some documents show 74 majors while others show in the 90's. Either way, the lack of certificates and transfer degrees is a confusing and potentially frustrating statistic. We need to inquire further as to why our majors are not finishing their educational goals. Additionally, there is a disconnect in the labeling of our program, however. The Dashboard does not list a "Communication Studies" AA-T and instead calls is "Speech Comm. And Rhetoric". We have contacted ORPIE about this issue.

Digital Media	The Graphic Design and UI/UX program continues to make progress toward degree and certificate completion. Program/Certificate workshops are offered each semester to help students understand their options and complete the paperwork needed to earn degrees and certificates, including a workshop held in Fall 2026. Curriculum work is also moving forward: the History of Graphic Design course has been written, has gone through curriculum, and is moving toward approval, while a draft revision of the Graphic Design Capstone exists in CurricUNET. Faculty discussion also identified all current DIGM courses as potential candidates for hybrid delivery and, where student technology access allows, fully online delivery. These developments strengthen student pathways while keeping the curriculum aligned with current Graphic Design and UI/UX practice.
Film	The Film and Animation program has made progress in supporting students in completing degrees and certificates. Completions have increased since 2022–2023, with that growth leveling off over the past year. I had a screenshot that showed and increase of graduates and certificate earners from 2202, to now that has seen Degree earners, and Certificate earners double in the past four years.
Humanities, Philosophy & Religious Studies	Our program's most notable achievement was the hiring of a full-time faculty member, Javier Galindo in the areas of Humanities and Religious Studies! Our success for HUMN/PHIL/RELS went from 63-80% from F'23 to S'26. Shooting for an 5% increase from S'26 would be 84%. To achieve this goal, we can focus on this goal we can make a greater effort of reaching out to students who fall behind mid-semester, and reexamining assessment (and parts thereof) that students struggle with. (E.g., rewording an essay question that students find difficult to understand.) According to the data, from F'23 to S'26, Multiracial, White, Filipino, and Black success is up by over 20% Black student enrollment up ~20% over that same time. We have 15 HUMN majors and 11 PHIL majors. A target of increasing that by at least 50% over the next 1-2 years seems doable. We still can update Chabot's Philosophy Program webpage, with career information and program map.
Interior Design	Assessing our progress reveals that while our Interior Design students achieve high-level outcomes, including 3 students winning top awards in the local Kitchen and Bath design competition, achieving overall program goals is hindered by unsustainable staffing practices. Stacking and cross-listing two courses into a single time slot splits instructional attention and compromises student learning, leading to strong dissatisfaction among part-time faculty. Given the significant pay disparity between higher education and private practice in the local interior design industry, these compromised teaching conditions make recruiting qualified adjuncts exceptionally difficult. Securing a dedicated full-time faculty member is critical to eliminate stacked studio environments, restore instructional quality, stabilize student degree completion pathways, and create an equitable, supportive workplace for our instructional team.
Mass Communications	Creating Certificates of Proficiency and Achievement: Progress is being made toward creating the Journalism Certificates of Achievement. The next step is faculty submission to the Curriculum Committee.

Music	Goal #1: Networking with High Schools Goal #2: Marketing and Enhancing the Visibility of the Music Program in the Community Goal #3: Quality Staffing and Providing Adequate Support for Music Performances and Productions Goals #1 and #2 are complete but work is continuing. In fall 2026, we have 136 music majors, representing a 34.65% increase from 101 majors last fall. The breakdown is as follows: 2 Jazz Studies Certificates of Achievement 2 Audio Recording Certificates of Achievement 22 Music Production Certificates of Achievement 49 Music AA-T degrees 61 Music Technology and Production AA degrees We have made progress in these areas by visiting local high schools and providing presentations and clinics for their student musicians. Chabot music faculty visited eight local high schools this past academic year. We continue to hold our annual Chabot Wind Band and Choral Festivals, which bring more than 1,000 local high school students to campus each year. Students have the opportunity to receive feedback and participate in clinics led by nationally recognized musicians, as well as hear our Chabot ensembles perform. Part two of this goal will be to retain and increase success rates for our majors aligning with President Cook's and Dean Danielson's goals. We continue to advertise and promote our concerts through San Francisco Classical Voice and distribute emails and concert invitations to the community by leveraging technology and mailing lists in collaboration with the Chabot Performing Arts Center staff. Goal #3 is in progress. Part 1—the hiring of a new full-time commercial music faculty member—is complete. Lucas Schwyter was hired in fall 2025. We are still working with the PAC and college leadership to secure quality staffing for music productions and performances. Live streaming and live sound remain works in progress.
Music Recording & Technology	Goal 2: In our previous PAR, we reported the hiring of a full-time career education instructor. Goal 3: Expand access to immersive mixing technology and hands-on studio learning. With help from Dean Karen Danielson, we have been granted additional hours for students to access the campus recording studio, practice their skills, and complete projects. Our primary focus moving forward is to invest further in immersive mixing technology, including Dolby Atmos and spatial audio systems. These investments will expand students' hands-on experience with specialized equipment and software that many cannot access at home and allow us to integrate more immersive mixing work into our courses.
Photography	All of the program goals have been started. A large amount of work has been put into the planning and implementation of the curriculum changes that are at the core of the program goals. There are on-going discussions between AMC Art Faculty, the FA and the CLPCCD District regarding unit hours to be used for NASAD accredited studio art courses with a lab component, including Photography. Until these discussions have been resolved all curriculum updates are on hold.

