



PROGRAM  
REVIEW  
2015-2016



Program Name:  
**PCPA – Theatre: Design/Technical Theatre**

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# SECTION 1

## DEFINITION OF PROGRAMS





## Allan Hancock College Program Review

### 2015-2016 Comprehensive Self-Study

#### **I. Program Mission (*must align with college mission statement*)**

PCPA offers comprehensive, professional training for actors and technicians in its two-year vocational Technical Theatre Certificate Program and Professional Internship Program with the goal that, upon completion, students have the necessary skills, professionalism and artistry to enter the working market and succeed. The class schedule is creative and rigorous and involves a blend of lecture, applicable labs, special projects and rehearsal, as well as seminars and master classes in specialized areas of study. The program is unique in that the Conservatory student receives mentorship from working, professional artists in the context of the classroom and while producing PCPA productions. Each class is comprised of approximately 10 - 12 technical students, with two cadres (1<sup>st</sup> and 2<sup>nd</sup> year) of students progressing through the program concurrently for a maximum program admission of 24. This limitation on enrollment is based on available lab space and production opportunity. Admission to the Conservatory is by audition/interview. PCPA's Technical Theatre Vocational Certificate Program and Professional Internship Program are unique in California and the nation. According to Theatre Communications Group, the Association of Professional Regional Theatres, PCPA is the only two-year vocational certificate program connected to a professional Equity regional theatre company. (TCG: *Theater Profiles*)

#### **II. Progress Made Toward Past Program/Departmental Goals**

Progress toward goals and overall health of the program has been mixed since the last program review. In 2012, in the face of multi-year low enrollment, administrative concern respecting its management and severe budgetary challenges for the theatre company and the college district, the program was submitted for viability analysis via the (renewed and problematic) Discontinuance Process. While the program's performance warranted this type of inspection and review, this had a stultifying effect on recruitment and overall progress toward some goals. Among the results of this Discontinuance process were recommendations for major curricular revision, which actually returned the program to a curricular structure more akin to its form prior to a major 2002 revision aimed to aid transferability of the vocational courses to other degree granting programs. This was the major recommendation of the Committee who cited the uniqueness of the program in the state and nation and its critical integration with the very successful actor training program and professional productions and significant factors in recommending the program's retention. (The Committee, chaired by the full-time faculty member who was, at that time, serving as Conservatory Director coordinating the Technical Theatre training, committed over half its recommendations to the Discontinuance process itself.)

Based on these recommendations, and in line with the 2010-11 Plan of Action, the entire Technical Theatre curriculum was rewritten and its associated CSLOs and PSLOs were written reviewed and mapped. This also afforded the opportunity, at the suggestion of the Associate Dean, to create a THEA prefix to designate restricted Conservatory curriculum, with DRMA prefix reserved for Open Enrollment courses, to aid in tracking data specific to each of the PCPA CTE programs.

A great area of progress was in facilities, with the completion of the deferred maintenance on Building D, including: expanded, ADA compliant and refurbished lobby, refurbished and ADA compliant dressing rooms, addition of ground floor laundry facilities, ADA compliant backstage pass-through hallway and stage left entrance, new upstage lighting catwalk, new freight elevator and HVAC system and potable water throughout. The refurbishing of the building has greatly and enhanced the positive experience of students, staff and patrons in building D. Late in the six-year cycle, we discovered that the seating in the Severson Theatre was in urgent need of replacement as the risers and seats were beginning to fail and were irreparable (these types of seats – purchased used in 1993 - are no longer manufactured, so parts are increasingly unavailable). Sources of funding are being pursued for this project. In the Columbia Business Center (CBC) we made positive headway with maintenance requests, but custodial care remains inconsistent. We had hoped to replace the floors in CBC 16 and 18 with sprung floors to keep the students from injury, but funding has not been forthcoming and the complexity of managing facilities improvement and maintenance in a space leased by the District remains problematic. Lastly and disappointingly, PCPA, along with the Fine Arts Department, went through a lengthy design process for new facilities during the six-year period with the hope that with the completion of a new Fine Arts Complex, PCPA would move into a reconstituted Buildings E and F. A great deal of time and energy was invested in the process that went as far as the choosing of finishes for the spaces, when the project was suspended by the choice to build the new Industrial Technologies Building instead. Funding is currently being pursued for the Fine Arts Complex with no known timeline.

Accompanying the completion of Building D was the celebration of PCPA's 50<sup>th</sup> Anniversary Season in 2013, marked with: an Artistic Directors' Forum which included founder Donovan Marley, Laird Williamson, Jack Shouse and Mark Booher, moderated by Teresa Eyring, Executive Director of Theatre Communications Group (TCG); an alum reunion picnic with over 300 attendees; and a scholarship benefit performance, *Starry Night*, featuring celebrated alum of PCPA including Mark Harelik, Michael Winters, Brad Hall, Boyd Gaines, Deborah May and Jim Poulos. These events not only allowed the company, alums and patrons to celebrate the 50 year history, it was a boon to the company's national and regional profile and was a scholarship fundraising opportunity. Paralleling the marking the 50<sup>th</sup> Anniversary was a long-overdue branding change for the program. The Pacific Conservatory of the Performing Arts (PCPA) Theaterfest became PCPA - Pacific Conservatory Theatre. This name change has proven very positive, especially as we market the Conservatory programs. The new name reflects what we actually do; teach theatre, as opposed to other performing arts such as opera, dance, music, etc.

Significant to the progress, or lack thereof, of the program toward Program/Departmental goals since the last Program Review – indeed including the delay of completion of this

review – was the decision, in May 2015, of the full-time AHC faculty program coordinator to leave the position of Conservatory Director and take on other Drama teaching duties for the college. This has left program coordination for the Technical Theatre training with temporary faculty leadership from the Conservatory Director for actor training and by PCPA Production Manager (part-time AHC faculty/full-time PCPA staff) during an ‘interim’ period of 18-months in which a new program coordination solution could be identified. When the full-time faculty member opted to exit the Conservatory Director position, the associated faculty salary resources/benefits went with them, leaving the program significantly under-resourced. Since this change, however, other program faculty have remained committed to the program’s plans and mission, and student recruitment and retention has seen a notable improvement, albeit within a statistically (temporally and numerically) small sample -- increasing from averaging 8-12 to averaging 20+ students over 18 months. A new full-time PCPA staff position has been created to take on, as part-time AHC faculty, the Technical Theatre program coordination beginning fall 2016. The funding for this new position, as a position of the Auxiliary program is, creates a potential liability for appropriate levels of support to students and faculty. It is frustrating that the structure of the full-time faculty contract and the District’s lack of clarity about the assignment, management and evaluation of coordinator positions has resulted in a full-time faculty members’ ability to put a program at risk by ‘opting out’ of a the job for which they were hired, but is not a portion of their actual contract and for which they cannot be evaluated. (The program worked and advocated for many years in the mid-1990s to get these the two Conservatory Director positions hired as full-time District faculty positions.) Still, it appears the leadership change has been a positive one and the Technical Theatre training is stronger today than it was 18 months ago, due to the resilience of the students of the program together with the commitment and professionalism of the remaining (part-time) faculty and staff.

Through the trying period of the “Great Recession” where the college as a whole suffered financial, enrollment and class section contraction the program has been able to hold on to its core mission, though the number of shows had to be reduced for the 2014-15 season and the upcoming 2016-17 season due to internal and external budget factors which has a direct effect on student opportunity and FTE generation. Because of budget constraints both at PCPA and neighboring institutions such as UCSB, no real headway was made on creating organizational partnerships. PCPA has been focused on sustaining its current core mission, while UCSB dealt with major departmental budget cuts and program cuts. It was not a good time for either institution to look to expand outwardly. We did, however, have success with professional faculty exchanges. UCSB faculty members Risa Brainin guest directing and Irwin Appel guest sound designing for PCPA. Also PCPA faculty member Brad Carroll has participated in new play development workshop as a guest composer at UCSB.

Student success has continued to be shown through the booking of work by students as they graduate the program. Students earning a certificate from the technical training have a multi-year 100% placement rate for those seeking to enter the industry following graduation. Companies recruiting from the acting and technical training programs included: Disney Theme Parks, Theatricals and Cruise lines, Cirque du Soleil, Missoula Children’s Theatre, Sierra Repertory Theatre, Milwaukee Repertory Theatre, Utah Shakespeare Festival, Santa Cruz Shakespeare Festival, Hope Summer Repertory Theatre, Cincinnati Playhouse in the Park, Great River Shakespeare Festival, Kingsmen Shakespeare Festival,

San Francisco Shakespeare Festival, Summer Repertory Theatre, Western Stage Company, Oregon Cabaret Theatre, Phoenix Theatre, The Great American Melodrama, California Theatre Center, Kaiser Permanente Tour, Stiletto Cruise Lines, KSR & Associates Casting and DDR Casting Associates. We also hosted auditions/interviews for students looking to BFA transfers with the University of Santa Fe Art and Design, Santa Fe NM, Cornish College of the Arts, Seattle, WA and Utah State University, Logan, UT.

### **III. Analysis of Resource Use and Program Implementation**

As resources available for PCPA's Technical Theatre training have been, for the most part, static through the last two program review cycles (12 years), they are now, by definition of the economic realities in which they exist, significantly under-resourced. While the costs of steel, lumber, fabric and technological equipment has continued to rise, PCPA production materials budgets have been contracting. This is more notable in the continuing contraction of resources available to attract and retain the quality of faculty and staff for these very specialized, high-skill, but historically low wage positions. The program and theater's viability is at a critical juncture as it seeks to navigate the challenges of adhering to new (2016) federal minimum wage legislation. Most of the PCPA production department heads, who constitute (as AHC part-time faculty) the faculty of the CTE program, make below the federal mandate for exempt minimum wage. For 2016-17 about 29 PCPA staff will have their salaries adjusted up to new minimum wage levels, with no new revenue sources yet identified to meet what will be an on-going, and near-term increasing, regular cost of doing business. This will be in the neighborhood of a \$200,000 increase in new labor costs in the coming fiscal year to a program that has only seen stagnant or reduced funding for 12 years. Student opportunity to work alongside experienced and skilled professionals is key to the success and viability of the program. PCPA now regularly cuts back on the scope of its productions and materials prices have climbed and human resource costs have skyrocketed. We can scarcely afford the materials to build the scenery, properties, costumes, lighting and sound for the shows, and for the materials we can afford we cannot afford the labor to fabricate the show's designs as they are originally conceived. This has a real and direct impact on student learning opportunity and overall health and viability of the professional theatre company which serves as the laboratory context through which the CTE students are trained.

Currently the PCPA Technical Theatre training, as an academic unit, is staffed by:

Mark Booher – Artistic Director/Associate Dean (full-time District employee)  
Roger DeLaurier - Associate Artistic Director/Conservatory Director/Full-time Faculty  
Trisha Stewart – Executive Administrative Assistant (AHC/PCPA Auxiliary Corp. employee)

#### PCPA Full-time staff/AHC Part-time faculty

Jeff Allen – Production Manager  
Eddy L. Barrows – Costume Crafts Supervisor/Designer  
Ellen Beltramo – Equity Production Stage Manager  
Jason Bolen – Scenic Designer  
Arnold Bueso – Technical Theatre Program Coordinator/Designer (beginning Fall 2016)  
Abby Hogan – Scenic Artist

Tim Hogan – Properties Master  
Robin Newell – Costume Shop Manager  
Tim Thistleton – Master Electrician/Designer  
Elisabeth Weidner – Sound Director  
Lynn Ware – Technical Director  
Jennifer 'Z' Zornow – Lighting Director

And 8-10 full-time technical staff, that function as 'instructional assistants/lab supervision' for students and professional interns, in their capacity as theatre professionals working in their various shops.

The Columbia Business Center (CBC) continues to be an excellent space for the Conservatory and for PCPA offices. We have replaced much of the studio rehearsal furniture in the past six years and have very satisfactory sets in each space, as well as free-standing doors and panels. As identified in annual updates, we continue to have issues with inconsistent custodial care, especially in the studios themselves. We have had great success with Plant Services and their responsiveness to repairs. Noise bleed from dance classes continues to be an issue. The biggest noise issue remains with the Youth Dance Programs, both the sound levels in the studios and especially the large number of waiting parents and children in the hallways. This noise issue effects the scheduling of classes, as it is impossible to hold Acting classes or other 'quiet study' or lecture classes while Youth Dance is in the building.

We moved to CBC in 1991 and the walls of the hallways and studios spaces have not been repainted in those twenty-four years. It would improve the learning environment to have the studio spaces refreshed with new paint. We continue to explore sources for funding to purchase and install sprung floors in CBC 16 and 18. We use those spaces for dance and movement classes, as well as for rehearsals of plays and musicals for the Mainstage Season. It would be healthier and reduce injuries for students and company members to work on sprung floors.

Currency of technology and equipment is crucial to our students in the theatre spaces as it supports their performance experience. The currency and expansion of that production equipment enhances the students' ability to prepare themselves for the technology they will encounter in the real working world. This is a place where needs of the Technical Theatre Program and the Acting Program overlap.



Following are some identified needs for supporting the theatres and production areas:

Description	Date of Quote	Cost	Notes
<b>Repair / Replace for Safety</b>			
Dust Collector in Scene Shop		Various	\$20,000 plus
Radios		\$150 - 200	Each - need 30, 5 year life span (FCC license for each frequency)
Set of Drapes for Marian		TBD	Need to get drapes fire rated Current drapes are collection not a 'set'.
Set of Drapes for Severson		TBD	
Slat Wall	01/23/14	\$4,525.00	Marian – Materials cost only.
Trailer	05/19/15	\$8,848.00	Need three – currently only two of our three are safe to use.
<b>Would need to replace if it broke</b>			
Follow spots		TDB	
Light Board	11/12/15	\$8,407.00	Each - we have and use 3.
Marian Seats		TBD	
Marian Sound System	03/07/13	\$250,000.00	Meyer Sound actual quote \$228,263
Outreach Van		TBD	
Personnel Lift		Various	\$10-30,000
Scissor lift		Various	\$20 – 35,000
Severson Seats and platforms	10/20/15	\$210,026.00	Current estimate, with accessories.
Sound Board		\$9,000.00	\$9,000 refurbished. \$25-30,000 new.
Welders	11/12/16	\$900.00	Each - If we were to teach a welding class we would need a minimum of 12 working.
<b>Improve efficiency</b>			
CBC Floor	04/10/14	\$34,643.30	16 and 18 price per room
CNC router		\$30,000.00	Estimate
Digital Calendar (Virtual Callboard)		\$1,350.00	Annual
Fork Lift		Various	\$5,000 used (Craig's list), \$40,000+ new
Glow forge		\$5,000.00	<a href="https://glowforge.com/tech-specs/">https://glowforge.com/tech-specs/</a>
Hearing Loop	08/18/14	\$14,890.00	Marian Theater Only
Laser Cutter		\$8,000.00	Estimate
Plotter/Scanner?		\$10,000.00	Estimate
Scaffold for Severson	02/07/13	\$6,487.00	Increase speed of install for lighting in Severson
Shelving for CBC 32		\$3,000.00	Estimate
Shelving for Light & Shoe Room		\$1,500.00	Estimate
Vector Works	05/15/15	\$4,250.00	Biennial

TBD = Working on quote			
Various = would need to shop if opportunity developed			
NO priority under category's above.			

#### IV. Program SLOs/Assessment

PCPA Technical Theatre Program Student Learning Outcomes are as follows:

PLO 1 - A graduate of the certificate program in design/technical theatre will demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production.

PLO 2 - A graduate of the certificate program in design/technical theatre will exhibit a process inclusive of abstract thinking, decision-making and divergent problem-solving.

PLO 3 - A graduate of the certificate program in design/technical theatre will communicate through creative expression employing standard theatrical vocabulary and presentational techniques.

PLO 4 - A graduate of the certificate program in design/technical theatre will display a competency in critical reading as it relates to theatrical texts.

Program and Course Student Learning outcomes are in place and mapped (Mapping Spreadsheet attached) with Institutional Learning Outcomes. Annual review and assessment occurs via the twice-yearly mid-semester evaluation of students and the end of term portfolio reviews.

#### V. Counseling and Mentorship of Technical Theatre Students

One of the unique ways that PCPA's Technical Theatre Training Program approaches its application of the PSLOs is through recurrent, one on one mentorship between students and faculty. For each incoming technical theatre student, a technical theatre faculty member is assigned as a mentor, and remains their point of contact throughout their two years at PCPA. With the assistance of the Technical Program Coordinator, the mentor and mentee are encouraged to meet at least three times a month to discuss career goals, portfolio development, reflection on classwork, assignments, experience on crews or in respective shops, and anything else the student might want to share or express as they develop their craft. The student-teacher relationship within the Technical Theatre Program is therefore apprenticeship-based, and adds another level of experiential learning beyond the classroom, shop hours, and crew assignments.

As continuing working professionals, the Technical Theatre Faculty all represent their individual respective disciplines and maintain knowledge of current hiring trends, connections to the industry at large, and are truly experts in their fields. Pairing each student with a mentor provides crucial exposure to these professional outlets as they

prepare for an industry that is largely dependent on word of mouth referrals. In addition to having a source of guidance and career advice, it is also a way for the student to shadow a working professional. For example, student production assistants will often sit in the production booth during a show with the stage management faculty if they are interested in pursuing a stage management career and wish to learn more advanced concepts and skills. Other students will assist in the design studio to experience what it is like to create designs for PCPA productions. These activities are scheduled and arranged outside of class time and provide the students with an immediate view into professional theatre making that is more traditionally experienced through field trips and outreach with professional companies.

The Faculty and students also engage in Mid-Semester Evaluations, Portfolio Reviews, and Mock Interviews, during which each student is given a block of time to present their creative work to all the faculty at once. Often during these sessions, an outside professional contact—many of whom are invited by the faculty through their connections—will take part in interviewing the students for both mock and open job opportunities. The students also receive feedback while their peers are present in the room. Through these methods, the prime objective of the Technical Theatre Faculty is to have the students receive an experience as close to what the industry is like once the student has graduated and is pursuing their career prospects in technical theatre.

