



FOOTHILL COLLEGE
Program Planning and Review
(650) 949-7240 | <http://www.foothill.edu/staff/irs/>

Table of Contents

I. Department/Program Mission	2
II. Department and Program Description & Data	4
III. Curriculum	14
IV. Student Learning Outcomes	24
V. Departmental Engagement	25
VI. Professional Development	28
VII. Support Services	30
VIII. Career and Technical Education Programs	34
IX. Resource Planning: Personnel, Technology, Facilities, and Budget	40
X. Final Summary of Goals, Commitments to Action, and Resource Requests	45

I. Department/Program Mission

<p>1. State the department name and everyone who participated in creating the comprehensive program plan.</p>	<p>Theatre Arts Tom Gough Bruce McLeod Janis Bergmann</p>
<p>2. State the program's mission. If you don't have one, create one.</p>	<p>Our mission is to provide our students an expansive set of skills for creative, artistic expression with an eye towards cultural and interpersonal empathy in the contemporary world by providing perspective for expression from varying sources. Graduates of our actor training program will have developed a vibrant, personally relevant process for performance expression through intensive exposure to the foundation techniques, skills and practices of acting and all of its support elements. Graduates of our technical theatre program will, likewise, have gained a significant, vocationally appropriate set of skills based in the premises of production and design. Furthermore, our graduates will understand and possess the interpersonal skills of cooperation, collaboration, problem solving, team building and supportive peer evaluation necessary to effectively work in multi-contributing artistic environments. Our graduates will possess a realistic knowledge of the performing arts entertainment industry. Finally, our graduates will understand and appreciate the unique contributions of many cultures, ethnicities and value systems present in the rich heritage of world theatre.</p>

I. Department/Program Mission

<p>3. Explain how the program/department mission is aligned with the college mission?</p>	<p>The Foothill Theatre Arts Department supports the Foothill College Mission by striving for outstanding educational opportunities to all students who seek said opportunities by providing numerous prospects for students to enhance their creative expressiveness—a key component in a thriving democratic society—while keeping alignment with the ideals of developing basic skills by promoting written and spoken communication , lifelong learning with our lengthy legacy of multi-generational educational prospects and career preparation through our conservatory and technical theatre certificated programs.</p>

II. Department and Program Description & Data

1. What are your hours of operation?	Our offices open at: Closed for Lunch: No <input checked="" type="checkbox"/> or Yes <input type="checkbox"/> If yes, when: Our offices closed at:			
2. What types of classes do you offer, at what locations, and at what times?	Times offered: X Morning (6AM-12PM) X Afternoon (12PM-4PM) X Evening (4PM-10PM)	Locations offered: X FH Main Campus <input type="checkbox"/> Middlefield X Off campus	Types Offered: X In Person X Hybrid X Distance	Status Offered: X Credit <input type="checkbox"/> Non-credit
3. List current positions and descriptions for all personnel in your area on the chart below (include position titles only, not individual names).				
Faculty Positions by Discipline	Full-time Headcount	Part-time Headcount	Brief Description of duties	
Theatre Arts Instructors-Performance and Theory	2	11	Teach theatre arts performance related classes including acting, movement, voice, playwriting and others. Full-time faculty includes department chair and director of the Foothill Theatre Conservatory.	
Theatre Arts Instructors-Production and Theory	1	2	Teach theatre arts production related classes including design, stagecraft and others. Full-time faculty includes director of the technical theatre program and department budgeter.	
Position Title	0	0		

Position Title	0	0	
Position Title	0	0	
Position Title	0	0	
Management and Classified Positions	Full-time Headcount	Part-time Headcount	Brief Description of duties
Box Office Manager	0	1	Manages all duties related to public box office sales. Responsible TE to other departments as well.
Lohman Theatre Facilities Coordinator and Production Assistant	0	1	Supervises facilities related needs in the Lohman Theatre complex, assists with department productions as costuming/technical assistant, facilitates materials rental agreements with other local performance companies.
TEA-Conservatory Support Administrator	0	1	Facilitate all elements of the Foothill Theatre Conservatory recruitment coordination and outreach.
Position Title	0	0	
Student Worker Positions	Hours per Week	Months per Year	Brief Description of duties
Production, costume and set construction crew	varies	varies	Assist with production construction needs and show execution.
Student TEA (make-up, acting for camera, voice classes)	varies	Total of 3 term length assignments	Assist with tutoring execution of specified classes.
Box Office Assistant	12-20	2-3	Assist Box Office Manager during times of high volume transactions.

<p>4. Given the data, describe the trends in enrollment, FTES, and Average Class size. What are the implications for your department?</p>	<p>Formerly the Drama Department, Foothill Theatre Arts Department has for several years maintained a fairly even keel in regards to FTES with approximately 2% growth. The department's productivity experienced a fairly noticeable dip in productivity in the latter terms of the 2008-09 school year due in large part to some decidedly under-enrolled classes, not being cancelled. The department full-time faculty, with guidance and supervision from the new division dean, have taken some immediate steps to rectify past practices. To date this term, the department's productivity, enrollment numbers have returned to more noticeably robust stature. There is one class integral to production support that, because of facility safety limitations, will always be under-enrolled, at least until the time a viable alternative space can be arranged. Employment of these revised practices will continue and continued to be scrutinized to insure stabilization and modest growth.</p>
<p>5. Student Achievement: Given the data, describe the trends in overall success rates, retention rates, and degrees and certificates awarded. What are the implications for your department?</p>	<p>We gauge the department's success and retention rate as a badge of honor and great pride. With the structure and success of the Foothill Theatre Conservatory training program we do retain students well above the college's average. We have no reason to doubt this pattern would not continue. While only a handful of AA degrees are issued to Theatre Arts students each year, the Conservatory's certificate of achievement (104 units of intensive concentrated study) is issued to 12-20 students annually. Most certificated students seeking to continue their education transfer to universities, approximately 60-75% do, transfer upon completing general education requirement before earning an AA degree. Since the hiring of full-time faculty member Bruce McLeod in 2006, the technical theatre certificate program has stabilized and been infused with visionary direction thereby growing the program from a state of</p>

	<p>near dormancy to a program with several current certificate and AA degree track students.</p>
<p>6. Student Equity: Given the data, describe the trends with respect to underrepresented students. How will your program address the needs/challenges indicated by the data?</p>	<p>Particularly with our Conservatory program, we have continued to attract a diverse student population. We have been particularly successful in attracting Asian, Hispanic and international students. Recently, the conservatory experienced a noticeable spike in African American students in 2008 as well—though there are currently no students of African American decent in the program. The Conservatory program also attracts a substantial number of students who have attended school else where or attained bachelor’s degrees in other fields and/or have been previously employed in the private sector , therefore the age diversity of our full—time students is quite notable. The total number of student’s accepted for this year’s Conservatory class numbered 34. It is nearly equally divided among men and women and includes 6 students of Asian background and 5 students of Latino heritage.</p> <p>Our Non-Conservatory acting classes, Introduction to Theatre, Multi-Cultural Perspectives in the Performing Arts and stagecraft/technical theatre classes are typically populated with a wide variety of students. As these classes serve to fulfill several different requirements, they draw mostly from the general student population and tend to reflect the students in the general population. The Principles of Acting and Theatre Appreciation classes consistently draw a significant number or ratio of International Students who are, in part, looking for different approaches or perspectives to improve their command of verbal English. Of course, course content in all classes attempts to significantly represent multiple perspectives of human background experience.</p>