Theater Arts	G1: Increase Enrollments; We have had some growth in courses, but for the most part we have held steady. In terms of FTES our THTR 10 course continues to carry large enrollments. Because we have continued to produce musicals, which tend to have larger casts, THTR 47 has had some growth. Over the past 4 years we have hosted a scene/monologue competition for local high schools. We are starting to see that recruitment investment pay off with more students who participated in those competitions while in high school showing up in our courses and auditioning for our shows. G2: Improve Theater facilities; This has been taking place slowly over the past 4 years. We are almost at completion with refurbishing Stage One and our rehearsal room, Room 1328. Other improvements to the aesthetics of our various theater spaces have been under way as well. In Stage One we have replaced the audience seats, which were likely at least 40 years old, as well as all of the carpeting in the theater. We have upgraded our sound and lighting equipment to keep up with industry standards. In 1328, we repainted the walls black from the old brown and beige, giving the room a much more pleasing feel, and making it feel like a theater space. We also replaced all of the chairs in 1328. For students, having a space and equipment that is up to date and feels clean and well gives them a professional space and tools to work with and learn craft. G3: Improve financial stability and sourcing for producing theater projects; Over the past 3 years we have consistently produced musicals in the spring. We have done this with the intention of increasing our savings to the point where we can produce shows without relying on funding from CE monies, which are not always going to be there. This has been going well, although funding is always a challenge. In the past three years we have roughly doubled our cocurricular funds. Three years ago we could safely finance about 40% of the cost of putting on a musical. We are now at about 80%. While money from CE may no longer be available, the Lottery funds and General funds that we receive annually for hiring professional experts, buying materials for our shows, and paying for the rights to our productions, are still how we anticipate filling in the gap. 20% - 30% is about how much of our annual production budget those funds cover.
TV Station	Chabot TV/Digital Media Center has increased its visibility through community partnerships, live event coverage, and collaborations with college departments and local organizations. We have continued live and recorded programming distributed through Comcast, AT&T U-verse, and streaming platforms. Improvements to production facilities, broadcast and post-production technology, and streaming capabilities support community engagement and hands-on student learning. We plan to track outreach activities, partnerships, inquiries, productions, and student participation more consistently to measure progress toward increased awareness and engagement.

14 Responses

Name of Program/Area	What are some challenges regarding completing your program's/area's goals? Please include reflections on challenges with producing outputs or outcomes so far.
Architecture	The primary obstacle to sustaining our program goals is the severe reliance on part-time staffing: • Course Cancellations & Delayed Completion: High industry pay in the Bay Area makes recruiting adjuncts for specialized day and evening courses extremely difficult. Frequent course cancellations, for example: Arch 2A, 2B and ID 48, 56, 58. These canceled classes directly disrupt mandatory prerequisite chains, breaking the lock-step progression of the curriculum and significantly delaying students' ability to transfer, complete degrees, or finish certificates on time. • Compromised Instructional Quality (Stacked Classes): Forcing two distinct studio courses into a single stacked time slot weakens student-instructor contact hours and causes adjunct burnout, directly impacting the depth and quality of student portfolio outputs required for university transfer and AIA design competitions.

Art	A recent faculty retirement with expertise in Illustration needs to be replaced in order to have the expertise to create a CTE program in Commercial Arts. Due to a new faculty hire in Ceramics, we have decided to refocus our efforts and work updating our Ceramic and Sculpture curriculum. Staffing issues have slowed our progress toward these goals. Without classified support for our labs, the majority of faculty time is focused on maintaining labs and instructional supplies. The loss of our bookstore has also added a significant workload to faculty members. Students do not have a way to purchase required materials for courses. It has been left to instructors to figure out a way for students to access and purchase materials required to participate in classes.
Art History	The primary challenge is the transition following the retirement of the program's full-time Art History faculty member. The absence of full-time discipline faculty creates challenges for maintaining continuity in curriculum, articulation, assessment, program planning, student pathway knowledge, and longer-term discipline development. The division will need to maintain these essential functions while also assessing the appropriate scope and staffing needs of the program. A related challenge is that there is not yet sufficient post-retirement data to determine the appropriate long-term scale or staffing model for Art History. Continued analysis of enrollment and fill-rate trends, productivity, cancellations and unmet demand, majors and awards, transfer and pathway information, and Spring 2027 enrollment will be needed. Collecting and analyzing these data will be a central component of the program's 2026–27 goals and will inform future decisions regarding course offerings, program development, and staffing.
Communication Studies	As mentioned above in an optional question, we believe there is a lack of institutional support for recruiting majors and certificate earners at the discipline-level. Much of this work is left up to faculty, who often lack the time, resources, or knowledge of best-practices to be effective. Additionally, the focus on STEM has cut into support for Arts programs, even a program that is considered a "Golden Four".

Digital Media	One challenge is completing coordinated curriculum updates while maintaining current course offerings and supporting students. The History of Graphic Design course still needs to be added to the program curriculum, and the three-credit Graphic Design Capstone revision still needs to be finalized. Both items are affected by the ongoing college discussion about zero-unit lab structure, so the program plans to complete related program updates together once that structure is clarified. The program is also exploring expanded hybrid and online offerings. Graphic Design faculty identified all DIGM courses as potential candidates, with specific sections to be selected through future summer and fall schedule planning. The primary barriers are reliable student access to required Adobe software away from campus and ensuring that faculty teaching online or hybrid courses have completed COOL certification. Hybrid delivery offers an immediate way to increase scheduling flexibility while retaining campus lab access; broader fully online options could be pursued if students have reliable off-campus software access.
Film	The Film and Animation capstone course remains pending while we clarify the appropriate teaching-unit classification under the new system. The teaching unit classification has been a barrier for a number of curriculum updates.
Humanities, Philosophy & Religious Studies	While Black student success overall is treading up from F'23 to S'26, it did decrease by over 10% from F'25 to S'26. Also, because Philosophy is a new degree, so there is a delay in degrees being awarded. Further, most philosophy majors are seeking B.A.s and transfer, so transferring to their preferred 4-year institution is often more of a priority than earning an A.A.
Interior Design	The primary challenge in completing our Interior Design program goals lies in maintaining strict NASAD and NKBA accreditation standards under unsustainable staffing conditions. Stacking and cross-listing two distinct courses into a single time slot forces instructors to divide contact hours, compromising hands-on instruction in technical drafting, space planning, and NKBA-aligned materials specification. This creates significant dissatisfaction among part-time faculty, and because private practice compensation in local interior design significantly exceeds adjunct pay, offering split-workload assignments makes recruiting and retaining qualified adjunct instructors exceptionally difficult. These operational bottlenecks directly threaten our ability to produce consistent program outcomes, such as timely degree completion, portfolio readiness, and accreditation compliance, despite our students demonstrating high potential by winning 3 top honors in the local Kitchen and Bath design competition. Securing a dedicated full-time faculty member is essential to eliminate stacked studio environments, stabilize course offerings, and uphold our dual accreditation standards.

The Mass Communications program continues to face challenges in completing each of its three program goals.

Enrollment growth remains the most significant challenge. Enrollment has declined rather than grown, from 127 in Fall 2023 to 116 in Fall 2024 and 113 in Fall 2025. This suggests that our existing recruitment and retention efforts have not yet produced the desired outcome. Increasing awareness of the program, reaching prospective students, and converting student interest into enrollment remain ongoing challenges.