## **VI. Success, Retention, and Equity**

PCPA's Technical Theatre training works to promote student success as its core mission and its 95% -100% Success and Retention rates, particularly over the last 7 semesters, reflect this value. Student success begins with recruitment where we work to make sure students have a deep understanding of the level and demands of the program and our vocational approach to actor technical training. We continually update and refine the Conservatory section of the PCPA website and are currently in the process of developing a new recruitment video. PCPA holds a rigorous application and interview process for admittance into the CTE program. The application includes an Application Form, Mission Statement, resume, transcripts and three letters of recommendation. PCPA, unlike most professional training programs, has no "institutional cut" system. Students know that once accepted into the program, the faculty and staff will remain committed to their growth and advancement.

Upon arrival, new student go through a thorough orientation process that includes campus and PCPA facilities tours and seminars on AHC Student Services, health and diet, time management, review of the PCPA Student Handbook, professionalism and extensive safety trainings, tool use seminars and shop orientations. Once classes begin students are tracked very closely. Class size and a 12 to 1 student/teacher ratio ensure that students are receiving specific and personalized instruction. Our teaching approach of professional role modeling/mentoring by faculty and staff engender persistence, self-discipline, striving for excellence in artistry and professionalism. At each mid-term, Mid-semester Evaluations take place where each student meets for twenty minutes with their entire faculty to discuss progress including areas of success and areas which need additional focus. Students are encouraged to join this conversation, ask questions and take an active role in their training and development. The faculty also holds numerous individual tutorials every

week to work with students in a one-on-one setting. Student Concern Forms are filled out for issues such as late or missing assignments or lapses in professionalism which brings the Program Coordinator into direct conversation with the student. If issues persist or if a student drops below a “C” in any class or lab, a probationary process is instigated to attempt to bring the student back into good standing. All of these processes take a huge commitment of time and energy from the faculty and staff, but the outcomes are worthwhile as reflected in the strong success and retention data.

The high rate of student success and retention is consistent across gender, age and ethnicity profiles. Again, the strong student recruitment, orientation, tracking and professional modeling account for this consistency.

## VII. Trend Analyses/Outlook

Using the information already gathered in the Annual Updates (e.g., enrollment and achievement data; student learning outcomes assessment and analysis; input by advisory boards; existing articulation agreements; labor market trends) summarize the major trends, challenges, and opportunities that have emerged in the program since the last comprehensive program review. Explain possible causes for any identified gaps or trends and actions taken or needed to address these.

### **Trends:**

Probably the most significant trend since the last Program Review is the improvement in the economy which affects the overall AHC environment, the strength and stability of the Professional Acting Program and theatre company overall. It also affects the number of jobs available to our graduates. Theatre Communications Group (TCG) the national organization for regional theatre in its “Theatre Facts 2014” shows a 28% increase in “artistic payroll.”

In regards to design and technical theatre, the industry continues to move forward in technology. Industry cohorts are requesting more training in digital image creation and projection, more focused training in sound technology & signal generation and manipulation. Also, subscription based and cloud based services are replacing analogue and wired technology in aspects of live production. These include file sharing, content creation and revision, and remote collaboration.

Job availability has grown and over 85% of our past three graduating classes have had their first professional contracts within the first year after graduation at companies including: Western Stage, California Theatre Center, Summer Repertory Theatre, Hope Summer Rep, Illinois Shakespeare Festival, Oregon Cabaret Theatre, Oregon Shakespeare Festival, Mosaic Lizard Theatre, Kingsman Shakespeare Festival, Berkley Playhouse, Speakeasy Theatre, San Francisco Playhouse, San Francisco Shakespeare Festival, Utah Shakespeare Festival, Pacific Conservatory Theatre, Berkeley Repertory Theatre, Out of the Box Theatre Company, Kaiser Permenante Tours, North Coast Rep, San Diego Rep, Lambs Players, Cache Theatre Company, Great American Melodrama, Los Angeles Theatre Company, Asolo Theatre Company, Rubicon Theatre Company, Phoenix Entertainment (Adams Family and Ragtime National Tours) and Disney Entertainment and Disney Cruise Lines.

Another very positive trend has been in the number and caliber of students auditioning for the program. We have doubled the number of students auditioning for the program from around 300

in 2010 to around 600 this year. This increase reflects the growing reputation of the program and the excellent work of Erik Stein, our Casting Director/Recruitment Coordinator and his focus on recruitment, especially to underserved populations. This focus has also resulted in much more diverse classes over the last five years.

After a pause in hiring, due in part to economic downturn, industry cohorts (listed above) all report a current and future increase in hiring.

Another important area has been the Program's continually deepening interaction with the community. Student become more deeply aware of their art form in service to the community and to social justice issues through these important interactions, as well as learning the professional technician's role in patron relations and cultivation. Students have interacted with the community through regular season performances and Student Matinee performances in all three theatres. Students also continue to participate in the PCPA Foundation Gala and the PCPA Open House.

With the arrival of the new Tech Program Coordinator, the technical theatre program is also in discussions about providing more technical theatre support to outreach programming. Over the past six years we have developed an important piece of programming led by Resident Artist Karin Hendricks called *Community Speaks!*. *Community Speaks!* is a "verbatim theatre" piece in which a theme is chosen and interviews around that theme recorded by 10 -15 Conservatory students and then constructed into a public performance. This year, beyond the two performances of *Community Speaks!* in the Severson Theatre, we piloted a tour to local schools including: St. Joseph's High School, Lompoc High School, Cuesta College and Cal Poly reaching an additional 600 community members. As an added component, use of student created animated content and updated projection technology enhanced the production value of *Community Speaks!* in the area of design and tech.

### **Challenges:**

Although financial constrictions have receded on a day-to-day basis, big ticket items such as two additional Resident Artists/Part-time instructors and a Conservatory Operations Coordinator to bring us back to a full contingent, sprung floors for CBC 16 and 18, new seating for the Severson Theatre and a new sound system for the Marian Theatre remain out of reach. We are yet unable to restructure the relationship between the PCPA Foundation and our need for developed income to meet our full funding needs.

For the most part, the Columbia Business Center (CBC) remains an excellent space for the program and for PCPA administration/business offices. As of this moment, we are still awaiting confirmation that we will be able to remain in CBC long-term due to DSA compliance for the building and the owner's willingness to meet those terms. Moving the program, given the nature of our year-round scheduling, would be incredibly disruptive. Issues with CBC that continue unaddressed from our last Program Review include inconsistent custodial support, especially in the cleaning of studio floors, maintenance of software updates, network support, and hardware in the computer lab in CBC 19, as well as noise from Youth Dance parents and siblings waiting in the hallways. These sound issues disrupt classes, impact work in the offices and dictate class scheduling, as Design & Tech classes cannot be scheduled opposite Youth Dance classes.

Maintaining enrollment continues to be the major challenge faced by the tech program, specifically in:

- Promoting the idea of vocational training as a viable educational option.
- Changing current and long standing perception and documentation that preparing for the technical theatre career path requires little to no training beyond a high school education or only on-the-job training.
- Promoting the success of our program and its availability as a career option in a community where the arts is not in the majority of thriving industry.

**Opportunities:**

*Marian Theatre renovation:*

A great area of progress was in facilities with the completion of the deferred maintenance on Building D in Fall 2013, including: expanded, ADA compliant and refurbished lobby, refurbished and ADA compliant dressing rooms, addition of ground floor laundry facilities, ADA compliant backstage pass-through hallway and stage left entrance, new upstage lighting catwalk, new freight elevator and HVAC system and potable water throughout. The refurbishing of the building has greatly and enhanced the positive experience of our students, staff and patrons in building D.

PCPA, along with the Fine Arts Department, went through a lengthy design process for new facilities during the six-year period with the hope that with the completion of a new Fine Arts Complex, PCPA would move into a reconstituted Buildings E and F. A great deal of time and energy was invested in the process that went as far as the choosing of finishes for the spaces, when the project was suspended by the choice to build the new Industrial Technologies Building instead. Funding is currently being pursued for the Fine Arts Complex with no known timeline.

*50th Anniversary celebrations/alumni cultivation:*

Accompanying the completion of Building D was the celebration of PCPA's 50th Anniversary Season in Summer 2014 marked with: an Artistic Directors' Forum which included founder Donovan Marley, Laird Williamson, Jack Shouse and Mark Booher, moderated by Teresa Eyring, Executive Director of Theatre Communications Group (TCG); an alum reunion picnic with over 300 attendees; and a scholarship benefit performance, *Starry Night*, featuring celebrated alum of PCPA including Mark Harelik, Michael Winters, Brad Hall, Boyd Gaines, Deborah May and Jim Poulos. These events not only allowed the company, alums and patrons to celebrate the 50 year history, it was a boon to the company's national and regional profile and was a scholarship fundraising opportunity. The development of Alum as a discreet funding group is in development phase as the PCPA Foundation reconfigures its efforts.

Paralleling the marking the 50th Anniversary was a long-overdue branding change for the program. The Pacific Conservatory of the Performing Arts (PCPA) Theaterfest became PCPA - Pacific Conservatory Theatre. This name change has proven very positive, especially as we market the Conservatory programs. The new name reflects what we actually do; teach theatre, as opposed to other performing arts such as opera, dance, music etc.

*External Industry Partnerships*

We have begun a discussion with representatives of Disney Imagineering to provide the program with projection equipment to support classroom training. We are now considered one of the two programs in the country that students might attend to be successful in the Disney Internship Program.

As applicable, please address the breadth, depth, currency, and cohesiveness of the curriculum in relation to evolving employer needs and/or transfer requirements, as well as

other important pedagogical or technology -related developments and actions taken or needed to address these.

Pacific Conservatory Theatre's two year Technical Theatre program encompasses all areas of technical theatre, which include but are not limited to:

- Scenic design, construction, and technology
- Costume design, construction, and technology
- Lighting design, technology and electrics
- Sound design, technology, and engineering
- Properties design, construction, and fabrication
- Crafts design, technology, and fabrication
- Scenic Painting, scenic art and fabrication
- Stage Management and related production management technology

The training models professional standards and practices through a master/apprentice approach. Currently, there are 11 working, degree-certified specialists in each of the aspects of technical theatre on the faculty. Each student enrolled in the Technical Programs works directly with each faculty member in both professional, collaborative capacity while in production and in a classroom environment during scheduled block classes administered in each topic of technical theatre. The curriculum in this model of training is highly interdisciplinary, actively hands-on, and multifaceted in scope and depth. Among the overarching skills that students in the conservatory develop is the ability to maintain an organized and safe working environment, to meet multiple deadlines, to work under pressure, to work alongside their mentors as professional colleagues, and to be able to navigate all levels of the production process from rehearsal to strike.

At the employment level outside PCPA, the students are then able to work one step above entry level positions in at least three aspects of technical theatre that they focused on while in the conservatory. These positions include but are not limited to:

- Production Assistant
- Assistant Stage Manager
- Deck Crew Chief
- Scene Shop Foreman
- Scene Shop Carpenter
- Scenic Charge Artist
- Lead Scenic painter
- Master Electrician
- Wardrobe Supervisor
- Costume Shop Draper
- Costume Shop Stitcher
- Costume Shop Assistant
- Sound Technician
- Sound Engineer
- Sound Board Operator
- Light Board Operator
- Follow Spot Operator
- Stage Rigger

In regards to transfer to a four year institution, PCPA is engaged in articulation agreements with several colleges, including Utah State University and Santa Fe University of Art and Design. These articulation agreements give PCPA graduates an opportunity to transfer with all credits earned at PCPA applied to their degree. In the case of SFUAD the transfer package includes a tuition discounts, accelerated placement in the student's program major, exemption from entry level

and beginning courses in their program major, and advanced supervisory roles in their technical shops.

Although PCPA's main objective is to train industry ready technicians, the students are still encouraged to view transfer options if they wish to go into the field of stage design, arts administration, or move on to graduate study. The students also have the opportunity to take classes at Allan Hancock College in the core curriculum that would advance the transfer process even further. For students who are interested in transferring, a transfer workshop is offered by PCPA faculty as well as Allan Hancock College's Transfer Office.

Actions taken or needed to address pedagogical or technology - related developments include master classes, workshops, and faculty career development, which keeps the technical program aligned with current trends in teaching and technology. Among the annual events that support development for both faculty and students are national conventions sponsored by the United States Institute of Technical Theatre, the Kennedy Center American College Theatre Festival, The Southeastern Theatre Conference, the Association for Theatre in Higher Education, and individual conferences that focus on each faculty area of tech training. These conventions and conference are also open to the students and become a window to the broader industry of entertainment design. Activities at these events include advanced workshops in technical theatre, portfolio reviews, college interviews, and exposure to corporate level companies that manufacture entertainment industry technology. Involvement in these events is on-going and continues to be a main contribution to the PCPA training and milestones in the student's career path.

Curriculum development is also in a constant state of evolution. With the addition of two new faculty members in 2016, the faculty as a whole will meet to discuss how this will effect, and in fact enhance, course development moving forward.

## **VIII. Long-Term Program Goals and Action Plans (Aligned With the College Educational Master Plan)**

Describe the long-term plans for changing or developing new courses and programs, other actions being taken to enhance student success, and the need for professional development activities and other resources to implement program goals. Be sure to show how these plans are related to assessment results. (Plan should cover five- year period and include target dates and resources needed.)

### Internship/3<sup>rd</sup> year

As the quality and skill level of our students continues to grow, we are increasingly hard pressed to find candidates for our Tech & Design Internship Program, (historically post-BA/BFA Theatre graduates), who have a higher skill level than the top half of our Second-year class. In the past, we have excluded immediately graduated PCPA students from consideration for the Internship Program. Beginning Fall 2016, we will begin using primarily PCPA graduates in the Acting side of the Conservatory. In that year there will continue to be four Acting Interns and over the next five years we would like to increase that number to twelve. The Interns will continue to be selected through an audition/interview process. The Interns have historically been the company for our Outreach Tour, as well as appearing in our Main Stage productions. That will continue with the compression of booking dates for the tour. Interns will also become the



teaching core for youth classes taught on Saturday mornings and ultimately, the core cast for expanded *Community Speaks!*/community engagement projects. Resources required are the scholarship funds to support additional Interns.

### Staffing

We continue from our last Program Review to be down three Tech Staff positions:

- Assistant Technical Director
- Assistant Costume Shop Manager
- Storage/Warehouse Supervisor

Recovering these positions would allow us to be back to a full contingent of Tech Staff and allow us the opportunity to diversify our Company at Large. Resources required would be an additional \$80,000 - \$90,000 to fund these positions. Spring 2017 would be the goal for being fully staffed.

### Space CBC Lease

Much of our student success is based upon the appropriateness and proximity of our learning and work spaces. As soon as possible we would like to secure the new lease for the CBC studio and office space. The disruption to programming will be immense if we have to relocate.

### Sprung Floors for CBC 16 and 18

Continuing from our last Program Review, to enhance student learning, health and safety, we need to replace the floors of our two large studio spaces with sprung floors. These spaces are used for our rehearsals, which are run by Tech Staff and Student Production Assistants. Sprung floors would eliminate much of the dance and repetitive movement related injuries to the students in the Acting Company, which then prevents student PAs from addressing injury-related tasks. Resources required would be approximately \$30,000 per studio. Fall 2019 would be the goal to have the floors in place.

### Seating in the Severson Theatre/Funding Tech Equipment

One of the most important aspects of the success of the Tech Program is the professional level performance experiences that students gain in the Marian, Severson and Solvang Festival Theatres. Therefore, the quality of audience experience and the technical support of those performances is imperative.

The seating in the Severson Theatre is decaying at an alarming rate, with seats no longer fixable and riser platforms themselves under stress. Much of the seating has become uncomfortable and there is anecdotal evidence that some patrons refuse to see shows in the Severson Theatre because of their physical discomfort. This affects the program not only as a loss of earned income, but as an opportunity for students to experience performance in front of a full engaged audience. Resources for the replacement of Severson seating is approximately \$200,000. Fall 2017 would be the goal to have the seating replaced.

The presence and currency of Technical Theatre equipment is crucial to the Acting Program as they make possible and enhance the performance experience at the

professional level. Acting students, having encountered professionalism and professional equipment in the shops, theatres and technical processes are much more professionally astute and marketable as they leave the program.

Following are some identified needs:

Description	Date of Quote	Cost	Notes
<b>Repair / Replace for Safety</b>			
Dust Collector in Scene Shop		Various	\$20,000 plus
Radios		\$150 - 200	Each - need 30, 5 year life span (FCC license for each frequency)
Set of Drapes for Marian		TBD	Need to get drapes fire rated Current drapes are collection not a 'set'.
Set of Drapes for Severson		TBD	
Slat Wall	01/23/14	\$4,525.00	Marian – Materials cost only.
Trailer	05/19/15	\$8,848.00	Need three – currently only two of our three are safe to use.
<b>Would need to replace if it broke</b>			
Follow spots		TDB	
Light Board	11/12/15	\$8,407.00	Each - we have and use 3.
Marian Seats		TBD	
Marian Sound System	03/07/13	\$250,000.00	Meyer Sound actual quote \$228,263
Outreach Van		TBD	
Personnel Lift		Various	\$10-30,000
Scissor lift		Various	\$20 – 35,000
Severson Seats and platforms	10/20/15	\$210,026.00	Current estimate, with accessories.
Sound Board		\$9,000.00	\$9,000 refurbished. \$25-30,000 new.
Welders	11/12/16	\$900.00	Each - If we were to teach a welding class we would need a minimum of 12 working.
<b>Improve efficiency</b>			
CBC Floor	04/10/14	\$34,643.30	16 and 18 price per room
CNC router		\$30,000.00	Estimate
Digital Calendar (Virtual Callboard)		\$1,350.00	Annual
Fork Lift		Various	\$5,000 used (Craig's list), \$40,000+ new
Glow forge		\$5,000.00	<a href="https://glowforge.com/tech-specs/">https://glowforge.com/tech-specs/</a>
Hearing Loop	08/18/14	\$14,890.00	Marian Theater Only
Laser Cutter		\$8,000.00	Estimate
Plotter/Scanner?		\$10,000.00	Estimate
Scaffold for Severson	02/07/13	\$6,487.00	Increase speed of install for lighting in Severson
Shelving for CBC 32		\$3,000.00	Estimate

Shelving for Light & Shoe Room		\$1,500.00	Estimate
Vector Works	05/15/15	\$4,250.00	Biennial
TBD = Working on quote			
Various = would need to shop if opportunity developed			
NO priority under category's above.			