<p>7. Given the data, discuss how the FTEF trends and FTEF/FTES ratio will impact your program. Include any need for increasing or reducing your program faculty. What are the implications for your department?</p>	<p>Essentially Theatre Arts has already experienced impact. The department had been given the “green light” to expand the Conservatory program in 2008-09 to include two separate classes of 20—a first year and second year class. This plan allowed for greatly increased quality personal attention for students in classes such as movement and voice where personal feedback is key. Partly dictated by the demands FTEF reduction, the department has developed an alternate Conservatory structure which “recombines” several classes. We feel we have been able to strike an amiable balance between the separated and combined classes while increasing the Conservatory’s overall enrollment from 30 to 34 full-time students.</p> <p>The Theatre Arts Department has long been inconvenienced by the retirement/loss of a theatre generalist position in 2004. A position unfilled since. In any given term, 40-50% percent of the department’s offerings have historically been assigned to adjunct faculty—a very dedicated group of mostly working professionals who are frequently respond to duties beyond the scope of mere instruction. Rectifying this issue by hiring a theatre generalist with emphasized expertise in vocal training and musical theatre would greatly serve a long time ignored need.</p>
<p>8. Given the data for distance learning, describe the trends related to success, retention, and student satisfaction. Discuss solutions to ensure that rates match or exceed those of comparable traditional format courses.</p>	<p>Within the past two calendar years, we have increased the number of our distance learning opportunities by arranging to offer two popular GE transferable courses from in person only to hybrid and fully online. For one class, THTR 1, what had been an intermittently offered class now has a combined enrollment of between 25 and 40 students per quarter. The other THTR 8, has no data available at this time as it will be offered online and as a hybrid next term for the first time. As an on campus</p>

	<p>class, its enrollment has been between 8 and 15 per quarter and it has not been offered successfully since 2008. It is expected that like THTR 1 the online offering will be increased to a similar and more consistent range. THTR 5B & 6 continue to be staple courses offered for distance learning. As for the other courses, we experience a bit of a conundrum for, from its core, theatre arts is a performance based medium defined by live interpersonal communication. We have initiated discussion and analysis of which courses may eventually benefit from distance learning opportunities, including the creation of a new GE track course with the potential for more immediate, contemporary appeal. Many of our Technical production classes have been approved for distance learning and are being revised to offer an online component beginning in fall 2010.</p>
<p>9. Optional: Provide any additional data relevant to your program. (Indicate the source of the data).</p>	<p>Each year we regularly provide approximately 170-200 students the opportunity to experience formally performances for public audiences as a culminating test of skill set acquisition. Additionally, approximately 100 students are provided opportunities to perform in less formal public atmosphere. These experiences are a key element in the department's training. These performances are attended by 8,000 to 10,000 patrons annually providing not only a very high profile banner for the college, but a great enrichment to the community at large.</p>
<p>10. Are you seeing trends that are not reflected in the data cited above? If yes, please explain.</p>	<p>Enrollment in many of our general and production classes is up significantly for the current quarter. This appears to be the result of fewer total course offerings on the campus as a whole and fewer students with the resources to attend 4 year institutions immediately following high school. Whether this continues to be a long term pattern will depend on economic climate and state level funding decisions.</p>

Summary of Planning Goals & Action Plans				
11. Identify 3-6 operational goals and link them to one or more college strategic initiatives or to your operations .				
Department Operational Goals	College Strategic Initiatives			
Identify 3-6 operational goals	Building a Community of Scholars	Putting Access into Action	Promoting a Collaborative Decision-making Environment	Operations Planning
Increase numbers of technical students earning certification.	X	<input type="checkbox"/>	X	X
Build attractive, viable more productive general program classes through increased GE offerings.	X	X	<input type="checkbox"/>	X
Maintain department production offerings and quality while infusing greater student responsibility in production process.	<input type="checkbox"/>	<input type="checkbox"/>	X	X
Develop greater sense of departmental and conservatory pedagogical consistency.	X	<input type="checkbox"/>	<input type="checkbox"/>	X
Rectify past budgetary inconsistencies.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Increase flexibility and maximize use of theatre spaces for division/campus availability.	<input type="checkbox"/>	X	X	X
12. What is your plan for accomplishing your goals?				
Department Operational Goals	Activities			
Increase numbers of technical students earning certification.	Focus on information communication regarding options available to incoming technical students with clearer tracking of certification progress.			
Build attractive, viable more productive general program classes through increased GE	Developing strategies for making appropriate and classes available for distance learning.		Promote appropriate classes for higher profile GE track consideration and seeking to create or revise curriculum of	

offerings.		said classes to broaden student appeal across diverse strata and backgrounds.
Maintain department production offerings and quality while infusing greater student responsibility in production process.	Focus on maintaining and further cultivating community resource sharing in attempts to help keep production costs within manageable levels. This ideal has been greatly assisted by the 2008 hiring of the Lohman supervisor/production asst position.	Utilize the talents of our advanced technical students in production situations both providing valued opportunities for said students as well as reducing costs and reliance on TEA positions and (formerly) independent contractors.
Develop greater sense of departmental and conservatory pedagogical consistency.	Organize and promote unified vision of department's music theatre productions—a task foisted on emeritus adjunct faculty for five years.	Utilize advanced student TEA/tutors to aid in maintaining learning integrity in the densely enrolled conservatory classes requiring individual attention to maintain learning integrity.
Rectify past budgetary inconsistencies.	In the past three years the department has initiated the forward vision of planning the year's production budget. There certainly has been a significant degree of learning curve, and some of the department's past practices have been rendered no longer viable for a variety of reasons from a variety of sources. With new understanding and strategies of "how to proceed," we look forward to producing vibrant shows with a zero balance annual fiscal responsibility.	Continue to work closely with the District's Foundation to discover creative, inventive and consistent fundraising sources for our programs.
Increase flexibility and maximize use of theatre spaces for division/campus availability.	Currently, by necessity, scenery construction for productions occurs on the stage of the designated performance venue. This practice is both counter productive to making premium spaces available for other division and campus uses, but also is contrary to modeled industry	

	practices—an experience imperative to complete the preparation of student into professional world of professional theatre.	
13. Are additional resources needed to accomplish your department operational goals? If yes, identify the resource, as well as the purpose and rationale for each resource.		
Identified Resource	Purpose	If requesting funding, provide a rationale of how each request supports one or more college strategic initiative and/or supports student learning.
Enlarged scenery shop space and production storage of approx 4,000s.f	Allow scenery construction to take place outside the performance spaces. Increase class size and student access to career training opportunities.	Current facilities limit the number of students that can be safely served in the production classes. Recent enrollment trends – a 40% increase in class size this fall – cannot be sustained or expanded without increased space. Opportunities for instruction in career specific technologies such as welding, metal-working and plastics could be made available. A space this large could serve a class of 25-30; current shop spaces can safely serve 8-10 each. Additionally, coupled with a rehearsal space, performance spaces could be made available for other uses approximately 16-20 weeks a year.
Enlarged costume construction and storage space. Create disabled access to the costume and dressing room spaces in the Smithwick theatre	Increased teaching and costume construction space will allow greater student access to these classes.	Current facilities limit class size and access to the costuming classes. Enrollment is capped at 10 students and there is no disabled access to the space. The teaching and dressing space doubles as storage which limits class size and access. Increased class sizes are expected due to increased enrollment in Theatre Technology certificate programs and the inclusion of costume classes in the certificate and degree requirements. Additional space will also allow a broader range of construction techniques to be taught due to purchases of additional equipment

Theatre marketing consultant to direct marketing studies using students in the classroom and the workplace	Increase campus and community access to department performances. Provide theatre students with training in a related career path.	The public relations and marketing firm retained to promote the musical productions increased attendance and earned revenue by \$30,000 between 2001 and 2009. A similar growth in earned income would allow department productions to rely less heavily on College funding. An integral part of student learning in the performing arts is the public performances. Increased visibility and a corresponding increase in public performances would give students the opportunity to expand their skills.
Additional full-time faculty position teaching general theatre classes, musical theatre and voice	Increase consistency and strength of departmental music natured course offerings and productions.	Broader range of theatrical skills will afford students additional employment opportunities following completion of degree and certificate programs.
Portable "cart" for the Lohman theatre with classroom computer, video projection, and document projector	Allow use of the Lohman theatre space as a general classroom for Theater and non-theatre classes with the full range of technology teaching tools available in most other classrooms on campus	The use of computer and projection technology gives instructors additional tools which have been shown to increase student success in all classes by providing options for differing learning styles.
Stage sized rehearsal space with mirrors and storage	Moving rehearsals out of the Lohman and Smithwick theatres will allow greater access to those spaces for classes and community events.	Industry standard practice involves rehearsing outside the theatre until a short period prior to performance. While there are some learning advantages to rehearsals in the theatre spaces, the variety of classroom presentations and community uses of the spaces greatly outweighs the specific benefits to the performance. Approximately 16-20 weeks of evening usage could be made available.