Developing new Certificates of Proficiency and Achievement is also a work in progress. Certificates currently in the pipeline represent progress toward this goal, but developing curriculum and moving it through the required review and approval processes takes considerable time. Until those certificates are approved, offered, and ultimately completed by students, we cannot yet evaluate their effect on enrollment or student completion.

Mass Communications

Progress toward expanding hybrid instruction: Chad Mark Glen currently teaches MCOM 40, 41, 42, and 43 fully online, giving the program an established foundation in online course delivery. Although these offerings are fully online rather than hybrid, that teaching experience can inform the development of hybrid options for other MCOM courses.

Tom Lothian still needs to complete COOL certification. Completing the training alongside regular-semester teaching and program responsibilities is particularly challenging. Offering a summer session of COOL certification would address this scheduling barrier, and Tom would complete the certification during that session. Completing certification and identifying appropriate online components for production-based courses are next steps toward expanding hybrid instruction while preserving essential hands-on learning.

More broadly, these goals are interconnected. New certificates and more flexible course modalities could help attract and retain students, but both require substantial development before they can affect enrollment. The decline in enrollment, therefore, remains an important outcome measure, while curriculum development, certificate approvals, recruitment activities, and course conversions provide useful intermediate outputs for assessing our progress.

	Goal #3 is in progress. Part 1—the hiring of a new full-time commercial music faculty member—is complete; Lucas Schwyter was hired in Fall 2025. We are still working with the PAC and college leadership to ensure quality staffing for music productions and performances. Live streaming and live sound remain works in progress.
Music	PAC budget constraints and the availability of qualified independent contractors have hindered this effort. Notably, Logan Whippen from the PAC has adjusted his days off to Monday and Tuesday, which will greatly help with our Wednesday concerts, as Wednesdays were previously his day off. We are also working with the Music Recording & Technology area (MURT) to develop student assistants and interns who can help with live sound and live streaming of performances. This will provide students with valuable field experience while also helping the PAC address staffing needs in a budget-conscious manner.
	Goal 1: Improve student success and expand hands-on learning opportunities, with particular attention to Black or African American and Latinx students.
Music Recording & Technology	Earlier data showed course success among Latinx students increasing from 66% to 68%, and among Black or African American students increasing from 33% in Fall 2023 to 58% in Fall 2024. Updated demographic data show that Latinx students represented 37% of enrollment in Fall 2025 and 42% in Spring 2026, while Black or African American students represented 15% and 11%, respectively. These enrollment figures provide context but do not measure course success. I will work with Institutional Research to obtain 2025–26 success rates, review the number of enrollments underlying each rate, and compare results with college averages to assess progress.
Photography	The challenges facing the program curriculum changes will hopefully be resolved during the 2026/2027 Academic Year. Once there is clarity about the Unit Hour to be used for Photography courses with a lab component the curriculum updates will proceed.

Theater Arts	G1: Probably the biggest challenge to this goal is just having the collective energy as Theater Arts faculty to do all the things needed in order to create and maintain structures and events that help with engaging students and increasing enrollments. Our course offerings are now designed pretty tightly around the needs of typical AA-T students. We have a 2 year wheel that makes all requirements available so a student can complete all of them within 2 years. However, connecting with students, making sure they are aware of what courses they need to take and when, is very challenging. There is some support available, but there is a lot more time and energy that can go into this effort, which will hopefully lead to continued, and increased, interest in our program. Having a dedicated counselor to our division has been a big help. We can take more advantage of that in terms of clarifying our pathways. We could also use an upgrade in our promotional materials, such as pamphlets explaining our program and our two year wheel, etc. All of these things take a lot of time. The work of the counselor is a big help, but honestly, we could use more support in putting these things together. G2: We are in good shape with completing upgrades on our facilities. We have requested the purchase of three more chairs to complete the new seating arrangement in Stage One, and that should complete the re-design of the space we started about 4 years ago. We are also asking for an upgrade on our lavalier mics for musicals. But, otherwise, our equipment in S1 is in very good shape and current. G3: The cost of producing shows is on going, and things continue to get more expensive, which increases the challenge. We are in decent shape with our cocurricular savings, but we still rely on monetary assistance from the college to support paying for equipment upkeep, building and paint materials, costuming supplies, maintaining theater spaces, hiring professional designers, etc. We are now at about the break even point with funding our shows with cocurricular funding and ticket sales against the cost of production. We don’t like to raise ticket prices much, so if prices go up, we will need to rely on college funds for that difference.
TV Station	Limited staffing and competing demands on shared personnel make it difficult to maintain daily broadcast operations while expanding campus outreach, faculty partnerships, and student training. Shared staff are not always available when needed, which limits scheduling and hands-on learning opportunities. Course offerings have also not kept pace with the television, digital media, and emerging technologies available at Chabot TV. Additional staffing would expand our capacity, while clearer scheduling, priorities, and backup coverage could improve the use of existing personnel. One manageable step this year is to coordinate regularly with academic departments to schedule student participation and faculty demonstrations. Support from our dean in facilitating these partnerships would help increase awareness and use of Chabot TV’s resources.

Student Learning Outcomes (SLOs) and Program Learning Outcomes (PLOs)

SLO (Student Learning Outcome):

14 Responses

Name of Program/Area	If any courses in your program/discipline have not completed SLO assessments in the five-year assessment cycle, please explain why.
Architecture	All courses SLO are assessed.
Art	Art 200 is in the process of being deactivated. In the transition to META, this course was somehow made active again, even though the course should be archived. Art 25 is due this academic year. Faculty are actively working on that assessment and will have it complete before the end of the semester.
Art History	All Art History courses are currently within the five-year SLO assessment cycle. Prior to retirement, the former full-time faculty member received extensions for four courses: Renaissance to Modern-Day, Twentieth- and Twenty-First Century Art, A Global Perspective, and History of Photography. Two assessments are due in Fall 2026 and two in Spring 2027. Because the courses due this fall are not currently being offered, the division will work with adjunct faculty to complete the assessments when the courses are next offered. Twentieth- and Twenty-First Century Art is not scheduled during the 2026–27 academic year, so an additional extension will be requested. The division will monitor the remaining courses and coordinate with adjunct faculty to ensure assessments are completed within the required cycle.
Communication Studies	COMM20, COMM46, and COMM 48 are currently in the process of being completed by the end of the semester. All other SLO assessments are up to date and completed.