*Revised October 2016*

Replacement of technical equipment is an on-going expense.

Master Classes and Intensives

The Acting Program currently brings in Master Classes and Intensives to deliver specialized curriculum, special topics or to enhance existing curriculum. We are averaging 4-5 Master Classes and Intensives per year, focused mostly in the second year of training. We would like to introduce the same amount of Master Classes on the Technical Theatre side as well.

We would also like to expand the offering of a like number of Master classes and Intensives to the first-year training on both the Acting and Tech sides of the Conservatory. We also intend to explore the delivery of more of the existing curriculum in the Intensive format with Resident Actor/Teacher as opposed to the semester-long sequences. Resources to add master Classes to the first-year curriculum would be \$5,000. We would hope to add these Master classes over next three years.



## SECTION 2

### PROGRAM REVIEW

Status Summary

Plan of Action

Post Validation



## PROGRAM REVIEW

### Status Summary - Plan of Action-Post Validation

During the academic year, 2009- 2010 completed program review. The self-study and validation teams developed a final plan of action-post validation based on information in the self-study and the recommendations of the validation team. For each plan, indicate the action taken, the result of that action, and the current status of the plan, if it is incomplete.

*(If any plan was made and action not taken, please state the rationale for not pursuing that particular item.)*

#### PLAN OF ACTION

1. Develop SLOs that are consistent with course goals and supported by current faculty.
2. Regularly evaluate SLO with industry cohorts to maintain student preparedness for the workplace.
3. Identify new ways to promote the program and recruit students; seek funding sources as needed.
4. Promote within the northern Santa Barbara county community the option of technical theatre as a viable career option for women and Hispanics.
5. Institute curricular changes to return the Conservatory to a curricular model that existed prior to a 2002 attempt to make the vocational certificate program more "transfer friendly". This model allowed for the integrated professional company and academy training while effectively providing a positive enrollment profile.
6. Institute a regular retreat cycle for program faculty to address SLO's, core instructional and programmatic values and industry responses to current curriculum.
7. Work through The United States Institute for Theatre Technology's Education Commission to help develop a positive matriculation process for specialized 2-year technical theatre training as well as general associate degree matriculation.
8. Continue to explore options for different formats for the educational content to be delivered, including research of best practices from other institutions that have similar curriculum.
9. Foster advisory group work including dialog about the viability of jobs for the student who is broadly trained contrasted to the student more specifically trained in one or two specific technical fields. Because the advisory members are distant and from a range of employers, this may need to be done on a one-to-one basis with notes summarized for reporting.

#### ACTION TAKEN , RESULT AND STATUS

1. A number of faculty retreats were held with Conservatory faculty, goals reviewed and SLOs for each course and program developed and mapped.
2. Attendant to Action #1, this evaluation is, and will be, on-going.
3. On-going outreach to area, regional and statewide arts magnet schools, universities and national organizations, together with the development of a new recruitment video (still in development at this writing, funds were raised through a successful new on-line crowdfunding strategy) and streamlined internal application processes and improved communication follow through with prospective students (coincident, in part, with a change in faculty leadership) has increased enrollment from an average of 8 students to over 20 students, over the last two years.
4. While demographics of the program indicate a relatively positive environment for diversity among students, no appreciable strategic effort or trackable data is available to demonstrate the successful promotion of the program to the specific group "women and Hispanic" candidates in northern Santa Barbara County.
5. Major curricular revision was undertaken in multiple phases, over several years. This goal is now complete.
6. A regular retreat cycle has not been possible due to budget constraints, pressures and compression upon production timelines. Irregular meetings have occurred and the hope is that with the arrival of a new Technical Theatre Program Coordinator in the Fall of 2016 a more coherent and consistent review and planning process will be instituted.
7. Significant engagement with USITT continues as do a number of informal articulation agreements, but no formal "matriculation process" has been developed. Transfer is not among the primary goals of this CTE program.
8. This remains a programmatic core value and is on-going.
9. The dialogue related to general training or area specialization continues within the faculty, with our advisory groups (principally Disney and Cirque du Soleil) and with other peers in the field (via USITT and the Production Managers forum). 'Notes for reporting' are not available in summary form.



## SECTION 3

# STUDENT DATA SUMMARY



## STUDENT DATA SUMMARY

Data analysis is a critical component of program review. The three categories below should be used as guidelines in developing a summary of the student data.

State at least three positive factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

### Data collected from Student Survey Results Program Review Technical Theatre F15.pdf

Positive Factor	Percentage	Planning
Contribution to your intellectual growth	72.2% rated 1: Highly satisfied	Explore the possibility of tech students enrolling in Theatre History/Play Analysis
Quality of instruction within the program	66.7% rated 1: Highly satisfied	Discuss with faculty how to more efficiently track student progress.
Clarity of goals and learning objectives	61.1% rated 1: Highly satisfied	Discuss with faculty how to enhance topics of training to align with current trends.

State at least three negative factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

### Data collected from Student Survey Results Program Review Technical Theatre F15.pdf

Negative Factor	Percentage	Planning
Availability of appropriate resources in the library	25% rated 2: Moderately satisfied	Better coordination with Library Services; perhaps a Library Services workshop
The coordination of courses offered in the theatre Technical Program and courses offered in other departments that may be required for your major	26.7% rated 2: Moderately satisfied	Courses outside of the PCPA curriculum don't fit in the schedule.
The way textbooks and other materials used in courses within the program help me learn.	50% rated 3: Moderately satisfied	Discuss with Faculty how to address textbooks.

State any other information (use responsive numbers) that you obtained from student data (e.g. focus groups, questionnaires, or SGIDs) that may be of special interest to the self- study team. What planning implications will result from this information?

**Data collected from Student Survey Results Program Review Technical Theatre F15.pdf**

<b>Survey Question</b>	<b>Data</b>	<b>Notes</b>
Which of the following describes your reason for taking this and other courses in the Tech Theatre Program?	58.5% answered: Recommended by a friend	For Recruitment
What is your final academic goal?	50% answered: Not certain	The tech students seem to not be fully informed of their academic progress.

**Mission**

PCPA offers comprehensive, professional training for Theatre Technicians in its two-year vocational Professional Technical Theatre Certificate Program and Professional Internship Program with the goal that, upon completion, students have the necessary skills, professionalism and artistry to enter the working market and succeed. The class schedule is creative and rigorous and involves a blend of lecture, applicable labs, special projects and rehearsal, as well as seminars and master classes in specialized areas of study. The program is unique in that the Conservatory student receives mentorship from working, professional artists in the context of the classroom and while producing PCPA productions. Each class is comprised of approximately 24 tech students. Admission to the Conservatory is by audition/interview/portfolio review. PCPA’s Professional Technical Theatre Certificate Program and Professional Internship Program are unique in California and the nation. According to Theatre Communications Group, the Association of Professional Regional Theatres, PCPA is the only two-year vocational certificate program connected to a professional Equity regional theatre company. (TCG: *Theater Profiles*)

**Program Outcomes:**

PSLO1: Develop the ability to collaborate with professionals in the tech rehearsal and performance process, demonstrating professional ethics, working discipline and technical skills to function at the highest standards of the theatrical profession.

PSLO2: Develop a process for text analysis which recognizes activation of text as a central component of the tech rehearsal and performance process.

PSLO3: Develop and improve technical production skills in support of production execution in a tech rehearsal and performance process.

PSLO4: Apply the principles and techniques of technical theatre to any rehearsal process.

**Course/Program Alignment:**


Outcomes will be introduced, developed and practiced with feedback and demonstrated at with a specific level of mastery. PSLO 1 is assessed through juried public productions. PSLO 2 & 3 are assessed through juried mid semester evaluations. PSLO 4 is assessed



through end of semester portfolio evaluations. (Key: I= Introduced, D=Developed and practiced with feedback; M=Demonstrated at a specified mastery level)

### Program Review

Program Review Paper Surveys ()  
 No. of responses = 18  
 For the Period:



Survey Results

Part I. Please indicate how satisfied you are, in general, with the following aspects of the Theatre Technical Program.

Quality of instruction within the program	Not at all satisfied	0% 0% 11.1% 22.2% 66.7%	Highly satisfied	n=18 av.=1.44 md=1 dev.=0.7
The way textbooks and other materials used in courses within the program help me learn	Not at all satisfied	0% 6.3% 50% 31.3% 12.5%	Highly satisfied	n=16 av.=2.5 md=3 dev.=0.82 ab.=1
Advice about the program from counselors	Not at all satisfied	20% 0% 10% 30% 40%	Highly satisfied	n=10 av.=2.3 md=2 dev.=1.57 ab.=8
The way this program meets your educational goals	Not at all satisfied	0% 0% 11.1% 27.8% 61.1%	Highly satisfied	n=18 av.=1.5 md=1 dev.=0.71
Contribution towards your intellectual growth	Not at all satisfied	0% 0% 0% 27.8% 72.2%	Highly satisfied	n=18 av.=1.28 md=1 dev.=0.46
Clarity of course goals and learning objectives	Not at all satisfied	0% 0% 11.1% 27.8% 61.1%	Highly satisfied	n=18 av.=1.5 md=1 dev.=0.71
Feedback and assessment of progress towards learning objectives	Not at all satisfied	0% 0% 16.7% 27.8% 55.6%	Highly satisfied	n=18 av.=1.61 md=1 dev.=0.78
The availability of courses offered in the program	Not at all satisfied	0% 0% 27.8% 44.4% 27.8%	Highly satisfied	n=18 av.=2 md=2 dev.=0.77
The content of courses offered in the Theatre Technical Program	Not at all satisfied	0% 0% 11.1% 27.8% 61.1%	Highly satisfied	n=18 av.=1.5 md=1 dev.=0.71
The coordination of courses offered in the Theatre Technical Program and courses offered in other departments that may be required for your major	Not at all satisfied	0% 6.7% 26.7% 26.7% 40%	Highly satisfied	n=15 av.=2 md=2 dev.=1 ab.=3

The physical facilities and space (e.g., classrooms, labs)	Not at all satisfied	0% 0% 11.8% 29.4% 58.8%	Highly satisfied	n=17 av.=1.53 md=1 dev.=0.72 sd.=1
Instructional equipment (e.g., computers, lab equipment)	Not at all satisfied	0% 0% 11.1% 44.4% 44.4%	Highly satisfied	n=18 av.=1.67 md=2 dev.=0.69
Presentation of classes via the college's Blackboard course management system	Not at all satisfied	14.3% 0% 42.9% 28.6% 14.3%	Highly satisfied	n=7 av.=2.71 md=3 dev.=1.25 sd.=1.0
Course assistance through tutorial services (e.g. through the Tutorial Center, Math Lab, Writing Center)	Not at all satisfied	0% 0% 50% 25% 25%	Highly satisfied	n=4 av.=2.25 md=2.5 dev.=0.96 sd.=1.2
Availability of appropriate resources in the libraries	Not at all satisfied	0% 12.5% 25% 25% 37.5%	Highly satisfied	n=16 av.=2.13 md=2 dev.=1.09 sd.=.2

**Part II. Please answer the following questions about the Theatre Technical Program.**

Which of the following best describes your reason for taking this and other courses in the Theatre Technical Program?

Recommended by a counselor	<input type="checkbox"/>	5.9%	n=17
Recommended by a friend	<input type="checkbox"/>	58.8%	
To meet general education requirements	<input type="checkbox"/>	0%	
Offered at a convenient time	<input type="checkbox"/>	11.8%	
Other	<input type="checkbox"/>	23.5%	

Compared to the beginning of the semester, your attitude about the Theatre Technical Program has

Improved	<input type="checkbox"/>	61.1%	n=18
Remained the same	<input type="checkbox"/>	38.9%	
Decreased	<input type="checkbox"/>	0%	

I would recommend taking courses in the Theatre Technical Program.

Strongly disagree	0% 0% 0% 16.7% 83.3%	Strongly agree	n=18 av.=1.17 md=1 dev.=0.38
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I plan on taking additional courses in the Theatre Technical Program.

Strongly disagree	0% 0% 16.7% 16.7% 66.7%	Strongly agree	n=18 av.=1.5 md=1 dev.=0.79
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**Part IV. Background Questions**

How many units have you completed prior to this semester?



In how many units are you currently enrolled?



What is your final academic goal?

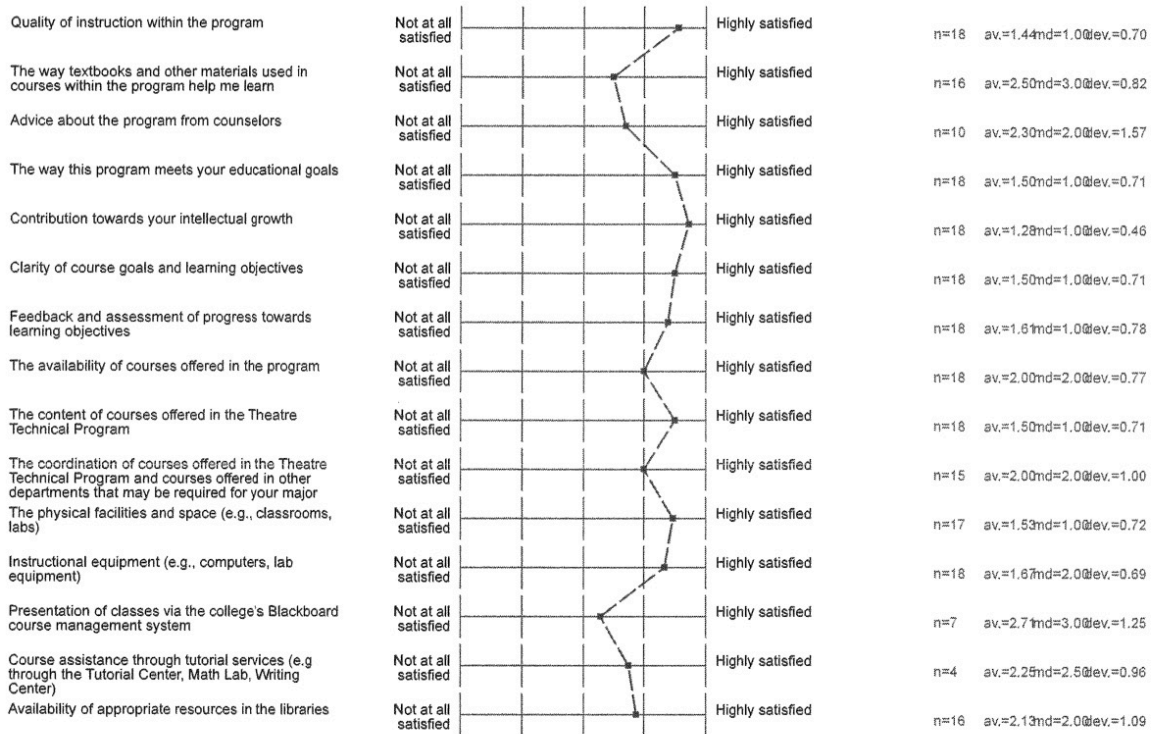


# Profile

Subunit: IR General Surveys  
 Name of the instructor: Program Review  
 Name of the course: Program Review Paper Surveys  
 (Name of the survey)

Values used in the profile line: Mean

**Part I. Please indicate how satisfied you are, in general, with the following aspects of the Theatre Technical Program.**



**Part II. Please answer the following questions about the Theatre Technical Program.**



**COURSE REVIEW VERIFICATION**

Discipline: PCPA – Technical Theatre \_\_\_\_\_ Year: 2015 \_\_\_\_\_

As part of the program evaluation process, the self-study team has reviewed the course outlines supporting the discipline/program curriculum. The review process has resulted in the following recommendations:

1. The following course outlines are satisfactory as written and do not require modification (list all such courses):  
THEA 110, 111, 112, 112, 114, 115, 116, 117, 199, 305, 306, 307, 308,
2. The following courses require minor modification to ensure currency. The self study team anticipates submitting such modifications to the AP&P, FALL 20\_\_\_\_ SPRING 20\_\_ \_:
3. The following courses require major modification. The self study team anticipates submitting such modifications to the AP&P committee, FALL 20\_\_\_\_ SPRING 20\_\_\_\_:

**GRADUATION REQUIREMENTS: General Education (GE), Multicultural/Gender Studies (MCGS) and Health & Safety (H&W) Courses.**

The following courses were reviewed as meeting an **AHC GE** requirement. The AP&P GE Criteria and Category Definitions (GE Learning Outcomes) forms were submitted to the AP&P for review on: none

The following courses were reviewed as meeting the **MCGS** requirement. The AP&P MCGS Criteria and Category Definitions (MCGS Learning Outcomes – To Be Developed) forms were submitted to the AP&P for review on: none

The following courses were reviewed as meeting the **H&W** requirement. The AP&P H&W Studies Criteria (To Be Developed) and Category Definitions (H&W Learning Outcomes – To Be Developed) forms were submitted to the AP&P chair for review on: none

Course Review Team Members

ROGER DELAURIER	<i>Roger DeLaurier</i>	10/11/15
Name	Signature	Date
Robin Newell	<i>Robin Newell</i>	10-2-15
Name	Signature	Date
Lynn Ware	<i>Lynn Ware</i>	10-2-15
Name	Signature	Date
Jim Hoyer	<i>Jim Hoyer</i>	10-2-15
Name	Signature	Date
David DeGru	<i>David DeGru</i>	10-14-15
Name	Signature AP&P Chair	Date
Mark Booher	<i>Mark Booher</i>	10-2-15
Name	Signature Academic Dean	Date



# SECTION 4

# ASSESSMENT PLAN



## Assessment Plan

This part of the program review demonstrates alignment of courses with coverage of program student learning outcomes and lays out the program's plans for conducting assessments over the forthcoming five years.

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### **Program Outcomes:**

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PSLO4: Apply the principles and techniques of technical theatre to any rehearsal process.