III. Curriculum	
<i>Curriculum Overview</i>	
<p>1. How does your curriculum address the needs of diverse learners?</p>	<p>The vast majority of the offerings in the Theatre Arts Department lend themselves, by structure and necessity, to diverse learning styles through combining traditional lecture and demonstration with practical, kinesthetic experience, cooperative peer learning culminating in solutions promoting critical thinking. Additionally, virtually all Theatre Arts classes address issues of the breadth of human diversity as represented by the inclusion of non-Western dramatic study in the dramatic literature classes, identifying skin tone variances in the make-up class, studying a bygone eras of many cultures through introduction of scene assignments in acting classes, researching the artwork of varying cultures to fulfill a scenic or costume design concept.</p>

<p>2. How does your curriculum respond to changing community, student, and employer needs?</p>	<p>The realm in which this element is most noticeable is our technical theatre program. With the opening of our new facility in 2008 the Lohman Theatre, we have been able to provide our technical theatre students a superlative platform by which we can keep students abreast of the ever updating circumstances of performance production as a matter of career necessity. Naturally, there we have a need to supply more materials by which to train said students (see resource request). As testament to our ability to keep up with employer needs is the remarkable frequency we get requests from regional companies requesting the services of our skilled students. Our “data” is only anecdotal, but requests for our technical theatre students’ services are definitely regular.</p> <p>As for the Conservatory program, since the last program review, we have initiated a required course, THTR 81 — Contemporary Issues in Performance Seminar. As noted in the course outline, this class addresses the very career concerns and circumstances our students will face in an unstable industry upon completion of their training.</p>
<p>3. How does your curriculum support the needs of other certificates or majors?</p>	<p>On a basic level our curriculum contains opportunities for students to fulfill GE, Fine Arts and Humanities requirements. On a more abstract level, our curriculum supports virtually every other discipline by promoting community, communication, computation and critical thinking. The theatre arts discipline and the courses we’ve chosen to represent the training opportunities, promotes collaborative interaction towards critical thinking solutions based in social empathy, historical understanding, cultural significance, literary analysis and dimensional computation.</p>

<p>4. Do your courses for the major align with transfer institutions?</p>	<p>This is a question of some puzzlement for us and one that we believe warrants further investigation in the future. In terms of courses offered in our general program, the answer is yes. We offer a number of classes applicable towards fulfilling either the Fine Arts or Humanities requirements and are working on another. In addition, we offer a number of courses transferable towards elective credit in fulfilling the requirements for a bachelor's degree at the CSU/UC institutions and others.</p> <p>Where we find a bit of irregular disparity is in the transferability of credits towards fulfilling a degree, especially for students completing the Conservatory program. While the CSU/UC systems only accept about 20-25% of the completed courses as applicable towards major credit, we regularly receive anecdotal updates from former students attending private and state system schools not in California, getting 50-70% of credits, even over 90% in one instance, transferred and applied towards the corresponding theatre or dramatic art major. We feel this is an issue warranting more attention, and are currently working on adjusting the course listing identifiers and content of many courses to enhance potential for transferability.</p>
---	---

<p>5. Do your courses have appropriate and necessary prerequisites? Identify any challenges and plans to address the challenges.</p>	<p>In the current round of course description changes, we actually feel it has been an appropriate move to actually remove some pre-requisites, recently changing them to strongly worded advisories. Courses that require requisite skill sets to be successful such as dramatic literature and playwriting, have remained in tact. Likewise, several technical classes requiring graduating skill sets have remained with pre-requisites in tact. Many of these classes, for example the sequence of acting classes, were changed in 2005 to include pre-requisites whereas previously there were none. In the interim, we have determined the pre-requisite requirements for these courses to be unnecessary at best, ultimately discouraging potentially qualified students from enrolling.</p> <p>The Foothill Theatre Conservatory continues to admit students on an audition/interview basis as this program requires a concentrated student core leading up to the culminating events of the students' training.</p>
<p>6. Review the attached curriculum report for currency. What is your plan to address the deficiencies? (Consider: Title V, course deactivation, updated prerequisites, cross-listed courses, measuring student learning outcomes, curriculum sheets, certificates and degrees).</p>	<p>**Currently reviewing class offerings per Title V. **Classes are being renumbered as needed to conform to CSU and UC standards for transfer courses. **SLO's have been written for all classes and are being assessed on an ongoing basis throughout the year. **Theatre Conservatory Certificate of achievement was revised in 2008. **Theatre Technology degree and certificate requirements were revised in 2009 and first AA in many years will be awarded in June 2010 in this program. **AA degree requirements will be adjusted in 2010 to address incongruity between student need and regular course availability.</p>
<p>7. Does your program offer distance education courses?</p>	<p>Yes.</p>

<p>8. If you offer distance education courses, list one or two short examples of how your distance education courses provide for effective interaction between students and faculty.</p>	<p>Distance learning courses in the department typically involve weekly directed discussions between faculty and students on topics directly related to the course materials. Most of our online classes offer hybrid options with face-to-face campus meetings that augment the online material. In many instances – both with distance learners and live classes – the students have the opportunity to attend live performances in the immediate area and participate in discussions with faculty before and/or following the performance.</p>	
<p>9. If you offer distance education courses, list one or two short examples of how your distance education courses provide for effective interaction among students.</p>	<p>Distance learning courses in the department typically involve weekly directed discussions between faculty and students on topics directly related to the course materials. Most of our online classes offer hybrid options with face-to-face campus meetings that augment the online material. Online students come from a wider variety of backgrounds and locations. Participating in the online discussions often leads to sharing of information from other parts of the Bay Area and state. Performances discussed by students in Los Angeles have prompted local students to travel to attend them and sometimes meet outside the classroom for discussions. Online students have often organized small groups to attend theatrical performances and share their experiences.</p>	
<p><i>College Skills (Pre-collegiate) Overview (Data Available Fall 2009-filling out this section is optional)</i></p>		

<p>10. What college skills should a student have before entering your program?</p>	<p>As of the summer of 2010, the department will only offer one entry level class with a hard pre-requisite of ENGL 1A eligibility. The remainder of entry level courses essentially require appropriate levels of English language reading, writing and communications skills as well as an above early adolescent level of social maturity. There remain several non-entry level courses that contain a strong advisory for completion of entry level courses to acquire a significant level of foundation knowledge. Or, in the case of certain, technically related courses, completion of THTR 21 and 21A is mandatory for safety reasons.</p>	
<p>11. Given the data, comment on the effectiveness of the assessment and placement of college skills students into your program. (For MATH, ENGL and ESL only).</p>	<p>Since strictly enforcing the ENGL 1A eligibility rule in approximately 2003, the success rate of THTR 2A,B,C has noticeably improved. In particular, there has been a noticeable decline in remedial-type composition issues. The practice has greatly improved the quality of student learning outcomes.</p>	
<p>12. In what ways are you addressing the needs of the college skills students in your program?</p>	<p>While we fully believe the theatre arts discipline offers great skill development for all, kinesthetic learners are particularly enhanced in our discipline. In the technical theatre classes, our students have computation skills developed by providing challenges to individual and peer groups through practical, meaningful, real tasks with tangible outcomes of critical thinking that marry creative circumstances with theoretical standards. In our performance related classes, students are presented and challenged to achieve non-linear means of communication by integrating the conventional means of spoken communication with literature and physical expressiveness to arrive at meaningful communication prospects.</p>	