Digital Media	DIGM 17 Interactive Web Design II has not been assessed during the five-year assessment cycle because the course has not run; previous offerings were cancelled. An SLO assessment exemption still needs to be submitted. The course is currently written with a JavaScript-heavy front-end development emphasis. Before revising it, the program would like to review the course objectives and SLOs against current workforce and job-readiness needs, including LightCast data, and determine whether a stronger emphasis on contemporary UI/UX skills such as interaction design, prototyping, usability, and professional workflows would better serve students.
Film	All courses have been completed
Humanities, Philosophy & Religious Studies	All HUMN, PHIL, RELS course learning outcomes have been assessed except RELS 65, which is exempt because it hasn't been offered in the current cycle.
Interior Design	All courses SLO are assessed.
Mass Communications	MCOM 42 and MCOM 44 are the only courses that need to be assessed during the current five-year SLO assessment cycle. These assessments have not yet been completed because the courses have not been offered during the current cycle. The MCOM 42 course will be assessed this semester, and the MCOM 44 course is exempt.
Music	N/A
Music Recording & Technology	None. All applicable MURT course SLO assessments are current within the five-year cycle.
Photography	All Photography Course SLO assessments are complete. PHOT 5A is due for assessment and will be completed Fall 2026 semester. PHOT53A needs to be discontinued as it is no longer part of the Photography Program course offerings.
Theater Arts	We are currently up to date for Fall 2026, with a few courses due for review at the end of this semester.
TV Station	Not applicable to this service-area submission. Chabot TV/Digital Media Center reports Service Area Outcomes (SAOs). Course-level SLO assessments are addressed by the responsible instructional faculty.

PLO (Program Learning Outcome):

14 Responses

Name of Program/Area	If your program/discipline has not completed PLO assessments in the five-year assessment cycle, please explain why.
Architecture	All courses PLO are assessed.
Art	All of our PLOs are up for evaluation this academic year. We plan to evaluate before the end of Spring semester.
Art History	N/A: All Art History PLO assessments are complete.
Communication Studies	All of our PLO assessments will be updated by March in the coming semester.
Digital Media	The program's current PLO assessments are not up to date in META. Faculty are working to complete the outstanding PLO assessment work and bring the program back into the five-year assessment cycle.
Film	Program Learning Outcome (PLO) assessment is scheduled for completion this year. I also planned to update all Film and Animation programs, but unresolved issues related to the zero-unit lab have delayed course revisions. These delays have, in turn, prevented completion of the related program updates.
Humanities, Philosophy & Religious Studies	If your program/discipline has not completed PLO assessments in the five-year assessment cycle, please explain why. All PLOs have been assessed.
Interior Design	All courses PLO are assessed.
Mass Communications	The Journalism degree and Mass Communications degree are the two programs that still need PLO assessment during the current five-year assessment cycle. These assessments have not yet been completed, but they are due within the current cycle and will be completed as part of the program’s ongoing PLO assessment work.

Music	N/A
Music Recording & Technology	None. All applicable program PLO assessments are current within the five-year cycle.
Photography	Photography Program's PLO assessment has been completed during the five-year assessment cycle. The AA in Fine Art Photography is due this this year and will be assessed.
Theater Arts	Two years ago we re-wrote the curriculum for all of our degrees and certificates. Also, the past 5 years has been a lot of energy on recovering from the huge impact Covid had on our program. Although we could have done an assessment, I suppose, I was waiting until we actually had our new program design in place to do a review. We are just getting there now.
TV Station	Not applicable to this service-area submission. Chabot TV/Digital Media Center reports Service Area Outcomes (SAOs). Degree and certificate PLO assessments are addressed by the responsible academic programs.

Rationales for Resource Requests

14 Responses

Name of Program/Area	Question: Which of your PAR goals, plans for improving student learning, and/or plans for reaching SAOs will need additional or new resources?
Architecture	N/A
Art	We are revamping our Ceramic and Sculpture programs to align and expand with current practices and industry standards. Along with new faculty expertise, we also need support through staffing or release time to be able to meet those goals. The Ceramics/Sculpture labs have no dedicated classified support. For a studio of this size, a full-time classified position is required to manage the workload of a functioning Ceramic studio. Also, with the closing of the bookstore, it has been left up to faculty to find a way for students to purchase specialized materials. For example, in Ceramics, students are required to purchase clay to use for classroom assignments. Previously, this was available for purchase at the bookstore. Our instructional supply budget is not large enough to purchase clay for all enrolled students, and the closest store in which the required clay is available is more than 30 minutes drive from campus. Every class is ART requires specialized materials to participate in the class, none of which are available through the online bookstore. Currently the work of maintaining and running the studios, has been placed on the faculty, in addition to their teaching duties. This negatively impacts students learning and instruction, leaves less time for the work of the college and curricular work that is needed for improving our academic programs. As part of our NASAD accreditation, students are required to be able to access the studios and equipment outside of class time in order to complete class assignments. For a 3 unit class, student need to be able to access the studio for an additional 3 hours a week. We are currently also having issues facilitating this requirement. This access would also be improved through our classified position request. We are also requesting student assistants to help satisfy this accreditation requirement.