### **Course/Program Alignment:**

Outcomes will be introduced, developed and practiced with feedback and demonstrated at with a specific level of mastery. PSLO 1 is assessed through juried public productions. PSLO 2 & 3 are assessed through juried mid semester evaluations. PSLO 4 is assessed through end of semester portfolio evaluations. (Key: I= Introduced, D=Developed and practiced with feedback; M=Demonstrated at a specified mastery level)

Course	Outcomes			
	PSLO 1	PSLO 2	PSLO 3	PSLO 4
THEA 101		I	I	I
THEA 102		D	D	I,D
THEA 103			D	
THEA 104				D
THEA 110	I			
THEA 111	D		D	
THEA 112	D			D
THEA 113	M			M
THEA 114	I	I		
THEA 115	D		D	
THEA 116	D			
THEA 117	M			M
THEA 120		M	M	M
THEA 121		M	M	M
THEA 122		D		
THEA 123	M			M

**Implementation of Assessment:**

Assessment is shared by the Technical Theatre Faculty. Assessment for PSLO's are through juried mid-term and final portfolio presentations, juried backstage work on public performances on the mainstage or in projects and final class sharings.

The Program Coordinator is responsible for gathering the assessment data and insuring that discussion takes place.



	Semester Assessed	Assessment Method	Assessment Team	Assessment Report	Date Completed
PSLO 1	Spring 2017	Public Production	Program Coordinator/ Tech Faculty	Program Coordinator	May 2017
PSLO 2	Fall 2017	Juried Mid-term	Program Coordinator/ Tech Faculty	Program Coordinator	December 2017
PSLO 3	Spring 2018	Juried Final	Program Coordinator/ Tech Faculty	Program Coordinator	May 2018
PSLO 4	Fall 2018	Juried final/Class Sharing	Program Coordinator/ Tech Faculty	Program Coordinator	December 2018

*Dissemination of Information:*

Results will be shared in a special Technical Theatre faculty meeting once a year. This will occur near the end of the academic year as soon as exam data for the year is available. Information will be shared with the Artistic Director/Associate Dean.



## SECTION 5

# PREVALIDATION



**PLAN OF ACTION – PREVALIDATION  
Six Year**

DEPARTMENT: Fine Arts PROGRAM: PCPA – Theatre: Design/Technical Theatre

List below as specifically as possible the actions which the department plans to take as a result of this program review. Be sure to address any problem areas which you have discovered in your analysis of the program. Number each element of your plans separately and for each, please include a target date. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives)

<b>RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVMENT</b>	<b>Theme/Objective/ Strategy Number AHC from Strategic Plan</b>	<b>TARGET DATE</b>
Put new classes and new THEA prefix classes into assessment cycle. Continue to refine collection and in-putting of CSLO's. Begin assessment of PSLO's.		Fall 2017 On-going Spring 2017

<b>RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS</b>	<b>Theme/Objective/ Strategy Number AHC from Strategic Plan</b>	<b>TARGET DATE</b>
<b>Enrollment Changes</b> Maintain numbers in the two-year Technical Training Certificate Program.	SLS2	2020 On-going
<b>Demographic Changes</b> Continue to focus recruitment on underserved communities. Recruit a more diverse staff as openings become available.	SLS5 IR1	On-going On-going

<b>RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT</b>	<b>Theme/Objective/ Strategy Number AHC from Strategic Plan</b>	<b>TARGET DATE</b>
<b>Curricular Changes</b> Continue to refine all curriculum based on feedback from the Advisory Committee. Refine adjustments to tech course scheduling.	I1 SLS6	On-going On-going
<b>Co-Curricular Changes</b>		
<b>Neighboring College and University Plans</b> Continue to explore opportunities to work with faculty from neighboring institutions as guest directors and designers.	SLS6 IR1	On-going
<b>Related Community Plans</b> Explore technical support for <i>Community Speaks!</i> and other community outreach programming.	SLS6 SLS8	On-going Fall 2016

**RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES**

Theme/Objective/  
Strategy Number  
AHC from Strategic  
Plan

**TARGET DATE**

<p><b>Facilities</b>          Confirm the lease agreement for the CBC building.          Assess repair of the vomms in the Marian Theatre.          Work with AHC facilities or building owner to update paint, flooring and restrooms in the CBC building.          Replace seating in the Severson Theatre.          Work with Facilities on sound abatement for the CBC Dance studios.          Replace floors in CBC 16 and 18 with sprung dance floors.          Continue to improve consistency of custodial care in CBC.</p>	<p>IR4 SLS6</p>	<p>Sum. 2016 Spring 2017 Fall 2018  Spring 2017 Spring 2018 On-going</p>
<p><b>Equipment</b>          Sound system for the Marian Theatre.          Replace/update sound systems for CBC 16 and 18          Up-date Resident Artist/Part-time Faculty computers.</p>	<p>IR3</p>	<p>Spring 2018 Fall 2018 Fall 2018</p>
<p><b>Staffing</b>          Fill vacant Warehouse Supervisor, Assistant Technical Director, and Assistant Costume Shop Manager (full-time staff positions).</p>	<p>IR1</p>	<p>Fall 2018 Spring 2017</p>

**PROGRAM REVIEW -- VALIDATION TEAM MEMBERS**

TO: Academic Dean

Date: 10-6-15

From: Roger DeLaurier

We recommend the following persons for consideration for the validation team:

DEPARTMENT PCPA – Fine Arts PROGRAM Technical Theatre

Board Policy requires that the validation team be comprised of the dean of the area, one faculty member from a related discipline/program, and two faculty members from unrelated disciplines.

Deborah West	Fine Arts - Visual
(Name)	(Related Discipline/Program)
Karen Tait	Math
(Name)	(Unrelated Discipline/Program)
Yvonne Teniente	(Dean) Counseling
(Name)	(Unrelated Discipline/Program)

At the option of the self-study team, the validation team may also include one or more of the following: a. someone from a four-year institution in the same discipline; someone from another community college in the same discipline; a high school instructor in the same discipline; a member of an advisory committee for the program. Please complete the following as relevant to your program review.

_____	_____
(Name)	(Title)
Affiliation: _____ Telephone Contact Number: _____	
Address _____	
(Mailing)	City/State/Zip email address
_____	_____
(Name)	(Title)
Affiliation: _____ Telephone Contact Number: _____	
Address _____	
(Mailing)	City/State/Zip email address

APPROVED: *Mark Booker*  
Academic Dean

10-22-15  
Date



## SECTION 6

# EXECUTIVE SUMMARY AND PLAN OF ACTION POST VALIDATION



**EXECUTIVE SUMMARY**  
**(Validation Team Report)**

1. MAJOR FINDINGS

Strengths of the program/discipline:

- The retention and success of students is directly related to the systematic counseling, tracking and mentoring individual students receive from program faculty/staff, together with excellent orientation practices and clear articulation of guidelines and expectations for student success in the student handbook and other materials.
- Diversity and intensity of the skills-based training, with regular assessment through professional production.
- PCPA has energized its recruitment of students from underserved populations and for training in non-traditional job types and has seen an overall increase in student diversity.
- High level of successful professionals that support the program as guest artists, providing mentorship and ‘real-world’ networking for future job placement as they work alongside the students on productions and/or conduct master classes.
- PCPA’s artistic and educational presence make an affirmative contribution to the campus community and have a positive influence on AHC as a whole.
- Programs like Community Speaks, PCPA reads, the Outreach Tour to local schools and Student Matinees build positive relationship with young people and educators in the region.
- PCPA productions are an exemplary ‘gateway’ of entry for the community to the Santa Maria campus and serve as an outstanding representative of AHC in community.

Concerns regarding the program/discipline:

- Costs of maintaining professional guests to work with students on productions or teach master classes is funded by the Auxiliary Corporation and, as such, is at risk of being reduced or eliminated, with a negative impact on instruction and post-program job placement.
- The loss of a full-time faculty position to serve as Conservatory Director/Program Coordinator is a major concern. It constitutes the loss of tens of thousands of dollars of District investment in the Technical Theatre training, shifting more financial burden to the Auxiliary Corporation to support the coordination of the CTE program, which may undermine the long-term stability of the program and theatre company.

2. RECOMMENDATIONS

- Continue to foster positive working relationship with Fine Arts faculty and seek formal and informal methods of recruiting Fine Arts students for the Technical Theatre training via tours, masterclasses or class visits from current PCPA faculty and guest artists.
- Currency is a critical aspect of how the CTE program prepares students for the job market. As such, the program must maintain currency by regular assessment and

prioritization of equipment needs based on technological advances of the industry and working status of current equipment - purchasing or replacing technical equipment (including software upgrades) as needed.


- Seek replacement of full-time faculty position for program coordination of the Technical Theatre CTE program.

VALIDATION TEAM SIGNATURE PAGE



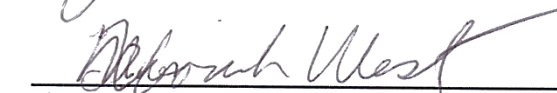
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Karen Tait



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Yvonne Teniente



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Deborah West



PLAN OF ACTION – POST-VALIDATION  
(Sixth-Year Evaluation)

DEPARTMENT Fine Arts PROGRAM PCPA – Theatre: Design/Technical Theatre

In preparing this document, refer to the Plan of Action developed by the discipline/program during the self-study, and the recommendations of the Validation Team. Note that while the team should strongly consider the recommendations of the validation team, these are recommendations only. However, the team should provide a rationale when choosing to disregard or modify a validation team recommendation.

Identify the actions the discipline/program plans to take during the next six years. Be as specific as possible and indicate target dates. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives)  
The completed final plan should be reviewed by the department as a whole.

Please be sure the signature page is attached.

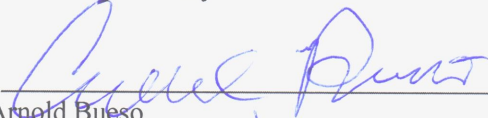
RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
Include all THEA prefix classes in assessment cycle. Continue to refine collection and in-putting of CSLO's. Begin assessment of PSLO's.		Fall 2017 On-going Spring 2017
RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
<b>Enrollment Changes</b> Maintain enrollment levels in the two-year Technical Training Certificate Program at current maximum of 20 – 24 students. Review enrollment limit, as it relates to facilities and equipment availability, ensuring students have appropriate work stations for safe and efficient operation/learning within their workspace.	SLS2	2020 On-going
<b>Demographic Changes</b> Continue focused student recruitment on underserved communities. Enhance diversity of staff, as openings become available. Pursue extra-curricular workshops, seminars, and guest speakers in the areas of diversity in theatre technology.	SLS5 IR1	On-going On-going
RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	TARGET DATE
<b>Curricular Changes</b> Continue refinement of all curriculum, based on best practices of the Field and feedback from the Advisory Committee. Refine adjustments to tech course scheduling within the PCPA production schedule. Explore opportunities for teaching special topics, such as multi-media projection and advanced digital concepts, as intensives or master-classes, to enhance student preparation for the marketplace.	I1 SLS6	On-going On-going

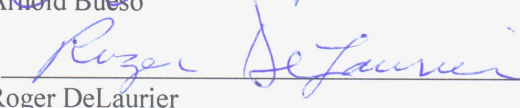
<b>Co-Curricular Changes</b>		
<b>Neighboring College and University Plans</b> Continue to explore opportunities to work with faculty/staff from neighboring institutions as guest artists and craftspeople.	SLS6 IR1	On-going
<b>Related Community Plans</b> Explore and further develop learning opportunities via technical support for community outreach programming.	SLS6 SLS8	On-going Fall 2016

RECOMMENDATIONS THAT REQUIRE <b>ADDITIONAL RESOURCES</b>	Theme/Objective/ Strategy Number AHC from Strategic Plan	<b>TARGET DATE</b>
<p><b>Facilities</b> Assuming the affirmation of the lease agreement for the CBC building, work with AHC Facilities or building owner to:</p> <ul style="list-style-type: none"> <li>• Update paint, flooring and restrooms in the CBC building.</li> <li>• Improve sound abatement between CBC Dance studios and other instruction and administrative spaces.</li> <li>• Replace floors in CBC 16 and 18 with sprung dance floors.</li> <li>• Continue to improve consistency of custodial care in CBC.</li> </ul> <p>Assess and repair the vomms and stage traps in the Marian Theatre. Replace seats and seating platforms in the Severson Theatre. Expand work spaces in Building O for Costume Crafts and Properties to address health and safety issues related to ventilation and overcrowding of discrete disciplines/tasks with tool, supply and product storage. Acquire appropriate HVAC system for Building O costume areas to mitigate the potential for future OSHA grievances. Work with external community constituencies to address major facility deficiencies and capital needs in the Solvang Festival Theatre.</p>	IR4 SLS6	Sum. 2016 Spring 2017 Fall 2018  Spring 2017 Spring 2018 On-going
<p><b>Equipment</b> Sound system update for the Marian Theatre. Replace/update sound systems for CBC 16 and 18. Maintain currency Resident Artist/Part-time Faculty computers. Maintain currency for software for the computer stations in CBC 19, design studios, production shop areas and performance venues. Maintain currency and improvement of all theatre technology equipment.</p>	IR3	Spring 2018 Fall 2018 Fall 2018
<p><b>Staffing</b> Fill vacant Warehouse Supervisor position. Respond, across all departments, to Federal and State wage mandates. Seek replacement of full-time AHC faculty position for program coordination of the Technical Theatre CTE program.</p>	IR1	Fall 2018 Spring 2017

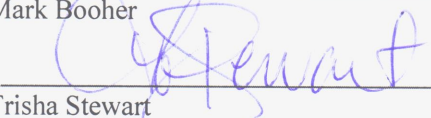
**PLAN OF ACTION – Post-Validation  
Review and Approval**

Plan Prepared By

 Date: 4/13/17  
Arnold Bueso


 Date: 4/13/17  
Roger DeLaurier

 Date: 4-13-17  
Mark Booher

 Date: 4-13-17  
Trisha Stewart

Reviewed:

Department Chair\*

 Date: 4/17/17  
Dianne McMahon

\*Signature of Department Chair indicates approval by department of Plan of Action.

Reviewed:

Dean of Academic Affairs

 Date: 4-19-17  
Mark Booher

Vice President, Academic Affairs

 Date: 4-26-17  
Dr. George Railey

# Evaluation of Process

PROGRAM REVIEW SUGGESTIONS FOR IMPROVING THE PROCESS  
*Complete at the end of the process and return to Academic Senate president.*

I participated in the Program Review Process as:

1. a writer of a self-study \_\_\_\_\_
2. a member of a validation team \_\_\_\_\_
3. other (specify) \_\_\_\_\_

Suggestions for Improvement:



# SECTION 7

## ANNUAL UPDATE



## Allan Hancock College Program Review 2015-16 Annual Update

Program and Department:	
Date submitted:	
Submitted by:	

SLOS report update       Revised Plan of Action

The Annual Update is conducted by all programs at the college and consists of an analysis of changes affecting the program as well as significant new funding needs for staff, resources, facilities, and equipment. It should be submitted or renewed every year by the end of the second week in April in anticipation of budget planning for the following year, which begins at the planning retreat in November. \*Note that if there is no change from the previous year, you may simply resubmit the information in that report (or any portion that remains unchanged) from the prior year.

Programs and units should support their planning efforts with quantifiable data, conduct appropriate analyses, and make supportable conclusions. For your use, standardized IT data reports will be provided and sent to departments under separate cover. You may also report on your own internally-generated data. Labor market data is required for all vocational programs at least every two years.

Place your responses in the expandable text boxes below each question.

### **I. Program Mission (must align with college mission)**

Describe the need that is met by the program or the purpose of the program. (Sample: The Health, Physical Education, and Recreation Division is committed to providing excellent education opportunities to our students for their affective, cognitive and psychomotor development as they pursue sport, recreation, physical education, health education and wellness. We will encourage our students to further and sustain their individual endeavors toward the regular, lifelong pursuit of physical activity and a healthy lifestyle.) In addition, for vocational programs only, data must show need and that “the program does not represent an unnecessary duplication of other vocational or occupational training programs in the area.”

### **II. Progress on Comprehensive Program Review Final Plan of Action**

Review the final plan of action (post validation) from the last comprehensive program review and any previous annual updates. Summarize the progress the program has made on recommendations targeted for this last year as well as any outstanding or incomplete items from previous years. What is the status of these recommendations? Include the original target date, action taken and results, and reasons for any changes.

### **III. Program SLOs/Assessment**

Check here if any SLO's have changed since the last comprehensive program review and/or update. What are your program student learning outcomes? Which of these have been assessed since the last comprehensive program review and/or update? How are they measured? What did the assessment data indicate about the strengths and weaknesses of your program? What changes have you made/do you plan based on these data? (You should report assessment information on page 4.)

---

#### **IV. Course SLOs/Assessment**

Check here if any SLO's have changed since the last comprehensive program review and/or update

What are your course student learning outcomes? Which of these has been assessed since the last comprehensive program review and/or update? How are they measured? What did the assessment data indicated about the strengths and weaknesses of your program? What changes have you made/do you plan based on these data? (You should report assessment information on page 4.)

---

#### **V. Internal/External Conditions**

What external conditions have influenced the program in the past year? Have there been disciplinary or regulatory changes, changes in technology, advisory board recommendations, employer, or accreditation recommendations, demographics, labor market analyses, articulation changes, etc.? Summarize the major trends, challenges, and opportunities that have emerged in the program since the last comprehensive program review and /or annual update.

---

What internal conditions that have influenced the program in the past year? What are the program success and retention rates? (Include certification exam rates, if appropriate.) Degrees and certificates awarded? Have there been trends in SLOs/assessment or IT data; changes in technology, budget, staffing or resources; enrollment management or facilities issues; etc.?

---

#### **VI. Update to Final Action Plan**

If you change or modify a previous recommendation, provide an explanation for the change and a new target date. For new recommendations, provide target dates and data for support. For all items, show how they are related to assessment results where possible and provide approximate costs for resources requested. Resources may include budget, facilities, staffing, research support, professional development, marketing, etc. Not all recommendations will require resources. (Plan may cover period up to the next scheduled comprehensive program review.)