13. How are faculty in your program collaborating with other disciplines and services to meet the needs of college skills students?	We regularly contact and invite both Language Arts and Social Sciences faculty to attend our department productions with the intent of finding creative course content cross-pollination. Frequently, our productions contain social or language related relevance to issues/topics covered in both disciplines. We typically offer follow-up discussion opportunities with the attending class(es). Acceptance of this full offer is irregular, but seems to make notable impact in offering new insights and perspectives towards viewing an issue or language related topic.	
<i>Program Mapping</i>		
14. If applicable, identify any sequence of courses that are part of your program. List in the order that they should be taken by students.	THTR 5B,6 THTR 20A,B,C,D,E THTR 21A,B,C THTR 40A,B	
15. For your courses that are part of a sequence – are the student learning outcomes well aligned with the next course in the sequence? Please work with the college researcher to answer this question - once your sequence of courses is identified.	The Student Learning Outcomes for the respective sequenced courses all address a step level of increased skill comprehension and competence to best ready oneself for success at the subsequent level.	
16. If applicable, describe any capstone course , signature assignment (project, service learning , portfolio), or exam that demonstrates knowledge, skills, and abilities, indicating successful program completion?	THTR 44 is a signature assignment course—culminating public performances designated to demonstrate achievement within the Foothill Theatre Conservatory.	
<i>Course Scheduling & Consistency</i>		

17. Given available data, describe the **trends** in the scheduling of **morning**, **afternoon**, and **evening** classes, as well as Friday, **Weekend**, and **distance education** classes. Comment on the feasibility of offering classes at non-standard times.

The Theatre Arts Department regularly features a spread of schedule diversity to serve the needs of the individual courses, the division's calendar and the students' needs. We offer most of our popular transferable courses during the peak times of on-campus population giving students greatest access to degree track courses—also offering some of these classes as hybrid as well. Most of our production related courses as well as courses more loosely related to lifelong learning are offered nights and weekends. The bulk of our degree/certificate courses are offered afternoons partly due to space necessity and availability and partly to serve student needs allowing them to pursue morning class options for fulfilling GE requirements. Given the prospect of someday expanding our FTEF class allotment, we would like to investigate the prospect of offering some popular elective courses such as Stage Make-up and Acting for Film and Television during evening or weekend time slots.

<p>18. Are required courses scheduled in appropriate sequence to permit students to complete the program in the prescribed length of time? If yes, describe the rationale upon which the sequence is based. If no, what is the plan to change the scheduling pattern? What are the barriers that prohibit implementation of the changes? Explain.</p>	<p>The Theatre Arts Department certificated courses are designed to be completed over the course of two scholastic calendar years. Both the Conservatory and technical theatre programs have carefully laid out a sequence of classes commensurate to student development over this prescribed time span. While the conservatory program specifically designs course offerings to build skills in a sequential manner, the technical program is oriented partly towards sequential development and partly towards topic opportunity. For example, spring term one year an offered course focus may be drafting, while the next spring term the course focus would be scenic design.</p> <p>The main barrier is low enrollment causing cancellation. Since the conservatory is an audition acceptance program, substantial enrollment amounts are consistent. In an attempt to combat the technical theatre class cancellation due to low enrollment, we have initiated and are investigating a few ideas to promote more robust enrollment including partnering with local high schools to conduct class within their facility to maximize concentration of students with transportation difficulties in a course that would not be appropriate for distance learning.</p>
<p>19. How does the department determine that classes are taught consistently with the course outline of record?</p>	<p>Most of the Theatre Arts Department's courses are taught by the instructors responsible for course oversight in the CMS system. In the instance a course is taught by an adjunct or other faculty member, the course outline is introduced to said instructor and syllabi are intermittently reviewed for consistent alignment with the course outline.</p>
<p>Summary of Planning Goals and Action Plans</p>	

20. What are your goals with respect to curriculum and how will those goals be measured?	Since the introduction of the CMS system, we have heard anecdotal accounts of the division's curriculum not conforming to appropriate standards of consistency. To rectify this, as a department, we have been working in conjunction with each other to insure our curriculum updates are completed throughout our course offerings. Targets of these actions include completion of all relevant recently introduced CMS sections, accurately reflect all characteristics of course content and insuring corresponding alignment between student outcomes and expanded course description.		
21. Are additional resources needed to accomplish your curriculum goals? If yes, identify the resource, as well as the purpose and rationale for each resource.			
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.	
Stage weaponry purchase \$1500	Provide weaponry for larger class in stage combat	Students require the tools to practice these skills. Currently cannot provide these for more than 15 students, projected enrollment is 35-40 per class	
Administrative assistant for Conservatory	Provide periodic administrative support throughout the year to assist in the identification, recruitment, and registration of students for the Conservatory	This support will allow faculty to focus on teaching, program development, and student success. Early identification of eligible and interested students will strengthen future classes and ensure more consistent enrollment and committed students. \$4600/year	

IV. Student Learning Outcomes		
<i>Student Learning Outcome Assessment</i>		
<p>1. Be sure and complete your student learning outcomes assessment for each course online through the C3MS system. When the program review form is online, the resources that you tie to your student learning outcomes will be included here on this form.</p>		
<p>2. Are additional resources needed to accomplish your student learning outcome goals that were not included in C3MS report? If yes, identify the resource, as well as the purpose and rationale for each resource.</p>		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.
Teaching Assistants	Increased attention to individuals in larger "hands on " classes	Increased class sizes in many areas have resulted in a corresponding drop in individualized instruction in areas such as make-up, acting for camera, voice, scenery construction. Experienced, trained assistants working under the direct supervision of faculty will increase student success in these areas. Larger classes and substandard facilities have resulted in classes split between 2 to 3 spaces. \$2,400/year

V. Departmental Engagement

<p>1. What standing committees, if any, does your department maintain? What are the committee charges and membership?</p>	<p>During the time the new facility (Lohman Theatre) was in its opening stages, the department regularly met to assess emerging facility issues.</p> <p>Since the department consists of only three full-time faculty members, we are our own committee and there are no charges of membership. Adjunct faculty are free to drop-in when appropriate as well. Starting with an emergency retreat date in August 2009 to plan compromises amidst the developing budget crisis, the committee meets weekly to discuss developing issues within the department from curriculum necessity, to budget oversight, to production scheduling, to individual student concerns. Conclusion of these meetings generally result in direct action items being identified.</p>
<p>2. What interdepartmental collaboration beyond college skills has your department been involved in during the past 4 years?</p>	<p>**Supervision and consultation throughout the building process of the Lohman Theatre facility. **Departmental fundraising efforts.</p>
<p>1. What has your department done since its last program review to establish connections with schools, institutions, organizations, businesses, and corporations in the community?</p>	<p>**Established cooperative lending agreement with TheatreWorks for props and scenery. **Established an outreach program through partnership with professional talent agent and local elementary schools, with a focus on at-risk children, bringing live historical figure performances to classrooms. **Established and maintained a thriving internship program with City Lights Theatre Company of San Jose exclusively for graduates of the Foothill Theatre Conservatory to develop administrative and production skill as well as priority artistic opportunities.</p>

	**Have produced our annual children's theatre production in partnership with the Peninsula Youth Theatre. This program routinely brings several hundred pre-school through primary grade level students to campus to, for many, view their first live play performance.
2. In what ways if any, are you or have you worked with area high schools to align curriculum from the high school to your course?	High school level performing arts curriculum/opportunities vary wildly. Some are substantial and some are virtually non-existent. Our course offerings address the needs of both beginning and more advanced students often promoting peer learning opportunities for both. On a more specific level, since the last review, we compiled a specific contact list for Drama/Theatre Instructors for 73 schools in the area. These instructors are regularly notified of campus, events opportunities, auditions and the like. In addition, we have created a personal appearance cycle among area high schools. Typically, this results in approximately 6 personal appearances featuring a faculty representative and advanced students for a targeted audience of theatre students. Furthermore, we have renewed articulation agreement with North County ROP for THTR 21 class and have met with additional high schools in Santa Clara County to extend agreement.
3. In what ways if any, are you working with CSUs, UCs, private, or out-of-state institutions to align courses and develop articulation agreements ?	A department representative has met with instructors from Stanford university to align Stage Management course. Additionally, we have contacted design and technical personnel at CSU and UC's in the immediate area regarding course alignment--action deferred until 2010 due to CSU and UC schedules.
Summary of Planning Goals and Action Plans	
4. What are your goals with respect to departmental engagement and how will those goals be measured?	1. Identify areas of commonality between Theatre Technology and Video Arts and Music Technology for cooperative class presentations.