Art History	At this time, specific resource needs have not yet been determined. Rather, the 2026–27 academic year will focus on assessing the sustainability and future needs of the Art History discipline following the retirement of its full-time faculty member. This work will include review of enrollment, course demand, student success, curriculum and pathways, along with SLO assessment in Spring 2027. Findings from this work will be used to identify any future instructional, staffing, curriculum, or other resource needs. No additional resource requests are being submitted at this time.
Communication Studies	Our biggest resource need in the Communication Studies department is by far an additional full-time faculty member. As laid out in our faculty prioritization request, in Fall 2025 56% of students, over 8000 students, were working to transfer or receive an AA/AS degree and all of these students must take a COMM 1000 course. In order to support all of the President's 2026-2027 goals, an additional full-time faculty remember is required to support the discipline and all of the work it does for students both in and out of the classroom, including but not limited to offering more on-campus events and resources for our students, supporting training in AI and diversity for our part-time members, retention of students and faculty, and supporting academic excellence for our students. Supporting the Forensics team with additional judging, coaching and a dedicated vehicle for travel is a requirement for our national award-winning program that is meant to support 15 students at its cap. However, these 15 students provide to the entire discipline as there is often a cross-over between forensics students and comm. Lab tutors. Additionally, the Forensics team runs intramural tournaments, workshops, and demonstrations that serve the entire campus. These resources are especially important for supporting equity, as students who suffer the most at the lack of resources for the program are students without the means to transport themselves, access quality research materials from home, etc. The COMM studies department also needs resources to attract guests and host our on-campus outreach events like the COMM degree workshop.
Digital Media	Additional resources should focus on student access, curriculum currency, and stronger connections to professional practice. Reliable student access to Adobe software away from campus would support broader hybrid and fully online delivery. Graphic Design also needs ongoing bulk printing supplies, particularly ink and paper, to support print-based coursework and professional presentation. Faculty strongly support a separate Design and UX industry engagement series that can include working professionals, alumni success stories, panel discussions, portfolio reviews, career pathways, and professional feedback. Future Media facilities should also include a makerspace and 3D printing lab to expand hands-on and interdisciplinary design opportunities. Professional development connected to NASAD accreditation should continue through the existing faculty rotation. These priorities can also inform the program's next three-year PAR goals around access, modality, student success, retention, and workforce preparation.

	Expand student and faculty access to Adobe software. Secure student licenses that allow access on personal and college-issued computers so students can complete exercises and projects outside the classroom and develop the production and post-production skills identified in PLOs and SLOs.
Film	Establish a sustainable Film and Animation speaker series through the AI workforce grant. Work with the grant team to connect students with industry professionals who address emerging technologies, artificial intelligence, and career pathways, while developing a plan to sustain the series beyond the grant period. Equipment readiness and hands-on learning: Fund replacement equipment and low-cost components identified in the annual inventory, student notebooks, and annual maintenance. The instructional assistant would submit an organized replacement spreadsheet by June 30 for ordering beginning July 1; all applicable equipment, including cameras and gimbals, would receive firmware checks, necessary updates, and testing by August 1.
Humanities, Philosophy & Religious Studies	None
Interior Design	N/A

Mass Communications	Additional resources will be needed to support two of the Mass Communications program's primary PAR goals: growing enrollment and expanding hybrid course offerings. Growing enrollment will require continued investment in program outreach, recruitment, and marketing. Mass Communications operates several highly visible student media programs, including radio, television, newspaper, sports media, and digital media. Resources that allow us to better promote these opportunities to current and prospective students—including marketing materials, digital outreach, recruitment activities, and maintaining a professional public presence for our student media—could help address the program's recent enrollment decline. Converting additional courses to hybrid delivery may require investments in technology, equipment, software, and instructional infrastructure that allow students to complete appropriate portions of production-based coursework remotely while maintaining access to the specialized facilities and hands-on experiences required for media production. These resources could also improve student access and scheduling flexibility while preserving the practical learning experiences central to the program. The program is also developing additional Certificates of Proficiency and Achievement. As these certificates move through the curriculum and approval process, we will evaluate whether additional resources are necessary to implement and promote them effectively.
Music	Funding is needed to support curricular concerts listed on the CORs for our MUSP courses. Due to decreased revenue in the Performing Arts Center, the division (AM&C) is being asked to cover labor costs in some instances. This funding gap amounts to approximately $5,000 in unfunded labor costs needed to meet the SLO, PLO, and SAO goals for these courses. We will also explore what apprenticeships within this area of collaboration with the PAC might look like.

Music Recording & Technology	The Music Recording and Technology (MURT) program needs resources to support instruction in immersive audio, including compatible equipment, software, and supervised lab access. This work also creates opportunities for interdisciplinary collaboration with the Television Department, allowing students in both programs to gain experience with audio for media production. Updated speaker equipment in the Performing Arts Center (PAC) could also support MURT instruction. With appropriate equipment and scheduled access, the program could use the PAC to teach live sound system setup, signal flow, sound reinforcement, and mixing in a working performance space. These experiences would help students apply classroom skills in a professional setting.
Photography	In order to achieve Goal 2, 'Increase the frequency of advanced level course offerings', additional FTEF will need to be allocated to the Photography Program. The current allocation for the Photography Program is 2.00 FTEF per semester. In order to increase the frequency of advanced courses an additional .33 FTEF would need to be allocated for the Spring Semester. For the 2027/2028 Academic Year that would require a 2.00 FTEF in the Fall and 2.33 FTEF in the Spring. The ideal time to do this would be after the new curriculum updates are implemented which are currently on hold. Although additional resources are needed to achieve this goal, they will not be requested during this Program Review cycle.
Theater Arts	The resources we need are primarily funds to be able to continue producing theater productions, which are the capstone and primary focus of our program. All of our program goals, including student success, are tied into our productions. Although we are a small program, our theater productions are intended to give students an authentic experience led by experienced professionals. Our productions are also an opportunity for students across campus to see quality theater, an artform many of our students have very little exposure to. The costs associated with our program really fall into two categories; 1, paying the cost for putting on a play, building materials, costumes, props, rights to plays, hiring professional designers. 2, Keeping our facilities and equipment up to industry standards and well maintained. In order for students to gain knowledge, and have the experience they need in order to move on to higher levels of learning or working professionally, both of these are critical. Continued financial support from the college will be very helpful for these aims, both for doing shows and maintaining spaces. If there were more time paid for meeting we counselors to improve our connection with students, that would be helpful.

TV Station	Chabot TV/Digital Media Center needs additional resources to increase campus awareness of its services, expand structured student participation, and maintain reliable broadcast and production operations. Priority needs include part-time production and operational support, student assistants, and professional training in current media technologies. Additional support would provide time for outreach, faculty collaboration, and hands-on training toward our proposed target of 10–15 students annually, depending on staffing and faculty coordination. Clearer scheduling and backup coverage for shared personnel would also help us use existing resources more effectively. Faculty collaboration is needed to develop station-based projects, apprenticeship opportunities, and updated instruction in television production, lighting, audio, editing, streaming, and emerging AI technologies. These resources would support our PAR goals and service-area improvement efforts while helping students and faculty make greater use of Chabot TV's existing professional facilities.