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## SECTION 8

### APPENDIX 1: SUCCESS/ RETENTION, STUDENT PROFILE, STATISTICS





**2015-2016**  
**Program Review Data**  
**Theatre: Design & Technical**

**Spring 2013, Summer 2013, Fall 2013 and 6 more Enrollment, FTES, Retention & Success AHC Data**

	Spring 2013	Summer 2013	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015
<b>Sections</b>	1,087	285	1,069	1,141	306	1,141	1,209
<b>Headcount</b>	11,361	5,421	10,922	11,293	5,185	11,084	11,249
<b>Enrollment</b>	29,609	8,455	28,612	29,369	8,168	29,153	28,984
<b>Retention %</b>	86.17%	89.13%	86.97%	85.23%	89.37%	86.83%	85.44%
<b>Success %</b>	70.38%	77.46%	70.56%	70.22%	77.69%	69.80%	71.38%
<b>FTES</b>	3,813	978	3,852	3,868	944	3,900	4,048

**Spring 2013, Summer 2013, Fall 2013 and 6 more Enrollment, FTES, Retention & Success AHC Data**

	Summer 2015	Fall 2015
<b>Sections</b>	355	1,177
<b>Headcount</b>	5,593	10,982
<b>Enrollment</b>	8,789	28,471
<b>Retention %</b>	89.56%	86.43%
<b>Success %</b>	77.44%	70.25%
<b>FTES</b>	1,009	3,807

**Fall 2013, Spring 2014, Summer 2014 and 4 more THEA Outcomes**

	Fall 2013	Spring 2014	Summer 2014	Fall 2014	Spring 2015	Summer 2015	Fall 2015
<b>Sections</b>	13.0	14.0	1.0	14.0	13.0	7.0	15.0
<b>Headcount</b>	108.0	106.0	34.0	103.0	98.0	80.0	133.0
<b>Enrollment</b>	274.0	266.0	34.0	263.0	244.0	145.0	358.0
<b>retained</b>	274.0	263.0	34.0	258.0	243.0	145.0	349.0
<b>Retention %</b>	100.00%	98.87%	100.00%	98.10%	99.59%	100.00%	97.49%
<b>success</b>	274.0	260.0	34.0	257.0	243.0	145.0	339.0
<b>Success %</b>	100.00%	97.74%	100.00%	97.72%	99.59%	100.00%	94.69%
<b>FTES</b>	86.3	74.6	34.3	75.7	67.3	51.1	110.5

## Fall 2013, Spring 2014, Summer 2014 and 4 more Retention & Success

\*Click on course name to get retention/success by course demographics\*

course	Fall 2013		Spring 2014		Summer 2014		Fall 2014	
THEA101								
THEA103	100%	100%					100%	100%
THEA104			97%	97%				
THEA110	100%	100%					100%	100%
THEA111	100%	100%	95%	98%				
THEA112	100%	100%	100%	100%			97%	97%
THEA113			100%	100%			100%	100%
THEA114	100%	100%					98%	98%
THEA115	100%	100%	95%	98%				
THEA116	100%	100%	100%	100%			97%	97%
THEA117			100%	100%			100%	100%
THEA120								
THEA122	100%	100%					97%	97%
THEA123			100%	100%				
THEA198A								
THEA198B								
THEA199A								
THEA199B								
THEA199C								
THEA199D								
THEA301	100%	100%	100%	100%			100%	100%
THEA302			100%	100%				
THEA303							100%	100%
THEA304								
THEA305	100%	100%					75%	88%
THEA306	100%	100%	90%	100%				
THEA307	100%	100%	100%	100%			100%	100%
THEA308			100%	100%			100%	100%
THEA310					100%	100%		
THEA311								
<b>Grand Total</b>	<b>100%</b>	<b>100%</b>	<b>98%</b>	<b>99%</b>	<b>100%</b>	<b>100%</b>	<b>98%</b>	<b>98%</b>

### Measure Names

Retention %

Success %

## Fall 2013, Spring 2014, Summer 2014 and 4 more Retention & Success

\*Click on course name to get retention/success by course demographics\*

course	Spring 2015		Summer 2015		Fall 2015	
THEA101					88%	94%
THEA103					88%	94%
THEA104	100%	100%				
THEA110					89%	95%
THEA111	100%	100%				
THEA112					100%	100%
THEA113	100%	100%				
THEA114					89%	95%
THEA115	100%	100%				
THEA116					100%	100%
THEA117	100%	100%				
THEA120					100%	100%
THEA122					100%	100%
THEA123	100%	100%				
THEA198A			100%	100%		
THEA198B			100%	100%		
THEA199A			100%	100%		
THEA199B			100%	100%		
THEA199C			100%	100%		
THEA199D					100%	100%
THEA301	100%	100%			95%	95%
THEA302	93%	93%			100%	100%
THEA303	100%	100%			100%	100%
THEA304	100%	100%				
THEA305					100%	100%
THEA306	100%	100%				
THEA307					100%	100%
THEA308	100%	100%				
THEA310			100%	100%		
THEA311			100%	100%		
<b>Grand Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>95%</b>	<b>97%</b>

### Measure Names

- Retention %
- Success %

# Multi Year Display Demographics

Term: Multiple values  
 subject\_code: THEA  
 course: Multiple values  
 Credit Status: Multiple values  
 Ethnicity or Age: Ethnicity  
 Gender or Enrollment Status: Gender

ETHNICITY: Multiple values  
 Gender: All  
 age\_category: All  
 Enrollment Status: All

\*Use two filters above to choose between displaying the four demographic options.\*

ETHNICITY	Fall 2013		Spring 2014		Fall 2014		Spring 2015		Fall 2015	
	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs
Asian	1.00	0.93	1.00	0.98	4.00	4.24	4.00	4.27	7.00	6.77
Black	2.00	2.15	2.00	1.95	4.00	3.64	2.00	1.21	7.00	4.35
Filipino	7.00	5.21	7.00	4.78	7.00	5.07	7.00	5.17	2.00	1.14
Hispanic	17.00	14.11	15.00	10.11	8.00	6.60	8.00	6.70	14.00	13.25
Native Am	3.00	1.84	3.00	1.63	4.00	2.37	4.00	2.43	3.00	2.64
White	54.00	50.66	53.00	45.50	54.00	42.22	49.00	37.74	48.00	32.97

Gender	Fall 2013		Spring 2014		Fall 2014		Spring 2015		Fall 2015	
	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs	Headcount	FTEs
Female	49.00	44.20	49.00	41.67	50.00	43.94	44.00	37.47	39.00	30.01
Male	35.00	30.69	32.00	23.29	31.00	20.20	30.00	20.05	42.00	31.10
Grand Total	84.00	74.89	81.00	64.96	81.00	64.14	74.00	57.53	81.00	61.11

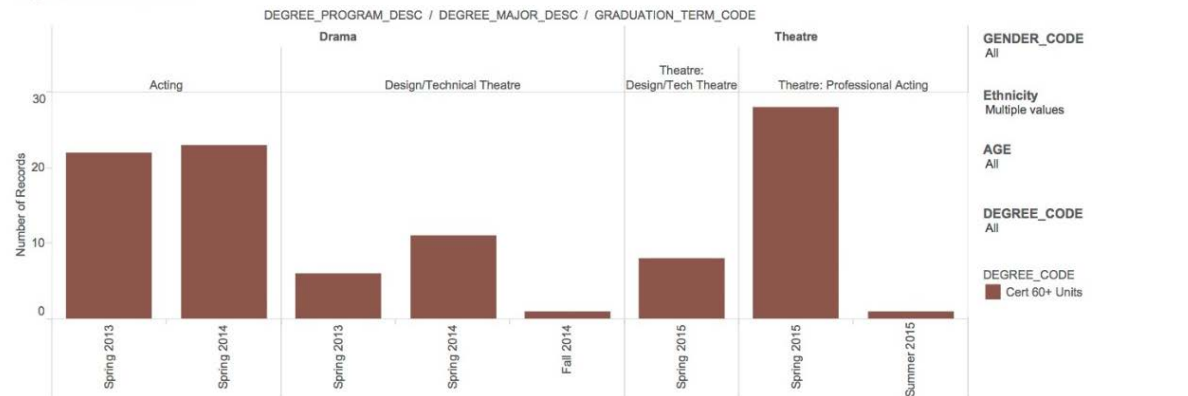
## Fall 2013, Spring 2014, Fall 2014 and 2 more Retention & Success THEA



## Degrees & Certificates

DEGREE_PROG..	DEGREE_MAJOR_DESC	DEGREE_CODE	Spring 2013	Spring 2014	Fall 2014	Spring 2015	Summer 2015	Grand Total
Drama	Acting	Cert 60+ Units	22	23				45
	Design/Technical Theatre	Cert 60+ Units	6	11	1			18
	<b>Total</b>		28	34	1			63
Theatre	Theatre: Design/Tech Theatre	Cert 60+ Units				8		8
	Theatre: Professional Acting	Cert 60+ Units				28	1	29
	<b>Total</b>					36	1	37
<b>Grand Total</b>			28	34	1	36	1	100

## Degrees & Certificates





# SECTION 9

## APPENDIX 2: SLO DATA





## AHC Program Student Learning Outcomes Technical Theatre Program

The attached template provides a framework for a program/discipline to plan a 6 year schedule for assessing its student learning outcomes, completing the SLO assessment cycle and attaining the status of *sustainable continuous quality improvement* in institutional effectiveness. This plan may be updated over the next 6 years as new contingencies or interpretations arise.

PROGRAM: Technical Theatre Program

Our program is pleased to present our *plan* to: assess our program and course SLOs, review the results of that assessment; and discuss changes to our curriculum, pedagogy or operations based on the results.

Program/ discipline

coordinator or team leader:

Arnold Bueso  
Name

10/5/2016  
Date

Schedule has been circulated for feedback to:

Department chair

Name \_\_\_\_\_

Initials / Date \_\_\_\_\_

Dean

Name \_\_\_\_\_

Initials / Date \_\_\_\_\_

Once your schedule has been circulated for feedback, please provide an electronic copy to the Institutional Research & Planning Office.

### Mission

PCPA offers comprehensive, professional training for technicians in its two-year vocational Technical Theatre Certificate Program and Professional Internship Program with the goal that, upon completion, students have the necessary skills, professionalism and artistry to enter the working market and succeed. The class schedule is creative and rigorous and involves a blend of lecture, applicable labs, special projects and rehearsal, as well as seminars and master classes in specialized areas of study. The program is unique in that the Conservatory student receives mentorship from working, professional artists in the context of the classroom and while producing PCPA productions. Each class is comprised of approximately 10 - 12 technical students, with

two cadres (1st and 2nd year) of students progressing through the program concurrently for a maximum program admission of 24. This limitation on enrollment is based on available lab space and production opportunity. Admission to the Conservatory is by audition/interview. PCPA's Technical Theatre Vocational Certificate Program and Professional Internship Program are unique in California and the nation. According to Theatre Communications Group, the Association of Professional Regional Theatres, PCPA is the only two-year vocational certificate program connected to a professional Equity regional theatre company.

### **Program Student Learning Outcomes**

#### **Program SLO #1**

Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production.

#### **Program SLO #2**

Exhibit a process inclusive of abstract thinking, decision making and divergent problem solving.

#### **Program SLO #3**

Communicate through creative expression employing standard theatrical vocabulary and presentational techniques.

#### **Program SLO #4**

Display a competency in critical reading as it relates to theatrical texts.

Use one row for each program or course SLO:

<b>Program SLO</b>	<b>To be assessed in semester:</b>	<b>Assessment collection process</b>	<b>Assessment method (s)</b>	<b>Team to review assessment results</b>	<b>Resources needed to conduct assessment</b>	<b>Individual responsible for assessment report</b>	<b>Date we expect to complete review</b>
Program #1 Demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production.	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February
Program #2 Exhibit a process inclusive of abstract thinking, decision making and divergent problem solving.	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February
Program #3 Communicate through creative expression employing standard theatrical vocabulary and presentational techniques.	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February
Program #4 Display a competency in	Even Year Spring	Competency Booklet	Competency Completion	Conservatory Director	Time and computer	Conservatory Director	Even Year September



critical reading as it relates to theatrical texts.							
-----------------------------------------------------	--	--	--	--	--	--	--

### Individual Technical Theatre Course SLOs

<b>Course SLO</b>	<b>To be assessed in semester:</b>	<b>Assessment collection process</b>	<b>Assessment method (s)</b>	<b>Team to review assessment results</b>	<b>Resources needed to conduct assessment</b>	<b>Individual responsible for assessment report</b>	<b>Date we expect to complete review</b>
THEA 110 #1 The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 110 #2 Develop specific production elements at a beginning level employing various tools of production stagecraft within the context of	Even Year Fall	Student Portfolio Review	Student Portfolio Review Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment				Odd Year September

actual theatrical production							
<p>THEA 111 #1</p> <p>The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production</p>	Even Year Spring	Competency Booklet	Competency Completion	Conservatory Director	Time and computer	Conservatory Director	Even Year September
<p>THEA 111 #2</p> <p>Develop specific production elements at an intermediate level employing various tools of production stagecraft within the context of actual theatrical production</p>	Even Year Spring	Competency Booklet	Competency Completion	Conservatory Director	Time and computer	Conservatory Director	Even Year September
<p>THEA 112 #1</p> <p>The student will be able to practice professional behavior in the</p>	Even Year Fall  Odd Year Spring	Production Lab Assessment  Performance Lab Assessment	Production Lab Assessment Rubric  Performance Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February  Odd Year September

support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production							
THEA 112 #2 Develop specific production elements at an advanced-intermediate level employing various tools of production stagecraft within the context of actual theatrical production	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
THEA 113 #1 The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production	Even Year Fall	Student Portfolio Review	Student Portfolio Review Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February

<p>THEA 113 #2 Develop specific production elements at an advanced level employing various tools of production stagecraft within the context of actual theatrical production</p>	<p>Even Year Fall</p>	<p>Production Lab Assessment</p>	<p>Production Lab Assessment Rubric</p>	<p>Conservatory Director</p>	<p>Time, associate faculty participation and computer</p>	<p>Conservatory Director</p>	<p>Odd Year February</p>
<p>THEA 114 #1 The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.</p>	<p>Even Year Fall</p>	<p>Production Lab Assessment</p>	<p>Production Lab Assessment Rubric</p>	<p>Conservatory Director</p>	<p>Time, associate faculty participation and computer</p>	<p>Conservatory Director</p>	<p>Odd Year February</p>
<p>THEA 114 #2 Produce a performance, at a beginning level, exhibiting professional behavior, in a production process, adapting</p>	<p>Even Year Fall</p>	<p>Production Lab Assessment</p>	<p>Production Lab Assessment Rubric</p>	<p>Conservatory Director</p>	<p>Time, associate faculty participation and computer</p>	<p>Conservatory Director</p>	<p>Odd Year February</p>

and developing their rehearsal process and techniques to the demands of public performance.							
THEA 115 #1 The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
THEA 115 #2 Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of	Even Year Fall  Odd Year Spring	Production Lab Assessment  Performance Lab Assessment	Production Lab Assessment Rubric  Performance Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February  Odd Year September

public performance.							
THEA 116 #1 The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
THEA 116 #2 Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.	Odd Year Fall  Even Year Spring	Mid-Semester Evaluation Process  Competency Booklet	Mid-Semester Evaluation SLO Rubric  Competency Completion	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February  Even Year September
THEA 117 #1	Even Year Fall	Student Portfolio Review	Student Portfolio Review Rubric	Conservatory Director	Time, associate faculty	Conservatory Director	Odd Year February

<p>The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.</p>					<p>participation and computer</p>		
<p>THEA 117 #2 Produce a performance, at an advanced level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.</p>	<p>Odd Year Fall</p> <p>Even Year Spring</p>	<p>Mid-Semester Evaluation Process</p> <p>Competency Booklet</p>	<p>Mid-Semester Evaluation SLO Rubric</p> <p>Competency Completion</p>	<p>Conservatory Director</p>	<p>Time, associate faculty participation and computer</p>	<p>Conservatory Director</p>	<p>Even Year February</p> <p>Even Year September</p>
<p>THEA 198 #1 The student will be able to apply learned skills in a production situation.</p>	<p>Even Year Fall</p> <p>Odd Year Spring</p>	<p>Production Lab Assessment</p> <p>Performance Lab Assessment</p>	<p>Production Lab Assessment Rubric</p> <p>Performance Lab Assessment Rubric</p>	<p>Conservatory Director</p>	<p>Time, associate faculty participation and computer</p>	<p>Conservatory Director</p>	<p>Odd Year February</p> <p>Odd Year September</p>

THEA 198 #2 The student will be able to use the various tools employed in wide variety of production stagecraft.	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 198 #3 The student will be able to exhibit an understanding of the importance of the ensemble in production.	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 198 #4 The student will be able to complete project assignments within the deadlines imposed by the mounting of the theatrical season.	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 199 #1	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 199 #2	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty	Conservatory Director	Odd Year February



	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric		participation and computer		Odd Year September
THEA 199 #3	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 199 #4	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 305 #1	Even Year Fall	Production Lab Assessment	Production Lab Assessment Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 305 #2	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February
THEA 306 #1	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February
	Even Year Fall	Student Portfolio Review	Student Portfolio Review Rubric				Odd Year February
THEA 306 #2	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February

	Odd Year Spring	Performance Lab Assessment	Performance Lab Assessment Rubric				Odd Year September
THEA 307 #1	Even Year Fall	Student Portfolio Review	Student Portfolio Review Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
THEA 307 #2	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February
THEA 308 #1	Even Year Fall	Student Portfolio Review	Student Portfolio Review Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Odd Year February
THEA 308 #2	Odd Year Fall	Mid-Semester Evaluation Process	Mid-Semester Evaluation SLO Rubric	Conservatory Director	Time, associate faculty participation and computer	Conservatory Director	Even Year February