		<p>2. Engage Photography department to include theatre photography as career option for students and provide workshop style training for interested students.</p> <p>3. Approach Language Arts division regarding production options which could align with curriculum.</p>	
<p>5. Are additional resources needed to accomplish departmental engagement goals? If yes, identify the resource, as well as the purpose and rationale for each resource.</p>			
Identified Resource	Purpose	<p>If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.</p>	
Reassignment time	Face to face meetings with CSU and UC faculties to align courses and programs for transfer students	<p>The changes in programs due to technology have made many of the assumptions about required skills in program areas invalid or out of date. There is a great need for faculty at all levels to communicate directly about curriculum requirements as they progress through the theatre education system.</p>	

VI. Professional Development	
1. List a sampling of professional development activities that faculty and staff have engaged in during the last two years.	<p>**Attendance at USITT national conference. ETUDES training and refresher course.</p> <p>**Attendance of related courses in acting and vocal development for theatre and camera.</p> <p>**Regular attendance and participation in Theatre Bay Area South Bay Regional activities promoting the arts in the community through developing cohesive professional relationships and guidance in artistic, administrative and professional trends.</p> <p>**Active participation as performing or designing artist with several regional performing arts related companies.</p>
2. What opportunities does your department take to share professional development experiences with colleagues?	<p>**Frequent attendance at regional theatre performances of varying levels often with supplemental discussions with the artists involved.</p> <p>**Appear as auditor at the Theatre Bay Area General auditions to network with professional colleagues about trends and preferences in actor self-promotion.</p>
3. In what ways have faculty shared, discussed, and used professional development activities to improve program effectiveness?	<p>**Local and national theatre technology meetings expose faculty to new technology and training options. Theatre Technology degree configuration revised in 2008 in response to these discussions. Bruce McLeod has taken ETUDES training and is developing online and hybrid components for several classes including THTR 8, THTR 21 and THTR 77</p> <p>**Developed updated curriculum in areas of performance for Film/TV and career management.</p> <p>**Content possibilities in classes with rotating literary assignments (acting, movement, voice, auditioning) are enriched by both participation as artist as well as audience attendance at local theatre endeavors.</p>
4. In what ways have staff shared, discussed, and used	<p>**Continued access to local, regional and national</p>

VI. Professional Development		
professional development activities to improve program effectiveness? What professional development needs do you have in the coming years?	conferences and classroom support for attendance. Retraining needed in lighting and sound areas to maintain currency in these areas.	
5. Are there unmet or upcoming professional development needs among faculty in this program? If yes, then please explain a proposed plan of action for addressing this need and any necessary resources.	**Additional training in operation of the CMS and banner systems and their ever expanding tentacles as well as updates in curriculum and finance procedural changes would be helpful. This seems best identified as a campus-wide issue.	
Summary of Planning Goals and Action Plans		
6. What are your goals with respect to professional development and how will those goals be measured?	Maintain currency in theatre performance trends and theatre technology areas through faculty attendance at seminars and classes. Tracking through the Office of Instruction and professional development credits	
7. Are additional resources needed to accomplish professional development goals? If yes, identify the resource, as well as the purpose and rationale for each resource.		
Identified Resource	Purpose	If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.
Travel and conference funding	Maintain currency in discipline through educational opportunities beyond the local area	Students need current training in technology based disciplines to be able have reasonable access to employment opportunities after completion of the programs

VII. Support Services		
<i>Support Services</i>		
Consider the support services needed by your program when reflecting over the following questions		Comments or explanations of barriers and solutions.
1. Is there adequate clerical or administrative support for this program?	No	Additional accounting support needed for production budget supervision and other production timeline issues. These elements currently create a severe drain on instructor preparation.
2. Are there sufficient college and departmental computer labs available to support this program?	No	Increased use of technology in theatre production areas requires additional student access to facilities.
3. Are the library and media resources provided by the college sufficient to support up-to-date program instruction?	Yes	
4. Are adequate services provided in compliance with program needs for meeting health and safety guidelines?	No	Several elements regarding the full completion of the Lohman Theatre including some safety issues, as well as several function related issues, were abandoned by the project contractors and have been seemingly relegated to limbo status at the district level.
5. Are the custodial services to this program in compliance with program needs for meeting health and safety guidelines?	No	Frequently need to clean performance spaces ourselves.
6. Are accommodations for students with disabilities adequate, including alternative media, testing, and tutorial?	No	There is still no access for students with disabilities to the lower floors of the Smithwick Theatre where make-up, costuming and stage craft classes are conducted.

7. Are general tutorial services adequate?	No	Though the writing resource center was used sparingly by our THTR 2 students, it was used and, in particular, the ESL students seem to have been dealt an unfortunate loss in its closing.
8. Are academic counseling and advising services available and/or adequate to support students enrolled in the program?	Yes	In general it has been terrific especially in regards to processing qualified students requesting overloads. Many counselors, however, seem a bit perplexed or uninformed of our certificated programs. The onus for this communication should probably be ours to be proactive in communicating characteristics of these programs.
9. Do students have access to and can they effectively use appropriate information resources ?	Yes	
10. Specifically related to distance learning, do you have appropriate faculty support services and/or effective training for faculty teaching online?	Yes No	Support services are generally fine. Training is great when available, but difficult to schedule since much of the training opportunities occur at times in direct conflict with department classes. Also, student tracking in online instruction would be beneficial.
<i>Marketing & Outreach</i>		
11. What impact do you feel the college catalog , class schedule , and online schedule of classes have on marketing your program? Does the marketing accurately reflect your program, requirements, and services available?		Very little. Marketing is accurate but most effective contacts are word of mouth. Marketing does not effectively communicate the uniqueness of either the Conservatory program or the Theatre Technology program.
12. What impact does the college or departmental website have on marketing your program?		Some but specific information is not tracked. Anecdotal belief suggests the website is mostly an assistance to potential show patrons who know about the program already or have been specifically referred to the website. Students inquiring about the conservatory program are specifically referred to the conservatory website which does provide preparation information.

13. Is there any additional assistance from marketing that would benefit your program? If yes, explain.	Yes. Currently adequate publicity for larger scale musical productions requires specialized theatre publicity and marketing—a substantial budgetary drain.
14. If you were to collaborate with the Outreach staff, what activities would be beneficial in reaching new students?	We have participated in outreach events on campus as well as frequently “checking-in” with outreach staff regarding external recruitment efforts. Recently, the Foothill Theatre Conservatory was added to the outreach career brochure. Could benefit from targeted recruitment assessments for theatre programs and coordination of school visits to avoid duplication of efforts.
<i>Programs, clubs, organizations, and special activities for students</i>	
15. List the clubs that are designed specifically for students in this program. Describe their significant accomplishments.	Theatre Arts Club – aids in advertising and promoting on-campus productions, and expand awareness of theatrical performance for participants. Early in 2009, the Theatre Arts Club successfully partnered with the Muslim Student Association through ASFC channels to produce a special touring presentation of <i>9 Parts of Desire</i> , a show based in the experience of Iraqi women.
16. List any awards, honors, scholarships, or other notable accomplishments of students in this program.	Sanford Harris Scholarship, Jay Manley Scholarship, Stage Management Scholarship, Lisa Keating Professional Headshot Scholarship. Theatre Arts students have frequently been awarded the Fine Arts Division Award.
Summary of Planning Goals and Action Plans	
17. What are your goals with respect to support services and how will those goals be measured?	Increase in degree and certificate awards. Increased enrollment in core degree and certificate classes.
18. Are additional resources needed to accomplish your support services goals? If yes, identify the resource, as well as the purpose and rationale for each resource.	
Identified Resource	Purpose If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.