Optional: Campus-Wide Reflection on Current Issues

AI (Artificial Intelligence) in Teaching, Learning, and Operations

14 Responses

Name of Program/Area	What knowledge and skills do employees (faculty, classified professionals, and administrators) need to acquire or develop in order to effectively engage with AI in their jobs (instruction, student support services, etc.)?
Architecture	Instruction: Faculty need skills in prompt engineering and assignment redesign to integrate AI into instruction, setting clear syllabus policies on academic integrity while teaching students to critically evaluate machine outputs against discipline standards. Student support: Staff need functional skills in prompt engineering to leverage AI for drafting student communications, translating outreach materials into multiple languages, and streamlining routine administrative tasks like scheduling and record summaries.
Art	N/A

Art History	Faculty need opportunities to explore AI as a teaching and learning tool, not only as an academic integrity concern. In Art History, for example, AI could support active learning and historical thinking through structured role-playing, perspective-taking, and inquiry. Students might interact with an AI-generated historical persona, curator, patron, artist, critic, or other stakeholder and then evaluate that perspective against artworks, primary sources, and historical evidence. AI could also provide material for students to question, corroborate, challenge, and revise. This all works to reinforce that historical interpretation requires evidence rather than simply accepting an authoritative-sounding answer.
Communication Studies	Faculty in our program need support in a few areas related to AI: first, how to develop courses that encourage the uniqueness of student voice (so rather than “catching AI use”, courses are designed to discourage or work around typical AI usage by students that do not align with learning goals.) Second, faculty could use training in how to utilize AI in positive ways with students, for example, teaching how to use AI to brainstorm ideas or key words but then using that information to do autonomous, critically oriented research. Finally, to gain knowledge on how to identify “bot” students early in asynchronous online courses to make room for students who need these courses to complete educational goals.
Digital Media	Graphic Design and UI/UX faculty need clear guidance for establishing and communicating AI policies within their courses. The default expectation should be that AI-generated writing, imagery, design concepts, or other coursework is not permitted unless an instructor has specifically incorporated AI into an assignment or approved its use in advance. Faculty should understand authorship, copyright, privacy, bias, accessibility, and professional practice so they can determine when AI supports learning and when it bypasses foundational skills. Faculty also need shared expectations for embedded generative AI features within professional software, including Adobe applications, so course policies remain clear even when AI tools are built directly into the software students use.
Film	Film and Animation faculty need to understand AI applications in creative production, including their implications for authorship, copyright, consent, and professional practice. Training should help faculty distinguish between uses that support creative learning and uses that bypass the foundational skills students need to develop. Ongoing, hands-on professional development requires designated time, access to approved tools and opportunities to share effective practices across employee groups.
Humanities, Philosophy & Religious Studies	Instead of having asynchronous, fully online students take exams at home, where it is more difficult to prevent cheating and AI use, require students to take exams on campus during an examination window (e.g., sometime during Week 6), using campus computers and proctors to help mitigate AI use and cheating.

Interior Design	Instruction: Faculty need skills in prompt engineering and assignment redesign to integrate AI into instruction, setting clear syllabus policies on academic integrity while teaching students to critically evaluate machine outputs against discipline standards. Student support: Staff need functional skills in prompt engineering to leverage AI for drafting student communications, translating outreach materials into multiple languages, and streamlining routine administrative tasks like scheduling and record summaries.
Mass Communications	Employees need practical training in AI literacy, effective prompting, fact-checking, bias, accessibility, and protecting student and employee data. Training should reflect their actual duties, with time to practice and evaluate the tools. As part of my teaching and development duties, I need institution-funded Codex access through a high-tier account, along with access to Claude, Gemini, and at least one open-weight Chinese model. Comparing tools would help me evaluate their capabilities and limitations and better guide students. Faculty also need guidance on teaching ethical AI use, establishing clear expectations for students, and using AI to support grading against defined criteria. Instructors should verify AI-generated feedback and retain responsibility for grades.
Music	
Music Recording & Technology	Faculty and staff need practical training on how to discuss artificial intelligence (AI) with students and guide its use in coursework. This includes setting clear expectations about when AI is allowed, how students should disclose its use, and which skills they must demonstrate themselves. Examples and guidance specific to audio production would help instructors use AI as a learning tool while addressing academic dishonesty consistently.
Photography	Employees across the college (faculty, classified professionals, and administrators) need basic AI literacy. Knowing how to use basic generative tools leads to better understanding of how they can be used effectively, as well as where they fail. It will also help employees better understand and recognize how AI is being used by students and others at the college.
Theater Arts	It seems to me everyone should have a basic understanding of how to use AI for research some organizational tasks. But the jobs are so varied across campus it is hard for me to advise anyone more specifically about their particular job and the use of AI.

TV Station	Employees need practical, job-specific training in AI tools for research, media creation, editing, instructional support, and workflow automation. Training should address accuracy, verification of AI-generated content, privacy, copyright, accessibility, and ethical use. Faculty, classified professionals, and administrators need opportunities to practice with relevant tools while maintaining human oversight and accountability. Chabot TV could collaborate with faculty and staff on demonstrations of AI applications in educational media and production.

14 Responses

Name of Program/Area	What competencies should students develop to navigate and utilize AI as members of the community and future workforce?
Architecture	Students must develop competencies in critical evaluation, technical fluency, ethical responsibility, and human-centered collaboration to effectively navigate AI in the workforce and community. They need strong prompt engineering and analytical skills to verify machine outputs against facts, industry standards, and algorithmic bias.
Art	N/A
Art History	Using AI effectively in this way requires more than familiarity with the technology. Faculty need time and professional development to redesign activities and assessments around active learning, develop effective prompts and role parameters, identify appropriate source materials, establish expectations for verification and citation, recognize bias or historical inaccuracies in AI outputs, and determine how student learning will be assessed. Discipline-specific examples and opportunities for faculty to experiment collaboratively would be particularly valuable.
Communication Studies	We see the former question as inextricably linked to this one – students and employees need to gain similar knowledge to work together to learn independently and critically while still interacting with AI. As a discipline, we plan to do more research into this in the next two years to gain more specific objectives around student and faculty engagement with AI in our courses.