Program	Prefix	Number	Title	SLO	Tech PLO #1	Tech PLO #2	Tech PLO #3	Tech PLO #4	ILO #1	ILO #2	ILO #3	ILO #4A	ILO #4B	ILO #5	ILO #6	ILO #7	
					A graduate of the certificate program in design/technical theater will demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production.												PERSONAL RESPONSIBILITY AND DEVELOPMENT: Take the initiative and responsibility to assess your own actions with regard to physical wellness, learning opportunities, career planning, creative contribution to the community and ethical integrity in the home, workplace and community.
					A graduate of the certificate program in design/technical theater will exhibit a process inclusive of abstract thinking, decision-making and divergent problem-solving.												
					A graduate of the certificate program in design/technical theater will communicate through creative expression employing standard theatrical vocabulary and presentational techniques.												
					A graduate of the certificate program in design/technical theater will display a competency in critical reading as it relates to theatrical texts.												
					COMMUNICATION: Communicate effectively using verbal, visual and written language with clarity and purpose in workplace come community and academic contexts.												
					CRITICAL THINKING AND PROBLEM SOLVING: Explore issues through various information sources; evaluate the credibility and significance of both the information and the source to arrive at a reasonable conclusion.												
					GLOBAL AWARENESS AND CULTURAL COMPETENCE: Respectfully interact with individuals of diverse perspectives, police and values being mindful of the limitation of your own cultural framework.												
					INFORMATION AND TECHNOLOGY LITERACY (Information Literacy): Define what information is needed to solve a real-life issue and locate, access, evaluate and manage the information.												
					INFORMATION AND TECHNOLOGY LITERACY (Technology Proficiency) (specify: _____) and the ability to choose the appropriate tools.												
					QUANTITATIVE LITERACY: Used mathematical concepts that models to analyze and solve real-life issues or problems.												
					SCIENTIFIC LITERACY: Use scientific knowledge and methodologies to assess potential solutions to real life challenges.												
PCPA, Acting & Tech	THEA	110	Beginning Production Lab														
				1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production	X				X								
				2. Develop specific production elements at a beginning level employing various tools of production stagecraft within the context of actual theatrical production		X											
PCPA, Acting & Tech	THEA	111	Intermediate Production Lab														
				1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production	X					X							
				2. Develop specific production elements at an intermediate level employing various tools of production stagecraft within the context of actual theatrical production				X									
PCPA, Acting & Tech	THEA	112	Advanced-Intermediate Production Lab														
				1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production	X												
				2. Develop specific production elements at an advanced-intermediate level employing various tools of production stagecraft within the context of actual theatrical production			X						X	Computer and computer based theatrical			
PCPA, Acting & Tech	THEA	113	Advanced Production Lab														
				1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production	X												
				2. Develop specific production elements at an advanced level employing various tools of production stagecraft within the context of actual theatrical production		X	X	X			X						
PCPA, Acting & Tech	THEA	114	Beginning Performance Lab														
				1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.	X				X								
				2. Produce a performance, at a beginning level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.		X											
PCPA, Acting & Tech	THEA	115	Intermediate Performance Lab														
				1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.	X					X							











# SECTION 10

## APPENDIX 3: LABOR STATISTICS

The following section contains these  
Documents:

TCG Theatre Facts 2014 39 Page PDF  
Actor's Equity Theatrical Season Report 25 Page PDF  
California Labor Market Info: Design & Tech Theatre  
3 Page PDF





# THEATRE FACTS 2014

A REPORT ON THE FISCAL STATE OF THE  
U.S. PROFESSIONAL NOT-FOR-PROFIT THEATRE FIELD

By Zannie Giraud Voss and Glenn B. Voss,  
with Ilana B. Rose and Laurie Baskin



Erin Driscoll, Kevin McAllister, and James Gardiner  
in the 2014 Ford's Theatre production of *Violet*,  
directed by Jeff Calhoun. Photo by Carol Rosegg.

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# INTRODUCTION

*Theatre Facts* is Theatre Communications Group’s (TCG) annual report on the fiscal state of the U.S. professional not-for-profit theatre field. The report examines attendance, performance, and fiscal health using data from TCG Fiscal Survey 2014 for the fiscal year that member theatres completed anytime between October 31, 2013, and September 30, 2014. Theatres’ artistry, the contributions they make to their communities, and their influence on the artistic legacy of the nation transcend the quantitative analyses that are described here. This report is organized into 3 sections that offer different perspectives:

**1. The Universe** section provides a broad overview of the U.S. not-for-profit professional theatre field in 2014. The 1,770 theatres represented are comprised of TCG Member Theatres—both those that participated in Fiscal Survey 2014 and those that did not—and additional not-for-profit professional theatres throughout the country that filed Internal Revenue Service (IRS) Form 990.

**2. The Trend Theatres** section presents a longitudinal analysis of the 118 TCG Member Theatres that responded to the TCG Fiscal Survey each year since 2010. Also, we offer a sub-section that highlights 10-year trends for 88 TCG theatres that have been survey participants each year since 2005. This section provides interesting insights regarding longer-term trends experienced by a smaller sample of mostly larger theatres. When we speak of Trend Theatres in this report, we are making reference to those included in the 5-year trend analysis unless otherwise noted, and we adjust for inflation unless otherwise noted. The adjustment for inflation in the discussion of Trend Theatres of 9% (21% for the 10-Year View) is based on compounded annual average changes in the Consumer Price Index for all urban consumers as reported by the U.S. Department of Commerce’s Bureau of Labor Statistics. We adjust for inflation since a dollar today doesn’t buy what it bought yesterday (i.e., prices and wages rise) and that means that you need to bring in more income over time just to keep up. What cost \$100 in 2010 cost nearly \$109 in 2014, so the buying power of every dollar raised and earned has to be adjusted in order to operate at a steady state over time.

**3. The Profiled Theatres** section provides an in-depth examination of all 177 Member Theatres that completed TCG Fiscal Survey 2014. This section provides the greatest level of detail, including breakout information for theatres in 6 different budget categories, based on annual expenses:

Budget Group	Budget Size	Number of Theatres
6	\$10 million or more	32
5	\$5 million - \$9,999,999	37
4	\$3 million - \$4,999,999	15
3	\$1 million - \$2,999,999	57
2	\$500,000 - \$ 999,999	21
1	\$499,999 or less	15

The report complies with the audit structure recommended by the Federal Accounting Standards Board (FASB) in its examination of unrestricted income and expenses as well as balance sheet figures. In addition, we explore attendance, tickets sold, pricing, and performance details. We highlight key, overall findings in the Executive Summary that follows, then launch into the *Universe* section.

Unless otherwise noted, income is reported as a percentage of expenses because expenses serve as the basis for determining budget size. There may be slight discrepancies in the table totals and percentages due to rounding. In the tables, we indicate any areas skewed by outliers and we lightly shade the specific years or theatre sizes affected.

Below we provide definitions of some Key Terms used throughout this report.

## KEY TERMS

**Contributed income** and **total income** refer to unrestricted contributed income and total unrestricted income. Unrestricted contributed income includes unrestricted donations/grants for operating and non-operating purposes as well as **net assets released from temporary restrictions**—i.e., assets that were released into the unrestricted fund during the fiscal year by the satisfaction of time or purpose restrictions.

**Capital Campaign** refers to any fundraising drive for a specific purpose or purposes that is separate from an annual campaign, including campaigns related to facilities/equipment, endowments, artistic/programming, operating/technology, and recovery.

**Subscriptions** reflect both subscriptions and memberships. We note that line items related to subscriptions were slightly modified starting with the 2013 survey to ensure that participants reported data for both subscriptions and memberships. This change did not significantly affect the overall figures reported.

**Single Ticket Income** includes non-subscription/membership ticket income from Main Series Productions, Special Productions, Children’s Series, Developmental Work/Staged Readings, Touring Productions, and Other productions produced by the theatre.

**Children’s Series** reflects productions created specifically for young audiences, unless the theatre primarily produces plays for young audiences, in which case all activity is reported as “main series” rather than “children’s series.”

**Booked-In Events** are theatre, dance, film, music, or other events that a theatre presented but did not create, and that were not offered as part of a series.

**Presenter Fees & Contracts Income** reflects non-ticket income from tours and other presenting activities, excluding any tours and activities that were part of the theatre’s education/outreach programs.

**Education/Outreach Programs Income** refers to non-ticket income from educational activities such as classes, lectures, performances, and workshops for children and adults. It does not include ticket income from student matinees or contributed income earmarked for education/outreach activities.

**Production Income** refers to income from co-productions with other not-for-profit theatres or producers and enhancement income from commercial producers.

**Artistic Payroll** includes salaries and fees for artistic staff—artistic director, literary manager, casting director, etc.—and contracted artists such as actors, stage managers, playwrights, directors, designers, choreographers, musicians, and dancers.

**Production/Tech Payroll** includes salaries and fees for staff and contracted production/tech personnel such as production managers, technical directors, shop personnel, board operators, and run crew.

**Administrative Payroll** includes salaries for administrative staff, including general management, finance, development, marketing, education, IT/web, and front-of-house. It does not include fees to administrative personnel who are independent contractors, which are reflected as part of non-payroll expenses.

## WHAT IS CUNA?

$$\text{CUNA} = \text{TOTAL UNRESTRICTED INCOME} - \text{TOTAL EXPENSES}$$

CUNA, or the Change in Unrestricted Net Assets, includes operating income and expenses; unrestricted equipment and facilities, board designated and endowment gifts; capital gains/losses; capital campaign expenses; and gifts released from temporary restrictions in the current year. CUNA is important since it represents the annual bottom line, indicating whether the organization brought in enough income to cover its expenses. Positive CUNA indicates that there was surplus income after paying all expenses whereas negative CUNA shows that the income brought in for the year was insufficient to cover all expenses.

## WHAT IS WORKING CAPITAL?

$$\text{WORKING CAPITAL} = \text{TOTAL UNRESTRICTED NET ASSETS} - \text{FIXED ASSETS} - \text{UNRESTRICTED LONG-TERM INVESTMENTS}$$

Working capital represents the readily-available funds that a theatre has to meet day-to-day obligations and cash needs. Negative working capital indicates that a theatre is borrowing funds internally or externally to meet its daily operating needs. It is a signal that an organization may be facing serious financial trouble or even nearing bankruptcy.

## TREND THEATRES: 2010-2014 HIGHLIGHTS

The 118 Trend Theatres largely participated in the country’s general economic recovery from the Great Recession, which ended just prior to the start of the 5-year period examined here. Theatres’ **upswing in total income was driven more by growth in contributions than earned income, and it exceeded the rise in expenses over time**. This left the average theatre with a positive Change in Unrestricted Net Assets (CUNA) equivalent to 2.9% of expenses in 2014. CUNA is important since it represents the annual bottom line, indicating whether the organization brought in enough income to cover its expenses. Positive CUNA indicates that there was surplus income after paying all expenses whereas negative CUNA shows that the income brought in for the year was insufficient to cover all expenses.

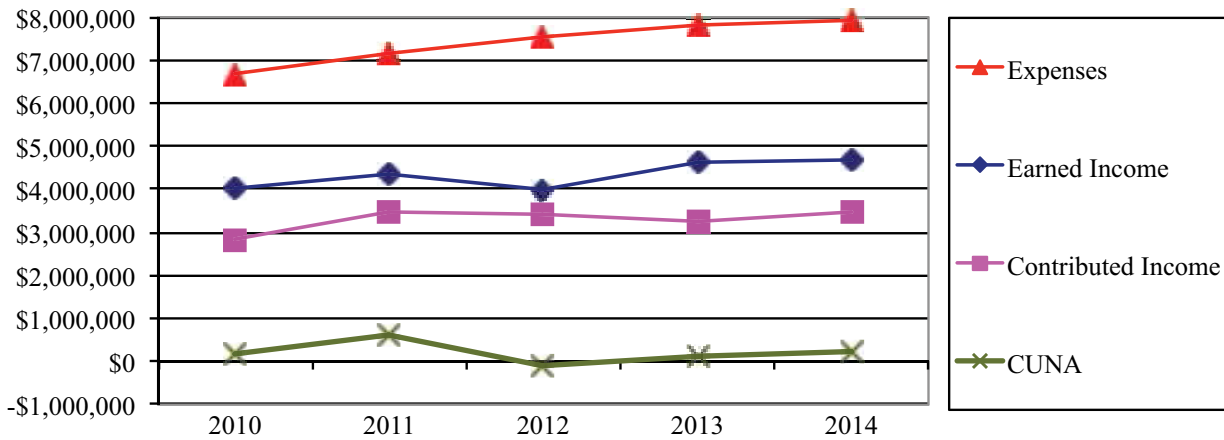
While theatres exhibited **robust upward trends in individual giving and foundation support, government funding was down considerably** over time and there was **lackluster growth in corporate giving**.

**Ticket income** got a 4.2% boost from 2013 to 2014 but **five-year growth barely kept pace with inflation**. Investment instrument income and other income earned from activities such as touring, education programs, rentals, and concessions drove the overall increase of earned income above inflation. The slight percentage drop in subscription income was roughly the same as the positive bump in single ticket income, and the **average number of both single tickets and subscription tickets sold were at a 5-year low in 2014**. Over time, theatres added **3.7% more resident performances that were met with 1.9% fewer attendees**.

Average **payroll rose annually for artists, administrators, and production/technical staff**, resulting in total compensation growth of 12.1% above inflation. The only expenditure category that was lower in inflation-adjusted dollars over time was physical production materials and other technical production, non-personnel expenses.

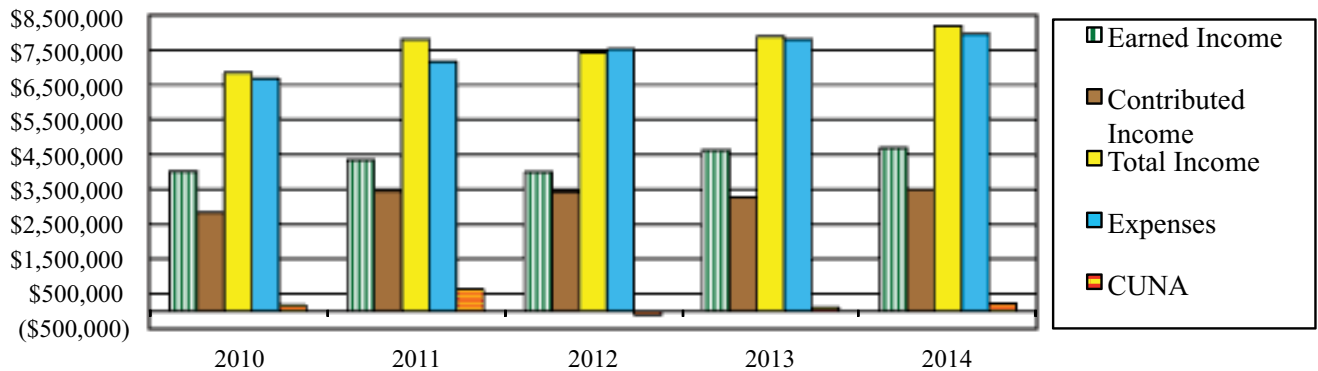
**Figure A** presents 5-year trends in income, expenses, and CUNA. **Five-year inflation-adjusted growth rates were 7.3% for earned income, 12.6% for contributed income, and 9.1% for expenses**. All three categories were at their highest 5-year level in 2014. CUNA in 2014 represented 2.9% of total expenses after fluctuating over the years. Despite a dip in 2012 driven by one theatre’s extreme capital losses, earned income demonstrated an upward trend. Expenses climbed upward annually and contributed income trended positive although it wavered slightly through the years.

**FIGURE A:**  
**TREND THEATRE AVERAGES: EARNED AND CONTRIBUTED INCOME, EXPENSES, AND CUNA**  
 (not adjusted for inflation)



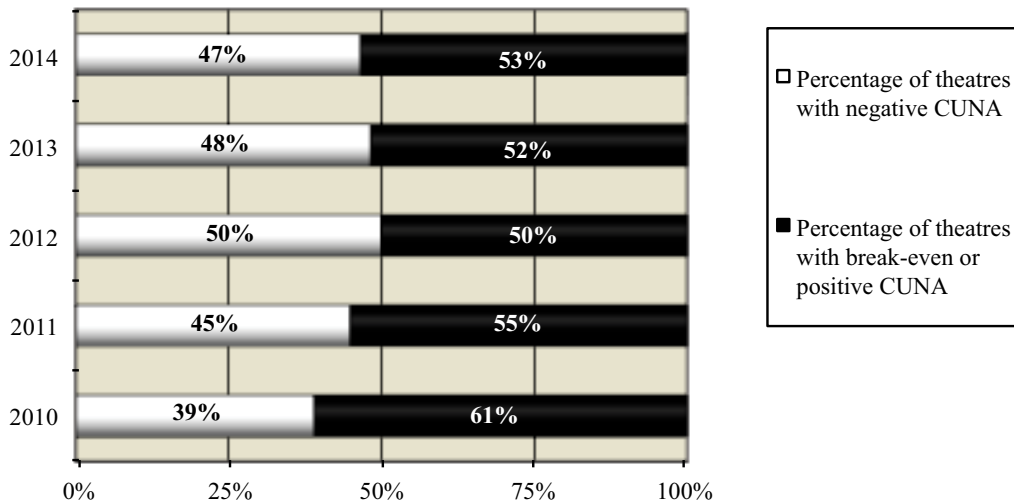
**Figure B** depicts levels of earned income and contributed income over time, along with total income, expenses, and CUNA. The bar chart illustrates more precisely how total income was higher than expenses in all years but 2012, driving positive CUNA all years except 2012. Earned income exceeded contributed income every year.

**FIGURE B:**  
**TREND THEATRE AVERAGES: EARNED, CONTRIBUTED, AND TOTAL INCOME, EXPENSES, AND CUNA**



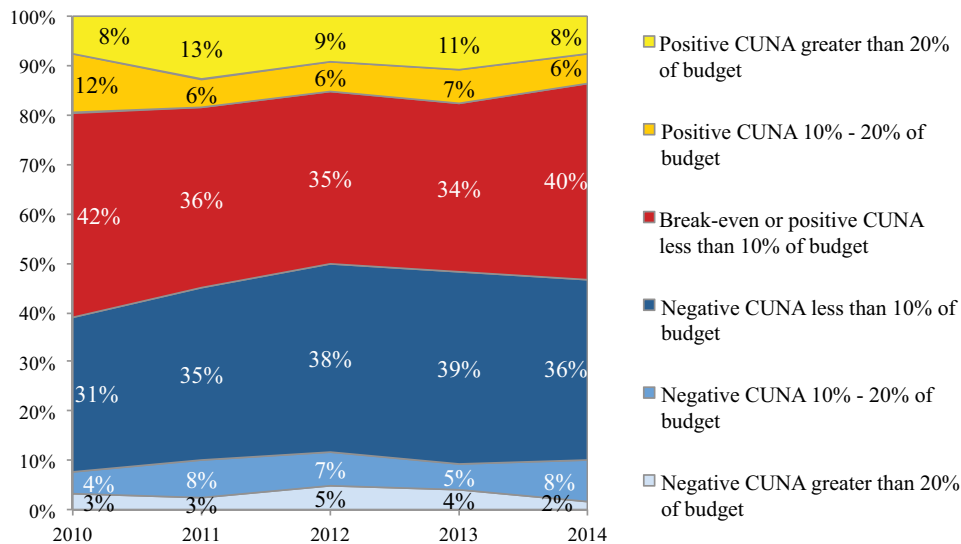
**Figure C1** provides the annual percentage of Trend Theatres that broke even or had positive CUNA versus those that experienced negative CUNA. This chart highlights the fact that **half or more of Trend Theatres had positive CUNA annually**, with 2010 showing the greatest proportion of theatres operating in the black and 2012 the lowest.