Administrative assistant for Conservatory	Provide periodic administrative support throughout the year to assist in the identification, recruitment, and registration of students for the Conservatory	This support will allow faculty to focus on teaching, program development, and student success. Early identification of eligible and interested students will strengthen future classes and ensure more consistent enrollment and committed students.	
Production accounting assistance	Production planning, assessment of costs and effectiveness of spending patterns would greatly benefit the department planning process	This activity is currently done by faculty – reducing the time available for outreach, program planning, classroom planning and course development.	

VIII. Career and Technical Education Programs	
<i>Response to Labor Market Demand</i>	
<p>1. How does your program meet labor market demand? Cite specific examples and sources.</p>	<p>Current and former students are working in local professional, semi-professional and community theatre. TheatreWorks – a professional theatre company in Palo Alto –has a former Foothill student working as their production coordinator and she consistently uses Foothill students for production crews. Other Theatre Technology students are currently working as designers, stage managers, electricians and stagehands at many local community theatres including Dragon Productions, Pear Avenue Theatre, City Lights, West Bay opera and Opera San Jose. Actors graduating from the Conservatory program have appeared onstage at TheatreWorks, San Jose Repertory Theatre, Berkeley Repertory Theatre, American Conservatory Theatre, AMTSJ and a host of semi-professional and community theatres. Conservatory actors have acquired talent agent representation (from invited visiting agents), and in turn have booked many industrial, commercial, television and film shoots. The internship program at City Lights Theatre has accepted recent graduates into their internship program for advanced training and appearances in their productions. Also, several program graduates have secured employment as professional makeup artists across the West Coast and in the industry hub, Southern California.</p>
<p>2. Given the number of enrollments projected for the program and necessary to support the program, are there enough openings locally to permit placement of the expected number of graduates?</p>	<p>The theatre job market, while competitive and suffering from the current economic downturn, has consistently provided ample opportunities for employment of graduating students given the proper training. We see no reason for this trend not to continue.</p>

3. Has the job market been: declining slowly? steady? growing slowly? growing rapidly? newly emerging?	In the past year the theatre job market has declined slightly but theatre jobs are transient by nature and there is a continuing need for replacement employees. Current trends show fewer full-time employees, but part-time and temporary positions are still available.
4. What is the average starting salary a student can expect to make after completing a certificate or degree?	In the field of theatre arts and entertainment, this is a nearly impossible question to answer, because frankly the answer is zero to several millions dollars depending on multiple unpredictable circumstances. This industry, by its nature, is transient and inconsistent and there is little reliable entry level data by which to measure "expected standards." Most of our performing arts students can expect, under earned circumstances, to be offered independent contract opportunities ranging from a few hundred to several thousand dollars. Our performance students are trained in self-marketing and performance standards and industry responsibilities. Some graduating students have quickly earned a membership in the stage union, where the minimum salary is a little over \$600 per week. Technical students, readily have many more opportunities afforded to them than the performing students because the industry demand is more open and less saturated. However, like the performing students, most opportunities are on a contract basis. In the instances of pursuing an opening in facilities oversight, the expected salary would likely be \$30K-\$60K. In the instance of pursuing an entry level stage union for technician position the wage is approximately \$42 per hour. In both positions, our graduating technical students would be expected to have achieved minimum qualifications.
5. What is the projected average percentage of salary increase in 2 years? 4 years?	As stated in the above response, this question is nearly impossible to answer with certain credibility in our discipline.
<i>Response to Program Credibility/Viability</i>	

<p>6. If advanced degrees are typically needed for career advancement, will the courses required for this program transfer towards completion of the requirements for those degrees?</p>	<p>In the career fields of theatre and entertainment, at all but the elite levels of live performance—where post-graduate degrees are generally beneficial, most advancement is based on career related experience more so than degree advancement. Yes, the majority of our courses minimally transfer as elective credits.</p>
<p>7. If yes, are the courses in your program aligned and/or articulated with the four-year institutions.</p>	<p>As addressed previously, this is an area of inconsistency between institutions. While there is a substantial listing of core courses that articulate, the CSU and UC systems currently seem more selective as to which courses typically articulate for degree. Out of state and private institutions, based on anecdotal feedback, regularly accept many more classes to articulate towards degree than their CSU/UC counterparts. It is an area, we are working towards more consistent CSU/UC articulation reports.</p>
<p>8. Will this preparation permit students to stay current in their field? Does the program teach basic principles and theory, as well as applications? Is it current? Is it of sufficient rigor to assure the capacity to continue to follow the literature and learn new techniques? Is it of sufficient generality to allow for later shifts in career?</p>	<p>Because so many of our faculty are actively employed in the industry and a department representative maintains active presence in the regional professional resource network (Theatre Bay Area) as well as cultivating relationships with employment professionals (agents, directors, casting directors, production managers) our students are regularly kept apprised of developments and trends in the industry and how they relate to technique and preparation. In the performance program, our philosophical emphasis is based in the development of methodologies that best suite the student's individual needs—establishing a strong sense of personal empowerment for further growth, future adjustment and lifelong self learning. In the technical program, keeping pace with the numerous advancements in technology does present its challenges—mostly monetary. But the philosophical basis of these classes is anchored in industry universality and providing student the tools towards personal growth with the constructs of the industry.</p>

<p>9. Does this preparation provide a significant secondary expertise to primary careers? If yes, explain the purpose of the training – is it designed primarily or in part to meet the needs of those already employed for upward mobility, entrepreneurship, or other career upgrade?</p>	<p>While there are many applications of our theatre arts programs that undoubtedly enhance other industries— teachers seeking new lesson preparation possibilities, public speakers--including attorneys and those giving pitch presentation in the private sector--seeking greater comfort and flexibility, psychologists seeking greater insight into avenues of comprehending human behavior—we do not currently have a program set up to specifically enhance expertise to other primary careers.</p>
<p>10. Describe any pre-collegiate or noncredit pathways that exist to direct students into the program?</p>	<p>None.</p>
<p>11. How does this program prepare students for competitive employment?</p>	<p>In addition to the element stated previously in this section, one hallmark regarding our program we repeatedly receive anecdotal feedback from our students is how they appreciate the significant practical/experience based opportunities our programs provide. Few lower division university programs seem to offer the level of experience to all students that the Foothill Theatre Arts does. We regularly use student sound, scenic and lighting designers for our productions. Opportunities not typically granted to university undergraduates until senior year. Our performance graduates that transfer, are regularly cast in more high profile university productions because the practical training received here exceeds those lower division opportunities at the universities. Students seeking immediate employment in theatrical and on-camera opportunities are well prepared and highly competitive and successful from practical audition experience and marketing training.</p>
<p><i>Advisory Board</i></p>	

12. List your advisory board members. The list of advisory board members should include their job titles as well as their affiliations, and an accompanying explanation should make clear that the professionals on this committee represent those within the industry who would hire graduates of a proposed CTE program.	Steve Mannshardt, TheatreWorks Production Manager and resident Lighting Designer Kurt Landisman, USA Lighting Designer Joe Ragey, USA Scenic Designer Karen Szpaller, TheatreWorks Production Coordinator and AEA Stage Manager, Foothill Conservatory Graduate Tim Shannon, Drama Teacher, Fremont High School
13. List the dates and number of members attending of your most recent advisory board meetings.	March 09 3 members June 09 4 members
14. What have been the major outcomes of your advisory board meetings? Of those outcomes, which have been acted upon, and what is your plan of action with regard to other outcomes discussed?	Provide greater emphasis on transfer opportunities and alignment of courses with CSU and UC curriculums. – Action deferred until 2010 due to production and teaching schedules. Create earlier access for exceptional students to professional theatre opportunities to enhance their career options. Dialogues begun with local theaters to find opportunities for students to work in professional environment
<i>Program Accreditation</i>	
15. Is this program subject to approval by specialized state, regional, or national accrediting agencies?	No.
16. What is the program's accreditation status?	Active and conforming to state/college standards.
17. Indicate recommendations of the most recent accreditation evaluation of the program and corrective actions taken or planned. Most recent accreditation report and all additional pertinent documentation and explanations should be available on site for consultant review.	None required.
18. Provide a brief analysis of student performance on licensure or board exams on first attempt.	Not Applicable.
19. What indicators does your program use to determine success of our students after completion?	**Regularity in which former students contribute to regional performances and productions. **Regularity in which students transfer to university and their performance therein.