Digital Media	Students need to understand that AI use in Graphic Design and UI/UX courses is not automatically permitted. When an instructor has designed an assignment that includes AI, or when a student receives prior approval for a specific use, students should be able to use those tools critically, document how they were used, and evaluate the accuracy, originality, bias, copyright, and ethical implications of the resulting work. Embedded generative AI features within Adobe applications and other design software are governed by the same course policy and may be used only when the instructor has specifically permitted that use. Using AI to complete coursework without prior instructor approval should be treated as a violation of the course AI policy and may also constitute an academic integrity violation.
Film	Students need AI literacy and understand AI's capabilities and limitations, including its potential to produce inaccurate or biased information. They also need critical thinking and media literacy skills to ensure they verify information and sources and know how to evaluate AI generated content and recognize how synthetic images, audio and video can mislead audiences. Lastly, they need to understand privacy, copyright and attribution and the importance of disclosing AI use when appropriate.
Humanities, Philosophy & Religious Studies	Our students are not so much using A.I. in their course work. Instead, they are studying the ethical implications of A.I. in courses like PHIL 50: Introduction to Philosophy and PHIL 60: Ethics.
Interior Design	Students must develop competencies in critical evaluation, technical fluency, ethical responsibility, and human-centered collaboration to effectively navigate AI in the workforce and community. They need strong prompt engineering and analytical skills to verify machine outputs against facts, industry standards, and algorithmic bias.
Mass Communications	Students should understand AI's capabilities and limitations, write effective prompts, verify information, and recognize bias, misinformation, and fabricated sources. They should learn to protect private information, respect copyright, and disclose AI use when appropriate. They also need practical experience using AI for research, communication, creative production, and workplace problem-solving. These skills should build on subject knowledge and independent judgment. Students must be able to explain, evaluate, and take responsibility for their work, including deciding when AI is appropriate and when human expertise is needed.

Music	The ethical use of AI and how it can be a tool or resource without generating content for their courses or submitted work. Students should also understand issues related to privacy, intellectual property, transparency, and the appropriate disclosure of AI use in academic and professional settings.
Music Recording & Technology	N/A
Photography	AI is not part of a future workforce, it is part of the current workforce. Students need more than basic AI literacy, they need to know how to integrate generative tools into their working practices. The difficulty I've had as an instructor that tries to integrate AI literacy into their courses, students are resistant to using it. I understand all of their concerns. However, in most industries they will be competing against other job applicants who are already using it.
Theater Arts	That is a massive question. I won't speak for other professions. For Theater Arts, this will become more of an issue in the Technical Theater areas, but not as much for the Performer side. And we are still too early to determine with precision what the AI skill needed in Technical Theater will be. But, in a more generic way of looking at it, everyone should have some basic understanding of how to use AI for research and for assistance with projects for finding information, organizing and planning.
TV Station	Students should develop skills in writing effective prompts, evaluating AI-generated information, fact-checking, protecting privacy, and understanding copyright and intellectual property. They should learn to use AI responsibly alongside their technical knowledge, creativity, and professional judgment. Course outlines and hands-on projects should incorporate relevant AI applications so students gain experience with current workplace practices.

Shared Governance

14 Responses

Name of Program/Area	What improvements are needed to strengthen campus culture, communication, and collaboration amongst constituency groups (i.e., senates, classified professionals, administration, faculty, and students)?

Architecture	Strengthening campus culture and shared governance requires institutional transparency, intentional cross-constituency collaboration, and equitable representation.
Art	N/A
Art History	Shared governance could be strengthened by continuing to clarify the complementary roles and responsibilities of faculty, administration, and other constituency groups, while also considering the workload required for meaningful participation. Stronger partnership can help balance faculty expertise and academic freedom with institutional responsibilities for student success and retention, updates to degrees, and overall effective operations. Clearer communication about where responsibilities intersect, and how shared decisions move from discussion to implementation and accountability, could help the college respond more efficiently to changing student and industry needs.
Communication Studies	With the new 16 week schedule, many committees are challenged with finding times that work for faculty. We have several faculty members who can no longer participate regularly due to scheduling challenges with their teaching schedules. Setting aside specific time for shared governance in the new calendar block would be extremely helpful to encourage more participation in committees. In the past, division meetings have only been 1 hour which would allow for the 2nd “college hour” on Wednesdays to be dedicated to shared governance, allowing more employees (including part time faculty) to engage with committee work.
Digital Media	Shared governance meetings should be scheduled in ways that allow teaching faculty to participate. Many faculty arrange their teaching schedules around the designated Monday/Wednesday 2:45-4:45 p.m. shared governance window, yet some committees meet outside that time. Greater consistency in meeting schedules would make participation more accessible and support broader faculty involvement in college decision-making.
Film	My understanding was that shared governance meetings would take place during the designated Monday/Wednesday window of 2:45-4:45pm. However, many committees have scheduled meetings outside that window including Tuesdays and Thursdays when many faculty must teach because they can’t teach during that Monday/Wednesday block. Shared governance scheduling needs to account for faculty teaching schedules. If we want broader faculty involvement, we need meeting times that support that involvement.

Humanities, Philosophy & Religious Studies	Currently satisfactory.
Interior Design	Strengthening campus culture and shared governance requires institutional transparency, intentional cross-constituency collaboration, and equitable representation.
Mass Communications	Campus culture has dwindled. Eliminating College Hour and adopting a schedule that leaves little shared time makes it harder for students and employees to connect, attend events, and collaborate. Students still gather informally, but the college would benefit from creating more opportunities for community that work for a largely commuter campus. IT and Campus Safety also need to respond more promptly to requests, provide clear updates, and follow through. Reliable support and respect for people's time are essential to rebuilding trust and campus culture. The college should also provide greater transparency about its use of automated surveillance technologies, including Flock license-plate recognition cameras. Students and employees should be clearly informed about what data are collected, how long they are retained, who can access them, and under what circumstances they may be shared. This is especially important for maintaining trust among undocumented students and students from mixed-status families, who may reasonably be more cautious about systems that track vehicle movement. Clear policies, limits on use, and accessible communication about those safeguards would help reduce fear and strengthen confidence in campus institutions.
Music	The days and times for meeting with the new compressed 16-week calendar make finding common meeting days and times difficult for people.
Music Recording & Technology	N/A
Photography	The transition to the new condensed calendar has been bumpy for many faculty, classified professionals, administrators and students. Better communication among all constituency groups about the problems they have encountered specific to the new condensed calendar, along with where it has worked well, may lead to better solutions and transparency.