**FIGURE C1:**  
**BREAKDOWN OF 118 TREND THEATRES' CHANGES IN UNRESTRICTED NET ASSETS (CUNA)**



**Figures A, B and C1** tell a consistent story that positive CUNA was the norm for more than half of theatres—again, a reflection of the economic recovery—in all years except 2012. A closer examination of the data in **Figure C2**, which details the distribution of CUNA levels as a percent of expenses among theatres annually, shows that **only 3-5% of theatres had negative CUNA exceeding 20% of budget from 2010 to 2013, ending the period at 2% in 2014**. Every year, 71% to 73% percent of theatres ended the year in the CUNA span between 10% below and 10% above break-even (the two central, largest zones); however, the internal balance shifted over time as more theatres fell into the 10% below break-even category and fewer in the 10% above category. Another 14% of theatres had positive CUNA greater than 10% of budget. Eight Trend Theatres ended each of the past 5 years in negative territory and 14 ended each year with a positive bottom line.

**FIGURE C2:  
BREAKDOWN OF 118 TREND THEATRES' CHANGES IN UNRESTRICTED NET ASSETS (CUNA)  
PROPORTIONAL TO EXPENSES**



Total net asset growth for the Trend Theatres was robust, increasing annually and exceeding inflation by 15.2% over the 5-year period. Capital campaigns for buildings, endowments, and other types of reserves have increased theatres' long-term investments and fixed assets, and the success of those campaigns has translated into improved but still insufficient levels of working capital. Negative working capital indicates that a theatre is borrowing funds internally or externally to meet its daily operating needs. It is a signal that an organization may be facing serious financial trouble or even nearing bankruptcy. For the Trend Theatres, average working capital was negative in each of the 5 years: at its worst in 2010, its best in 2011, worsening again in 2012, and improving slightly both years thereafter.

**PROFILED THEATRES: 2014 BUDGET SIZE SNAPSHOTS**

Analysis of the 177 Profiled Theatres—all of the theatres that participated in TCG Fiscal Survey 2014—reveals how theatres of different sizes have different profiles regarding their operations and finances. The **largest theatres** (69 theatres), those with budgets of \$5 million or more, supported a higher share of expenses with subscription and total ticket income and a higher level of expenses with total earned income compared with their smaller counterparts. They filled a higher proportion of overall seating capacity. Their endowment earnings and capital gains supported a higher level of expenses than was the case for theatres with budgets below \$5 million. Gifts from other individuals were the greatest source of contributed funds for these theatres. Large theatres obtained a lower proportion of their budget than their smaller counterparts from foundation and government funding; they spent more of their budget on production payroll and less on occupancy expense. The largest theatres also spent comparatively more on physical production expenses and recognized higher levels of depreciation. They tended to end 2014 with positive CUNA but still had critically negative working capital. The largest of these theatres can be found almost exclusively in urban markets and have a much greater tendency to own their spaces.

Findings for **mid-sized theatres** (72 theatres), whose total expenses range from \$1 million to \$4,999,999, were in between the larger and smaller theatres in most areas. Comparatively, they earned more from education/outreach programs, less from co-productions and enhancement funds, spent less of their budget on physical production expenses and more on administrative payroll. They tended to operate under a working capital shortage but end the fiscal year with positive CUNA. The larger theatres in this group had the highest average gift from other individuals and spent more on occupancy expenses. Mid-size theatres have a greater presence in suburban and rural communities than other groups, and they reported the highest subscriber renewal rates. Smaller theatres in this group tended to cover more than the average level of expenses with income from presenting activity.

With budgets below \$1 million, **smaller theatres** (36 theatres) are inclined to be much more reliant on contributed income, particularly foundation and government support. They filled fewer seats with subscribers and retained fewer subscribers relative to mid-sized and larger theatres; they covered a far lower level of expenses with subscription and single ticket income relative to the industry average. Comparatively, more of their resources went to artistic payroll and general management fees, such as office supplies and audit fees, and they earned far less from investment instruments. As theatres grow in size even within this category, they tended to add paid professional staff and artists and increase the share of the budget allocated to administrative payroll and production payroll. The larger theatres in this group were more likely to operate in urban areas, tended to fill smaller percentages of their capacity, earned more from presenting fees and tour contracts, and ended the year with negative CUNA, on average. The smallest of the theatres offered comparatively few productions annually, spent proportionally more on marketing and development, and operate with positive working capital.

The full report begins on the following page with the *Universe* section, an examination of key indicators for the largest body of theatres in 2014. The *Universe* section is followed by the 5-year and 10-year Trend Theatre analyses, then detailed 2014 facts and figures for the Profiled Theatres.

In 2014, U.S. professional not-for-profit theatres presented the creative work of 90,000 artists to 32.8 million audience members. This conclusion is based on an extrapolation of data from the 177 TCG Member Theatres that participated in Fiscal Survey 2014 to 1,593 additional theatres, including TCG Member Theatres that did not complete the Fiscal Survey and additional theatres that completed Form 990 for the Internal Revenue Service, which collects financial information from not-for-profit organizations. We avoid comparisons to Universe Theatres of years past because different theatres are represented from year to year, due in part to new theatres being formed and others closing. We used total annual expenses—the only data available for all theatres—to generate the estimates presented in **Table 1** for the Universe of U.S. professional not-for-profit theatres.

**We estimate that in 2014, 1,770 Theatres in the U.S. Professional Not-for-Profit Theatre Field:**

- **Attracted 32.8 million audience members to 216,000 performances of 22,000 productions.** Nearly 1.5 million Americans subscribed to a theatre season.
- **Contributed over \$2 billion to the U.S. economy** through direct payments for goods and services, and hired 135,000 artists, administrators, and technical production staff. Many of these employees live in the theatre’s community where they pay rent or buy homes, are regular consumers, and contribute to the overall tax base, while audience members frequently dine at restaurants, pay for parking, hire babysitters, etc. as part of their theatre-going experience. Therefore, **the real economic impact on local communities is much higher** than the \$2 billion.
- **Employed artists as the majority of the workforce.** We estimate that the theatre workforce (i.e., all paid full-time, part-time, jobbed-in, or fee-based employees) is comprised of 67% artistic, 22% production/technical, and 11% administrative professionals. It is noteworthy that these percentages shift based on theatre size. We estimate that theatres with total expenses of half a million dollars or less (i.e., 65% of Universe Theatres) employ 80% of their workforce in artistic positions, 14% in production, and 6% as administrators. Theatres with total expenses greater than \$500,000 employ 58% in artistic positions, 27% in production, and 15% in administration.
- **Obtained 53% of their income from earned sources and 47% from contributions.** Theatres with total expenses of \$500,000 or less received 44% from earned sources and 56% from contributions.
- **Experienced a positive Change in Unrestricted Net Assets (CUNA),** equivalent to 4.2% of total expenses. CUNA captures changes in all unrestricted funds and includes Net Assets Released from Temporary Restriction (NARTR). NARTR occurs, for example, if a trustee made a contribution to a capital campaign in a prior year but the capital project did not get started until the current year. Once the project begins, the net assets are released from temporary restriction.

**TABLE 1: ESTIMATED 2014 UNIVERSE OF U.S. PROFESSIONAL NOT-FOR-PROFIT THEATRES (1,770 Theatres)**

<b>Estimated Productivity</b>		
Attendance		32,800,000
Subscribers		1,460,000
Performances		216,000
Productions		22,000
<b>Estimated Finances</b>		
Earned Income	\$	1,190,000,000
Contributed Income	\$	1,050,000,000
Total Income	\$	2,240,000,000
Total Expenses	\$	2,150,000,000
Changes in Unrestricted Net Assets (CUNA)	\$	90,000,000
Earned Income as a % of Total Income		53%
Contributed Income as a % of Total Income		47%
CUNA as a % of Total Expenses		4.2%
<b>Estimated Workforce</b>		<b>% of Total</b>
Artistic	90,000	67%
Administrative	15,000	11%
Production/Technical	30,000	22%
Total Paid Personnel	135,000	



This section of the report shares findings on activity for the 118 Trend Theatres that responded to the TCG Fiscal Survey each year from 2010 to 2014. By following the same set of theatres over time, we avoid variations attributable to theatres with exceptional activity participating in some years but not in others. Trend Theatres tend to be significantly larger than theatres found in the *Universe* section. Naturally, theatres change size over time. In 2014, the smallest Trend Theatre had a budget of \$316,000 and the largest \$62 million. The average expenses for the Trend Theatres were \$8 million in 2014, and the breakdown of those theatres by budget size was as follows: 28 of the 118 Trend Theatres (24%) had annual expenses of \$10 million or more; 31 (26%) were between \$5 million and \$9,999,999; 10 (8%) were between \$3 million and \$4,999,999; 36 (31%) were between \$1 million and \$2,999,999; 12 (10%) were between \$500,000 and \$999,999; and 1 (1%) was lower than \$499,999. Several large theatres skew the average budget size. A look at the midpoint in the budget range—called the median—reveals quite a different budget size of \$4.8 million. We continue, however, to refer to the average (arithmetic mean) throughout this report, rather than the median, unless otherwise noted.

To reflect the story of the past 5 years, we organize the analysis into 5 sections: (1) earned income; (2) attendance, ticket, and performance trends; (3) contributed income; (4) expense allocations and Change in Unrestricted Net Assets (CUNA); and (5) Balance Sheet. All dollar figures and percentages represent averages. In each section, we present 1-year percentage changes that compare activity levels in 2014 to activity levels in 2013 and 4-year percentage changes that offer a longer-term perspective comparing activity levels in 2014 to those of 2010. We highlight key facts that deserve attention. We also include a 10-year trend analysis for a subset of 88 long-term Trend Theatres that have participated in the TCG Fiscal Survey each year since 2005. We indicate when 1 or 2 theatres' activities skew the trend and distort the reality faced by the rest of the Trend Theatres.

## EARNED INCOME

In this section we examine changes in earned income. **Table 2** shows average earned income from each source and 3 trend indicators: 1-year percentage change, 4-year percentage change, and 4-year percentage change adjusted for inflation. **Table 3** shows each earned income category in relation to total expenses in order to see which income categories are increasing or decreasing as a proportion of total budget. There is a positive dollar increase in an income category in some cases—even after adjusting for inflation—reported in **Table 2** but a decrease in the percentage of expenses that it supports reported in **Table 3**. This occurs when the increase in an income category does not keep pace with the increase in total expenses over the 5-year period. Average 5-year earned income *exclusive of investment income* rose annually and its growth exceeded inflation by 5.7%. When we add in investment income, inflation-adjusted earned income growth rises to 7.3%, primarily because of 5-year overall increases in capital gains.

### For the 118 Trend Theatres:

- **Earned income** rose on average from 2010 to 2011, fell to its lowest 5-year level in 2012, recovered in 2013, and achieved its highest 5-year level in 2014. Earned income growth surpassed inflation by 7.3% over the 5-year period (see **Table 2**) but supported 1% less of total expenses in 2014 than in 2010 (see **Table 3**).
- **Average subscription income** grew annually from 2010 to 2013 then diminished a slight 0.8% in 2014. Despite the years of growth, subscription income was 2.0% lower in 2014 than in 2010 after adjusting for inflation. As shown in **Table 3**, subscription income covered a progressively lower level of total expenses each year, from a high of 17.0% in 2010 to a low of 15.3% in 2014. Thirty-five theatres earned more subscription income than single ticket income in both 2010 and 2014, with fewer theatres in this position during the interim years. Just over 100 theatres reported subscription income annually; of these, half increased their subscription revenue relative to inflation over time.
- **Flexible subscription income** (not shown in the tables) accounted for 11% of total subscription income in 2010 and 2013, 8% in 2011, 9% in 2012, and 12% in 2014. The number of theatres reporting flexible subscription income fluctuated between a low of 66 in 2011 and a high of 84 in 2013. Of the 67 theatres that consistently offered flexible subscriptions, 61% reported increases over the 5 years.
- **Average single ticket income** increased annually from 2010 to 2012 then dropped in 2013 and rebounded in 2014. Growth exceeded inflation by 1.6% over the 5 years (see **Table 2**) while single ticket income supported 1.7% less of average total expenses in 2014 than 2010 (see **Table 3**). Seventy-one theatres reported more inflation-adjusted total single ticket income in 2014 than in 2010. Single ticket sales were the greatest source of earned income annually. Each year 7% to 8% of single ticket sales are generated through **group sales**.
- **Booked-in event income**, generated by shows, films, or events that the theatre neither created nor offered as part of a series, followed the same trend as single ticket income over the years: it increased annually from 2010 to 2012 then fell in 2013 and recovered in 2014. Overall growth in this area was 33.4% above inflation. The set of theatres reporting booked-in event income changes annually. Seventeen theatres reported it in each of the past 5 years, two-thirds of which saw growth in booked-in event income over time. One theatre had nearly 10-fold growth in this area.
- The net effect on **total ticket income** was growth that exceeded inflation by 0.8%. Total ticket income covered 39.6% of expenses in 2014 as compared with 42.9% in 2010 (see **Table 3**).
- Income from **presenter fees and contracts for toured performances** was at a 5-year high in 2013 due to one theatre with exceptional, 8-figure income in this area. This same theatre had 7-figure income from presenter fees and contracts in 2014, driving overall growth for the Trend Theatres to exceed inflation by 38.2%. Without this theatre in the analysis, income from presenter fees and contracts for the remaining 117 theatres would have been 31.5% lower in 2014 than in 2010, declining steadily since 2011. Fifteen theatres reported income from presenter fees and contracts every year, 8 of which brought in less income in 2014 than in 2010.

**TABLE 2: AVERAGE EARNED INCOME (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Subscription Income	\$ 1,139,265	\$ 1,149,608	\$ 1,187,419	\$ 1,227,166	\$ 1,217,437	-0.8%	6.9%	-2.0%
Single Ticket Income	1,670,709	1,771,632	1,905,626	1,729,519	1,850,837	7.0%	10.8%	1.6%
Booked-In Events	56,757	70,319	82,828	66,640	82,523	23.8%	45.4%	33.4%
<b>Total Ticket Income</b>	<b>\$ 2,866,730</b>	<b>\$ 2,991,558</b>	<b>\$ 3,175,873</b>	<b>\$ 3,023,325</b>	<b>\$ 3,150,796</b>	<b>4.2%</b>	<b>9.9%</b>	<b>0.8%</b>
Presenter Fees & Contracts**	\$ 24,880	\$ 28,455	\$ 27,135	\$ 145,865	\$ 37,479	-74.3%	50.6%	38.2%
Education/Outreach Programs	182,601	<b>186,244</b>	193,088	212,094	226,901	7.0%	24.3%	14.0%
Royalties	44,472	38,332	33,143	32,938	31,616	-4.0%	-28.9%	-34.8%
Concessions	86,215	99,732	110,035	119,588	134,384	12.4%	55.9%	43.0%
Production Income (co-production & enhancement income)	65,451	138,169	76,294	135,137	124,059	-8.2%	89.5%	73.9%
Advertising	17,693	19,652	21,445	21,121	22,544	6.7%	27.4%	16.9%
Rentals**	79,833	102,205	98,798	117,295	175,149	49.3%	119.4%	101.3%
Other (ticket handling, insur., etc.)	210,474	197,927	191,050	254,427	221,157	-13.1%	5.1%	-3.6%
<b>Total Other Earned Income</b>	<b>\$ 711,620</b>	<b>\$ 810,716</b>	<b>\$ 750,988</b>	<b>\$ 1,038,465</b>	<b>\$ 973,290</b>	<b>-6.3%</b>	<b>36.8%</b>	<b>25.5%</b>
Interest and Dividends	\$29,451	\$25,791	\$16,855	\$21,412	\$31,061	45.1%	5.5%	-3.2%
Endowment Earnings/Transfers	257,683	235,547	192,419	239,268	292,505	22.2%	13.5%	4.1%
Capital Gains/(Losses)**	148,271	284,880	(138,204)	305,617	245,706	19.6%	65.7%	52.0%
<b>Total Investment Income</b>	<b>\$ 435,405</b>	<b>\$ 546,217</b>	<b>\$ 71,070</b>	<b>\$ 566,297</b>	<b>\$ 569,272</b>	<b>0.5%</b>	<b>30.7%</b>	<b>19.9%</b>
<b>Total Earned Income</b>	<b>\$ 4,013,755</b>	<b>\$ 4,348,491</b>	<b>\$ 3,997,932</b>	<b>\$ 4,628,086</b>	<b>\$ 4,693,358</b>	<b>1.4%</b>	<b>16.9%</b>	<b>7.3%</b>

\*Compounded Growth Rate adjusted for inflation. \*\*Trend skewed by 1 or 2 theatres' exceptional activity.