<p>20. Does your program survey employers for satisfaction of our students who have earned a degree/certificate? Provide brief analysis of employer satisfaction.</p>	<p>Given the nature of the industry there is significant resource pooling and community support. Our department is regularly regarded by the community's companies as a quality "farm system" for their personnel needs. As per evidence of our students' success, we have an internship agreement with the City Lights Theatre Company of San Jose exclusively for graduates of the Foothill Theatre Conservatory. In the program's first year 2005, the program proved so beneficial based on our graduates' efforts and input, the company has now budgeted for three internship positions for FTC graduates up from the original number of one.</p>
<p>21. Does the department's analysis of labor market demand, advisory board recommendations, and accreditation status (if applicable) reflect the data?</p>	<p>Yes</p>
<p>22. Have any/all issues been identified in the program plan and are they adequately addressed with appropriate action plans? Explain.</p>	<p>Yes</p>
<p>Summary of Planning Goals and Action Plans</p>	
<p>23. What are your 4-year goals based on areas identified in the Career and Technical Education section of the program plan and how will those goals be measured?</p>	<p>**Investigate articulation ratios with CSU/UC and are there steps to initiate offering improvement. Success will come by measuring student's ability to transfer with the junior status they have earned.</p>
<p>24. Are additional resources needed to accomplish career and technical education goals? If yes, identify the resource, as well as the purpose and rationale for each resource.</p>	
<p>Identified Resource</p>	<p>Purpose</p> <p>If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.</p>

IX. Resource Planning: Personnel, Technology, Facilities, and Budget

Faculty

<p>1. How does your PT/FT ratio impact the program?</p>	<p>Our discipline requires a great amount of collaboration and teamwork both in theory and in practice. The reliance on a substantial number of adjunct faculty creates unwanted instabilities, particularly in the areas of the department's flagship productions. Inclusion of a new full-time faculty position (ideally a theatre arts generalist with specialized emphasis in voice and musical theatre)—even one shared within the division—is of vital importance to stabilizing the integrity of the program's growth.</p>
<p>2. What staffing needs do you anticipate over the next four years. (Consider: retirements, PDL, reassigned time, turnover, growth or reduction of the program)</p>	<p>The Foothill Theatre Arts Department is still struggling to patch together the vacancy of the previous retirement position vacated in 2004 and never replaced. One full-time member is currently in the final stage of tenure review. In the next four years, two of the three full-time faculty members will be eligible for PDL. Each of the full-time faculty members has a substantial breadth of expertise within our discipline. Any time vacated by PDL creates a substantial vacuum within our highly specialized training programs. Retirements do not seem eminent at this time.</p>

Classified Staff

<p>3. What staffing needs do you anticipate over the next four years. (Consider: retirements, PDL, reassigned time, turnover, growth or reduction of the program)</p>	<p>The 2008 hiring of the Lohman Theatre facilities supervisor and departmental production assistant has created a welcome and much needed release of burden on instructors. Improvement in the quality of classroom experience for student in the aligning classes has been noticeably positive.</p> <p>We expect the part-time support position of Box Office coordinator will plausibly become vacant due to retirement within the next four years. This is a position absolutely necessary to departmental success.</p>
<p><i>Technology and Equipment</i></p>	
<p>4. Are the existing equipment and supplies adequate for meeting the needs of the instructional program?</p>	<p>No, the rapid development of technology applicable to the theatre makes this an ongoing problem. Some equipment is out-of date. Other finite resources do not allow full use of the available new equipment. Lack of space in the scenic and costume areas do not allow the use of any more than the most basic construction equipment.</p>
<p>5. Do you have adequate resources to support ADA needs in your physical and/or online courses and classrooms?</p>	<p>ADA accessibility remains woefully inadequate, in fact non-existent in the lower level of the Smithwick Theatre (1000 Building). Access to this area is key to three classes housed in this area. Likewise, direct backstage access to this facility remains challenging at best.</p>
<p>6. Is the technology used in your distance education courses appropriate to the nature and objectives of your courses? Please explain how it is appropriate or what changes are underway to make it appropriate. Explain.</p>	<p>The ETUDES online course management system does not allow student tracking, file upload sizes are small, testing facilities are difficult to load and the calendar is difficult for students and instructors to manage.</p>
<p><i>Technology & Equipment Definitions</i></p>	
<ul style="list-style-type: none"> • Non-instructional Equipment and Supplies: includes equipment for “office use” that is non-instructional and that is not used in a lab or classroom – it includes non-programmatic equipment for individual instructors and staff, such as a desktop computer for office use. Desktop technology (computers, printers, scanners, faxes) and software requests are processed through your Dean or Director. 	

<ul style="list-style-type: none"> • Instructional Equipment and Supplies: includes technology, software, and supplies used in courses or labs, including occupational program equipment. Instructional program equipment requests are prioritized by the department and then by the Dean or Director. 	
<ul style="list-style-type: none"> • Durable Equipment and Furniture: includes non-instructional, non-technology equipment (chairs, tables, filing cabinets, vehicles, etc.) necessary to improve the operational functioning of the program/department. 	
<ul style="list-style-type: none"> • Note: It is recommended that divisions perform and maintain an inventory of all their technology and equipment. 	
<i>Facilities</i>	
7. Are your facilities accessible to students with disabilities?	See question #5 in this section.
8. List needs for upgrades for existing spaces	
9. List any new spaces that are needed	<p>**Stage size rehearsal space.</p> <p>**Full theatre shop for all production preparation.</p> <p>**Larger costume shop.</p> <p>**Larger dressing room space in Smithwick Theatre.</p> <p>**Storage space for scenery, props, furniture and costumes.</p> <p>**Need a dedicated theatre design studio with drafting and computer stations, need classroom level image delivery system for the Lohman theatre.</p> <p>**Need larger faculty office or studio to allow supervision of small groups of students working on design projects</p>
10. Identify any long-term maintenance needs.	<p>**Heating system in dance studio is noisy and not conducive to classes requiring quiet atmosphere.</p> <p>**Smithwick Theatre auditorium lighting is inadequate and has many broken fixtures.</p> <p>**Lohman Theatre exterior lighting is in need of repair.</p> <p>**Several targeted matters such as multiple electrical wiring inconsistencies, missing EXIT lights and other punch list "leftover" items from the Lohman Theatre's construction "completion" have yet to be addressed or targeted for completion.</p>