Theater Arts	I think it would be great if we could be given more time for communicating in person with each other. Topics could be about teaching practices, about the direction of the college, any number of things, whether they be tied to larger or smaller issues. It would be great to be in a group where representatives from each of the groups called out in the question were given time to talk about some of these harder questions, like how should shared governance work, or what do we do about AI? These could be loosely structured conversations, perhaps at Flex Day, but just time to actually talk to each other.
TV Station	Campus collaboration would benefit from clearer communication between departments and meaningful inclusion of classified professionals in decisions affecting their work. Shared personnel need agreed schedules, priorities, and backup coverage. For example, daily broadcast and technical responsibilities can compete with requests for event coverage, instructional projects, and student training. Regular coordination among supervisors, faculty, and classified staff would help resolve these conflicts and establish realistic expectations.

Educational Master Plan

14 Responses

Name of Program/Area	Chabot is currently writing its next Educational Master Plan (EMP). What are one or two opportunities, challenges, or changes you'd like to see addressed in Chabot's next EMP. What are specific actions or initiatives (could be in your program or anywhere in the college) that could help make progress on it?
Architecture	Media Building Request

Art	The closure of the bookstore has removed an essential institutional support for students in classes that require materials to participate. This is an equity issue that requires students to figure out how to buy specialized materials that are not readily available. The college needs to address this inequity by further supporting classes that require specialized student materials to participate. Our instructional supplies budget needs to be increased so that we can purchase bulk materials for classes. This would allow all students to participate regardless of their financial situation, or ability to drive more than 30 minutes to a store that sells the required specialized materials. Students were previously able to purchase these materials at the on-campus bookstore. Other schools have also addressed this issue by requiring students fees to pay for materials, that way the school can purchase them in bulk, and it is much less expensive for the student.
Art History	No Art History-specific recommendations at this time. Broader Arts, Media, and Communication opportunities and needs will be addressed through other division PARs where they are most directly applicable.
Communication Studies	Media building
Digital Media	The next Educational Master Plan should address appropriate replacement and future instructional space for Media programs affected by changes to Building 100. As planning for a new Media facility moves forward, Digital Media needs should include current computer labs, reliable Adobe software access, printing resources, flexible instructional and presentation space, a makerspace, and a 3D printing lab. These spaces would support Graphic Design, Digital Art, UI/UX, and interdisciplinary project work. The EMP should also consider how equitable technology access can support hybrid and online options and give students more flexible pathways to course, degree, and certificate completion.
Film	A replacement space for Building 100 is needed to accommodate the programs, instructional activities, and equipment currently housed there. This planning should also address the Film and Animation program's instructional needs and potential for growth, including dedicated space for filming, animation production, lighting demonstrations, and equipment storage. Shared facilities, such as a media production studio and photography lighting studio, could support hands-on instruction and collaboration across Film and Animation, Mass Communication, Photography, and other departments. Currently the Film, Animation and Graphic Design programs operate out of 1 dedicated computer lab, 1 computer lab that is shared with the Architecture department and 1 studio lab that is shared with Architecture and Interior Design. The cage for all Film equipment is stored in Building 100.

Humanities, Philosophy & Religious Studies	Media Building request. Also, faculty friendly, easy to deploy A.I. detection methods/software, especially for essays/papers and written portions of exams.
Interior Design	Media Building Request
Mass Communications	1. Rebuild campus community. Restore College Hour or establish a shared time when students and employees can participate in clubs, events, and collaborative work. Design these opportunities around the schedules of a largely commuter student population. 2. Improve institutional responsiveness and trust. Establish clear expectations for IT and Campus Safety regarding timely acknowledgment, status updates, follow-through, facility access, and communication with faculty and students. The college should also adopt transparent policies governing surveillance technologies, including what data are collected, how they are used, who has access, and how long they are retained. 3. Address Mass Communications facilities realistically. The program does not need substantially more space than it currently has, but it does need the basic functional spaces required to operate its instructional programs: a radio station, a television production facility, and a newspaper office/classroom space. If Building 100 is eventually replaced or reassigned, those functions should be preserved at approximately their current level. Repeated facilities discussions have created substantial planning fatigue because Mass Communications spaces have often been treated as secondary considerations rather than core instructional facilities. It is difficult to invest significant faculty time developing detailed future-space plans without confidence that the program's existing functional needs will be preserved. Before asking the program to develop extensive new facilities proposals, the college should first establish whether it is committed to maintaining the radio, television, and newspaper facilities necessary to support the curriculum and student media. 4. Prepare students and employees for AI's role in education and the workforce. Fund access to current AI tools, provide practical employee training, and integrate ethical AI literacy into programs. In Mass Communications, we need support with projects that teach students to use AI in media production while maintaining accuracy, transparency, and editorial responsibility.
Music	Our division (AM&C) needs a digital arts/media building for MCOMM, FILM, DIGM and the radio and TV stations.

Music Recording & Technology	Media Building Request
Photography	The current Educational Master Plan recognizes the need for modern facilities and a new building for the Visual Arts Programs. The next EMP should keep this project as a top priority in order to preserve and utilize the planning that has already been done. Photography, art and design students learn and practice their art in aging spaces that limit enrollment and lack the accessibility to technology that is essential in today's art and media industries. A new building to house the Visual Arts programs would provide an industry standard learning environment, support retention, degree completion and career readiness.
Theater Arts	We have three primary instructional spaces and several ancillary support spaces. All of the them necessary for a successful theater program. The spaces we use are: Stage One, the Stage One Greenroom, Dressing Rooms, Box Office, Lobby, the scene shop, the costume shop and 1328 our rehearsal room. All of them work in concert with each other in supporting the production of plays, the corner stone of our program. Ideally, we would have a new theater, with approximately 400 seats. This would reflect a common theater space in professional theater that would increase student ability to practice performance and technical theater skills. It would also be nice to have a true black box space that could be rearranged to accommodate all kinds of theater productions. But, above all that, our biggest short coming in our spaces is the utter lack of storage space. We have to throw out a lot of items after shows that could potentially be stored for future productions.
TV Station	Two priorities are modernizing media education and planning adequate facilities for television and radio. Faculty collaboration with Chabot TV could expand hands-on projects, apprenticeship opportunities, and instruction in digital production, streaming, AI, and emerging technologies. The EMP should also include relocation planning for television and radio from Building 100, with sufficient space to accommodate current operations and future student participation. Planning should document current classes, student participation, production activities, and space constraints, then identify essential broadcast, audio, post-production, storage, network, and IT infrastructure. Coordination with Facilities and IT should establish space requirements, costs, and a transition plan that maintains operations and access for students