11. Are available general use facilities, such as classrooms, laboratories, and faculty office/work space adequate to support the program? Please explain.	No. **The Smithwick Theatre (Room #1001) needs adequate portable whiteboard and currently lacking an effective classroom level media/image delivery system. The current system is piece-mealed together and not always reliable. **The Lohman Theatre (Room #8002) needs classroom level media/image delivery system.	
12. Are work orders, repairs, and support from district maintenance adequate and timely? Please explain.	Completion is sporadic--some are done quickly, others languish for unreasonable lengths of time.	
<i>Budget</i>		
13. Are the A-budget and B-budget allocations sufficient to meet student needs in your department?	No.	
14. Describe areas where your budget may be inadequate to fulfill program goals and mission.	Recent budget restrictions have made it impossible to hire professionals to work alongside and assist in the training of students in technical areas and limited hiring in some performance areas. Students learn professional behavior and standards most effectively by observation and imitation of the appropriate behavior.	
15. Are there ways to use existing funds differently within your department to meet changing needs?	Of course. Other funding sources can be developed. We have started a support fund for Theatre Arts programming. And we actively regularly work with the District Foundation to farm and promote fundraising support for our programs.	
Summary of Planning Goals and Action Plans		

<p>16. What are your goals with respect to resource planning and how will those goals be measured?</p>	<p>Some of the issues mentioned above in regards to new spaces/facilities are tentatively placed on the most recent bond measure for upgrading the districts facilities. One goal would certainly be to insure the tentative construction plans can become realized. Other measures of resource planning will be to assure the continued longevity of our department's cornerstone educational tool—live performance productions—at a standard beneficial to our students' career goals. These productions are a significant focus of our resource planning. Recent cutbacks and operational changes are requiring us to reassess and reorganize the systems of success had operated on for decades. The goal outcome will certainly be measured by our ability to maintain the quality and volume of our production programs.</p>
<p>17. Are additional resources needed to accomplish your resource planning goals? If yes, identify the resource, as well as the purpose and rationale for each resource.</p>	
<p>Identified Resource</p>	<p>Purpose</p> <p>If requesting funding, provide a rationale for how each request supports one or more college strategic initiative and/or supports student learning.</p>
<p>Annual Production Expenses</p>	<p>A minimum annual allocation of B budget funds to insure minimum production support for all theatre arts production costs. This fund request would be directly applied towards the necessary expenses incurred to produce live theatre in a career developing atmosphere. These expenses would go towards everything from licensing payments to support TEA's to publicity costs to costume/scenery supplies.</p> <p>The culmination performances of our productions provide the pinnacle of benefit in terms of student experience and learning. Premises of the student's educational experience are given an arena to test and assess their self-growth. Additional benefits, enriching the community and the like support the college's profile in promoting a community of scholars.</p>

X. Final Summary of Goals, Commitments to Action, and Resource Requests

1. Upon completion of this program plan, provide a comprehensive summary of your goals and action plans for the next 4 years.

The Foothill College Theatre Arts Department will strive in all our academic and college endeavors to fulfill our department's mission, through vision, collaboration and resourcefulness. Our many targeted goals—many of which have begun the process of readjustment—include: maximizing productivity, cleaning budget oversight, increasing course matriculation potential, boosting degree and certificated awards, adjusting current and developing vibrant curriculum with foresight, branching into areas of departmental cross-pollination, cultivating outreach relationships with regular feeder schools and geographically peripheral feeder schools, promote career opportunities based in the vitality of our training opportunities, pursuing fundraising options designated for the theatre arts programs. Our ability to completely fulfill many of these goals depends, in part, on the college/districts ability to follow through with the department's progression needs especially relating to facility and staffing needs. Irrespective, we expect in four years our department:

- a. Will operate efficiently on a zero balance budget basis.
- b. Will have experienced steady increases in productivity and enrollment in non-conservatory classes.
- c. Will boost GE and distance learning opportunities.
- d. Will increase degree and certificate awards especially in the technical theatre arena.
- e. Will enhance our track record of excellence in producing culminating performance projects for the benefit of both students and the local community.
- f. Will develop additional dedicated internship and direct employment opportunities with local companies.
- g. Will develop pedagogical and matriculation consistency among our training programs.
- h. Will establish grounded and consistent collaboration projects between benefiting disciplines.

In 2011, the Foothill College Theatre Arts Department (formerly the Drama Department) will achieve a minor milestone in that it will mark the 50th anniversary of the college's very first production. Our department has been a leader, innovator and consistent force in community college arts education throughout the entire San Francisco Bay Area region. Currently, we are one of the few colleges left that still offers comprehensive and fulfilling career training to aspiring theatre artists. It is our intention to strengthen our profile in this area through all the aforementioned means as the future progresses.

2. Final Resource Request Summary: **When the program planning and review form is online – the section below will automatically fill in with your responses from each section.**

Note: If you are requesting resources this year, these items have to be included in your current program review. If you want the college to understand your full range of need, then list every current and upcoming resource need in each section above.

Resource	Purpose	Rationale	Estimated Cost
Annual Production Expenses	A minimum annual allocation of B budget funds to insure minimum production support for all theatre arts production costs. This fund request would be directly applied towards the necessary expenses incurred to produce live theatre in a career developing atmosphere. These expenses would go towards everything from licensing payments to support TEA's to publicity	The culmination performances of our productions provide the pinnacle of benefit in terms of student experience and learning. Premises of the student's educational experience are given an arena to test and assess their self-growth. Additional benefits, enriching the community and the like support the college's profile in promoting a community of scholars.	\$20,000 annually

	costs to costume/scenery supplies.		
Stage weaponry purchase	Provide weaponry for larger class in stage combat	Students require the tools to practice these skills. Currently cannot provide these for more than 15 students, projected enrollment is 35-40 per class	\$1,500

Production accounting assistance	Production planning, assessment of costs and effectiveness of spending patterns would greatly benefit the department planning process	This activity is currently done by faculty – reducing the time available for outreach, program planning, classroom planning and course development.	\$3,000
Professional quality photos and video of students in the program and their work product	Increase awareness of the program and more effective recruitment of students	Specific targeting of under-represented minorities would contribute to a more diverse student population. More consistent and professional quality promotional materials would likely generate more interest in the programs which would result in increased enrollment and more consistency in class offerings and instruction.	\$4,000
Theatre photography workshops	Provide workshops for theatre and photography students to learn, practice and critique the specialized form of photography for the theatre	Increased skills for students in a specialized but viable career path	\$2,000

<p>Enlarged scenery shop space and production storage of approx 4,500s.f</p>	<p>Allow scenery construction to take place outside the performance spaces. Increase class size and student access to career training opportunities.</p>	<p>Current facilities limit the number of students that can be safely served in the production classes. Recent enrollment trends – a 40% increase in class size this fall – cannot be sustained or expanded without increased space. Opportunities for instruction in career specific technologies such as welding, metal-working and plastics could be made available. A space this large could serve a class of 25-30; current shop spaces can safely serve 8-10 each. With a rehearsal space theatre spaces could be made available for other uses approximately 16-20 weeks a year.</p>	<p>unknown</p>
<p>Enlarged costume construction and storage space. Create disabled access to the costume and dressing room spaces in the Smithwick theatre</p>	<p>Increased teaching and costume construction space will allow greater student access to these classes</p>	<p>Current facilities limit class size and access to the costuming classes. Enrollment is capped at 10 students and there is no disabled access to the space. The teaching and dressing space doubles as storage which limits class size and access. Increased class sizes are expected due to increased enrollment in Theatre Technology certificate programs and the inclusion of costume classes in the certificate and degree requirements. Additional space will also allow a broader range of construction techniques to be taught due to purchases of</p>	<p>\$50,000</p>

		additional equipment	
Theatre marketing consultant to direct marketing studies using students in the classroom and the workplace	Increase campus and community access to department performances. Provide theatre students with training in a related career path.	The public relations and marketing firm retained to promote the musical productions increased attendance and earned revenue by 40% between 2002 and 2009. A similar growth in earned income would allow department productions to rely less heavily on College funding. An integral part of student learning in the performing arts is the public performances. Increased visibility and a corresponding increase in public performances would give students the opportunity to expand their skills.	\$4,500

<i>Supervising Administrator Signature Mark Anderson</i>	<i>Completion Date 12/22/2009</i>