**TABLE 3: AVERAGE EARNED INCOME AS A PERCENTAGE OF TOTAL EXPENSES (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Subscription Income	17.0%	16.0%	15.8%	15.7%	15.3%	-0.4%	-1.7%
Single Ticket Income	25.0%	24.7%	25.3%	22.2%	23.3%	1.1%	-1.7%
Booked-In Events	0.8%	1.0%	1.1%	0.9%	1.0%	0.2%	0.2%
<b>Total Ticket Income</b>	<b>42.9%</b>	<b>41.7%</b>	<b>42.2%</b>	<b>38.8%</b>	<b>39.6%</b>	<b>0.8%</b>	<b>-3.3%</b>
Presenter Fees & Contracts**	0.4%	0.4%	0.4%	1.9%	0.5%	-1.4%	0.1%
Education/Outreach Programs	2.7%	2.6%	2.6%	2.7%	2.9%	0.1%	0.1%
Royalties	0.7%	0.5%	0.4%	0.4%	0.4%	0.0%	-0.3%
Concessions	1.3%	1.4%	1.5%	1.5%	1.7%	0.2%	0.4%
Production Income (co-production & enhancement income)	1.0%	1.9%	1.0%	1.7%	1.6%	-0.2%	0.6%
Advertising	0.3%	0.3%	0.3%	0.3%	0.3%	0.0%	0.0%
Rentals**	1.2%	1.4%	1.3%	1.5%	2.2%	0.7%	1.0%
Other (ticket handling, insur., etc.)	3.1%	2.8%	2.5%	3.3%	2.8%	-0.5%	-0.4%
<b>Total Other Earned Income</b>	<b>10.6%</b>	<b>11.3%</b>	<b>10.0%</b>	<b>13.3%</b>	<b>12.2%</b>	<b>-1.1%</b>	<b>1.6%</b>
Interest and Dividends	0.4%	0.4%	0.2%	0.3%	0.4%	0.1%	0.0%
Endowment Earnings/Transfers	3.9%	3.3%	2.6%	3.1%	3.7%	0.6%	-0.2%
Capital Gains/(Losses)**	2.2%	4.0%	-1.8%	3.9%	3.1%	-0.8%	0.9%
<b>Total Investment Income</b>	<b>6.5%</b>	<b>7.6%</b>	<b>0.9%</b>	<b>7.3%</b>	<b>7.2%</b>	<b>-0.1%</b>	<b>0.6%</b>
<b>Total Earned Income</b>	<b>60.0%</b>	<b>60.7%</b>	<b>53.1%</b>	<b>59.3%</b>	<b>59.0%</b>	<b>-0.3%</b>	<b>-1.0%</b>

\*\*Trend skewed by 1 or 2 theatres' exceptional activity.

## TREND THEATRES

### For the 118 Trend Theatres:

- **Education and outreach income** was up for the fourth straight year and at its highest 5-year level in 2014, with 5-year growth of 14% above inflation. The average number of people served by outreach and education activity was at a 5-year high of 18,864 in 2014 and a low of 15,093 in 2011. Theatres offered an average of 7 different types of education and outreach programs in 2010 through 2012 and 8 in 2013 and 2014. Roughly two-thirds of all education and outreach income came from training programs that target people of all ages and one-third from arts-in-education/youth services programs annually (not shown in the tables). Earned income from adult access/outreach programs was negligible.
- **Royalty income** was down for the fourth straight year and at a 5-year low in 2014, for an overall drop of 34.8% after adjusting for inflation. Income per property fell over time from a high of \$16,197 in 2010 to a low of \$10,193 in 2014. The collective number of world premieres by the Trend Theatres fluctuated from a low of 156 in 2010 to a high of 242 in 2012, ending the period at 225. Theatres that produce the most world premieres are not the same ones that earn the highest levels of royalty income.
- **Concessions income** increased annually and was at a 5-year high in 2014. Its growth surpassed inflation by 43% and it covered 0.4% more expenses in 2014 than in 2010.
- **Enhancement income** (income from commercial producers) per theatre ranged from \$6,400 to \$2 million in 2014. Five theatres received enhancement income in every one of the 5 years. The table below shows the number of theatres reporting enhancement income and their average amount (in thousands) received each year:

ENHANCEMENT INCOME TABLE					
	2010	2011	2012	2013	2014
# theatres reporting enhancement income	16	15	13	14	19
Average enhancement income (in thousands)	\$322	\$845	\$420	\$845	\$525

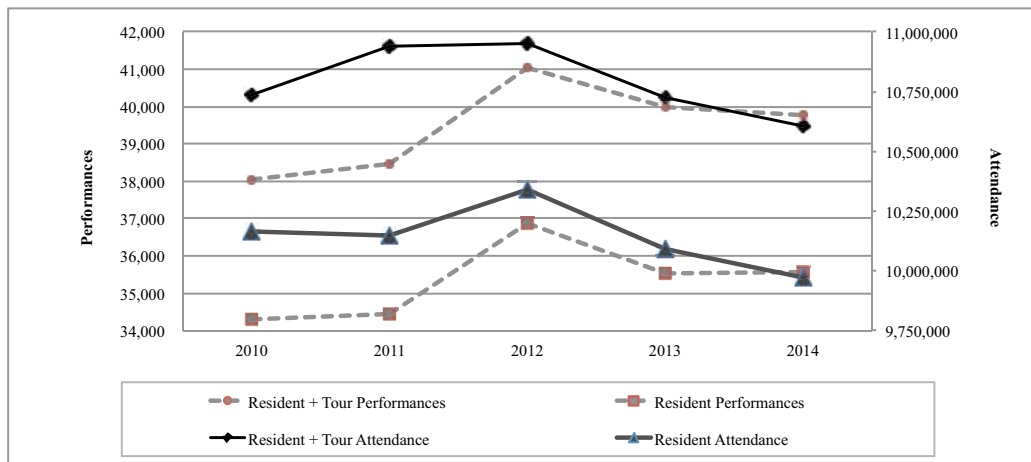
- Twenty to 33 theatres co-produce each year. Examining only the sub-group of theatres reporting **co-production income**, the lowest average level was \$124,533 in 2013 and the highest was \$155,620 in 2014. Five theatres reported co-production income in each of the past 5 years.
- Average **production income**—a combination of enhancement and co-production income—varied over time, attaining its highest levels in 2011 and 2013. Five-year growth in production income surpassed inflation by 73.9%. One theatre has reported both co-production and enhancement income in every one of the past 4 years.

- **Rental income** growth was at its highest 5-year level in 2014. It more than doubled in magnitude over time even after accounting for inflation and it covered 1.0% more expenses in 2014 than in 2010. One theatre earned 3 to 6 times as much as any other theatre in 2013 and 2014, respectively. Between 81% and 86% of theatres earned income from rentals annually, indicating that they are taking advantage of their spaces to earn ancillary income.
- **Other Earned Income** (income earned from special projects, ticket handling, insurance claims, etc.) fluctuated considerably over the 5-year period, peaking in 2013 and ending 3.6% lower in 2014 than it was in 2010 after adjusting for inflation.
- Growth in total income from categories other than ticket income or investment instrument income, referred to as **“Total Other Earned Income”** in **Tables 2 and 3**, outpaced inflation by 25.5% and supported 1.6% more of total expenses over time.
- Average **interest and dividends** fell in 2011 and 2012 and were up in 2013 and 2014. The recent rally was not robust enough to make up for lost ground. As a result, interest and dividends ended the 5-year period 3.2% below 2010 levels, adjusting for inflation. Of theatres reporting interest and dividends, 62% experienced growth that fell short of inflation for the period. This trend reflects the U.S. prime interest rate, which was lowered in December of 2008 to its lowest level since the turn of the millennium and remained at the same level throughout the rest of the 5-year period. This area will likely rebound when interest rates become more favorable.
- Average **endowment earnings/transfers** were at their highest 5-year level in 2014 after 2 years of downswings in the recession and 2 years of upswings during the recovery. There was a 4.1% overall increase in the average after considering inflation. This line item includes earned and transferred investment income from endowments (donor restricted) or quasi-endowments (board designated) that were established specifically to provide income.
- Theatres report **capital gains or losses** in the present market value of their investment portfolios in addition to gains or losses from the sale of securities. As such, these reports represent realized and unrealized gains or losses in the present market value of the portfolio from year to year. The expectation is that, with a long-term investment strategy, the portfolio will increase in value over time despite annual fluctuation. Average **capital gains (losses)** from investment assets increased 52% above inflation over the 5-year period. One theatre had fluctuating, 8-figure capital gains or losses in 2011 through 2013. Forty-two of 69 theatres that reported capital gains in both 2010 and 2014 had higher levels over time after adjusting for inflation.
- Of **total investment instrument income**, the average annual amount dedicated to supporting operating expenses ranged from \$154,000 to \$185,000 over the 5 years (not shown in the Table).

## ATTENDANCE, TICKET, AND PERFORMANCE TRENDS

This section of the report shares findings related to attendance levels, numbers of tickets sold, ticket prices, and performance details that underlie the results regarding ticket revenue reported in the previous section. **Figure D** charts aggregate performances and attendance for resident productions (the lower two lines), as well as performances and attendance for overall activity including tours (the upper two lines). **Table 4** displays aggregate attendance levels, as well as average capacity utilization, tickets sold, packaging, and pricing. **Table 5** shows the number of performances at the 118 Trend Theatres and some average figures for performance-related trends. The Figure and Tables show that Trend Theatres added resident performances (i.e., performances that took place in the organization's home theatre) in 2011 and 2012, scaled them back in 2013, and held them steady in 2014. Meanwhile, audience figures for resident performances over the span of the 5-year period peaked in 2012 then fell in 2013 and again in 2014. As shown in **Tables 4** and **5**, the average number of both single tickets and subscription tickets sold were at a 5-year low in 2014.

**FIGURE D: ATTENDANCE AND PERFORMANCE TRENDS**



### For the 118 Trend Theatres:

- **Total attendance**—including resident productions and tours—was at a 5-year low in 2014 after peaking in 2012, down 1.2% from its 2010 level. Meanwhile, the related **total number of performances** grew by 4.6% as seen in the upper 2 trend lines of **Figure D**. The addition of performances in 2012 was not met with a corresponding increase in attendance. Fewer performances were then offered in 2013 and 2014 but attendance diminished at a proportionally higher rate. Just over half of the theatres saw total attendance rise over time. Every year, 3% to 4% of total performances were completely free of charge, attracting 2% to 3% of total attendees.
- Five-year 3.7% growth in the **number of resident performances** was met with a 1.9% drop in **attendance at resident productions**, as seen in the lower 2 trend lines of **Figure D**. Resident attendance peaked in 2012 and diminished in both 2013 and 2014. Over time, 52% of theatres experienced a decrease in resident production attendance. As shown in **Tables 4** and **5**, the average number of both single tickets and subscription tickets sold were at a 5-year low in 2014 while the reported percent of capacity filled with paying and non-paying audience members remained largely consistent over the years.
- **Main series attendance** peaked in 2012 then fell in 2013 and again in 2014, ending the period at a 5-year low. While main series attendance decreased 1.1%, the total number of **main series performances** was 5.7% higher in 2014 than in 2010. About half of the theatres reduced their number of main series performances and half increased. Thirty-two percent of theatres that reduced their number of main series performances saw corresponding attendance increases, while 54% of those that increased performances experienced either relatively lackluster attendance growth or an attendance decrease over time. Theatres consistently averaged 34 **performance weeks** per year. During those weeks, an average of one more main series production and 13 more performances per year were held over time, as shown in **Table 5**.
- **Children's series activity** (i.e., production series for young audiences by theatres that are not Theatre for Young Audience theatres) was a bright spot. Attendance was at a 5-year high in 2014 after dipping to a low in 2012. Five-year growth in the number of children's series performances was 9.8% while corresponding growth in attendance was 12.9%. Income from children's series, included as part of total single ticket income in the previous section, grew an inflation-adjusted 12% over the period. Roughly 25 theatres report children's series activity annually.
- The **number of special production performances** (e.g., non-subscription holiday productions) varied over time. **Attendance at special productions** was at a 5-year high in 2013, waning in 2014 to end the period 7.3% lower than in 2010. Meanwhile, there was a five-year 6.6% rise in the number of special production performances.
- Attendance at **staged readings and workshops** was at its lowest 5-year level in 2014, dropping 1.4% over time. The reduction in attendance corresponds to a 12.5% cut in the number staged readings and workshop performances over the 5-year period.
- **Attendance at booked-in offerings** peaked in 2012, tapered off in 2013 and rebounded somewhat in 2014, with 34.6% more people attending booked-in event performances in 2014 than in 2010. Starting in 2011, one theatre regularly offered roughly 7 times more booked-in performances than other theatres. Eliminating this theatre from the analyses would leave booked-in performance growth at 26% over the 5-year period with a corresponding 6% decline in attendance.

# TREND THEATRES

**TABLE 4: AGGREGATE ATTENDANCE AND AVERAGE CAPACITY UTILIZATION, TICKETS SOLD, PACKAGING, PRICING (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
<b>AGGREGATE ATTENDANCE</b>								
Main Series (total)	8,490,489	8,620,363	8,766,048	8,468,534	8,392,987	-0.9%	-1.1%	
Special Productions	774,920	684,938	745,472	788,472	718,462	-8.9%	-7.3%	
Children's Series	348,060	359,045	332,376	374,276	393,008	5.0%	12.9%	
Staged Readings/ Workshops	46,946	54,556	47,075	51,923	46,283	-10.9%	-1.4%	
Other	258,916	142,181	104,756	94,536	92,129	-2.5%	-64.4%	
Booked-In Events**	242,667	288,672	342,431	310,791	326,684	5.1%	34.6%	
<b>In-Residence Subtotal</b>	<b>10,161,998</b>	<b>10,149,755</b>	<b>10,338,158</b>	<b>10,088,532</b>	<b>9,969,553</b>	<b>-1.2%</b>	<b>-1.9%</b>	
Touring	572,438	791,391	613,361	637,725	636,330	-0.2%	11.2%	
<b>Total</b>	<b>10,734,436</b>	<b>10,941,146</b>	<b>10,951,519</b>	<b>10,726,257</b>	<b>10,605,883</b>	<b>-1.1%</b>	<b>-1.2%</b>	
<b>AVERAGE</b>								
Total In-Residence Capacity Utilization (%)	73.3%	74.3%	72.6%	73.7%	73.7%			
Total In-Residence <u>Paid</u> Capacity Utilization (%)	63.4%	64.1%	62.7%	63.6%	63.9%			
Total In-Residence Seating Capacity Sold to Subscribers (%)	25.6%	26.4%	26.0%	26.0%	25.8%			
Number of Subscription Tickets Sold	32,731	32,248	33,434	32,350	32,070	-0.9%	-2.0%	
Number of Single Tickets Sold	49,033	51,132	52,036	49,282	48,898	-0.8%	-0.3%	
Number of Subscribers	6,459	6,245	6,346	6,398	6,343	-0.9%	-1.8%	
Subscription Renewal Rate	74%	76%	74%	74%	74%			
Number of Subscription Packages Offered	6.6	6.6	6.6	6.2	5.6	-9.0%	-14.9%	
Highest Subscription Discount	39.8%	37.4%	37.0%	38.4%	42.2%			
Lowest Subscription Discount	10.8%	10.3%	10.6%	9.9%	11.0%			
Subscription Ticket Price	\$ 32.88	\$ 34.24	\$ 33.86	\$ 35.02	\$ 36.42	4.0%	10.8%	1.6%
Single Ticket Price	\$ 32.65	\$ 33.79	\$ 34.07	\$ 35.15	\$ 36.55	4.0%	11.9%	2.7%

\*Compounded Growth Rate adjusted for inflation. \*\*Trend skewed by 1 theatre's exceptional activity.

**TABLE 5: AGGREGATE NUMBER OF PERFORMANCES, OTHER AVERAGE PERFORMANCE-RELATED TRENDS (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
<b>AGGREGATE # OF PERFORMANCES</b>							
Main Series (total)	26,620	27,467	28,354	28,235	28,145	-0.3%	5.7%
Special Productions	2,356	2,196	2,645	2,298	2,511	9.3%	6.6%
Children's Series	1,517	1,510	1,639	1,611	1,666	3.4%	9.8%
Staged Readings/ Workshops	535	650	594	606	468	-22.8%	-12.5%
Other	2,340	1,113	999	947	903	-4.6%	-61.4%
Booked-In Events**	929	1,509	2,658	1,827	1,884	3.1%	102.8%
<b>In-Residence Subtotal</b>	<b>34,297</b>	<b>34,445</b>	<b>36,889</b>	<b>35,524</b>	<b>35,577</b>	<b>0.1%</b>	<b>3.7%</b>
Touring	3,749	4,013	4,158	4,480	4,207	-6.1%	12.2%
<b>Total</b>	<b>38,046</b>	<b>38,458</b>	<b>41,047</b>	<b>40,004</b>	<b>39,784</b>	<b>-0.5%</b>	<b>4.6%</b>
<b>AVERAGE</b>							
Number of Main Series Performances	226	233	240	239	239	-0.3%	5.7%
Number of Main Series Productions	7.5	7.0	7.4	7.9	8.2	3.5%	9.1%
Number of Performance Weeks	34.1	34.3	34.3	34.4	34.2	-0.7%	0.5%
Number of Actor Employment Weeks (sum of # weeks for all actors employed)	509	545	563	581	572	-1.6%	12.4%

\*\*Trend skewed by 1 theatre's exceptional activity.

## TREND THEATRES

### For the 118 Trend Theatres:

- Theatres added 12.2% more **tour performances** over time and saw a corresponding 11.2% rise in **attendance at tour performances**.
- “**Other**” performances include pre-show education events, backstage and walking tours, park lectures, cabaret performances, and late-night short musicals and plays.
- The highest average **number of subscribers** occurred in 2010, decreasing a slight 1.8% by 2014. The percentage of available seats sold to subscribers varied by no more than 1% in any year, remaining at a rounded 26% over the period. Between 2010 and 2014 the average number of **subscription tickets** (i.e., the number of subscribers x the number of tickets per subscription) declined 2.0%. The average subscription renewal rate fluctuated between 74% and 76% annually. Fifteen theatres did not report having subscriptions in 2014. Of those that did, 52% experienced subscriber attrition over the 5-year period while 48% attracted more subscribers in 2014 than in 2010.
- Not all performances for resident productions are offered on subscription. If we focus only on the portion of **seats available to subscribers**, 36% of those seats were sold to subscribers in 2010, 34% in 2013, 33% in 2011, and 32% in 2012 and 2014 (not shown in the Tables).
- The **number of single tickets sold** was down 0.3% for the period in 2014 while the **average single ticket price** increased 2.7% above inflation (see **Table 4**). The average price increase is behind the growth in average single ticket income reported in the previous section. The increase in the lowest single ticket price lagged inflation by 5% while the increase in the highest single ticket prices surpassed inflation by 27% (not shown in the tables).
- The **average price per subscription ticket** was at its highest 5-year level in 2014, raised only 1.6% above inflation. The **lowest average subscription package discount** was between 10% and 11% annually while the **deepest discounts** offered during the 5-year period were in 2014. Theatres raised **subscription prices** nearly in line with inflation and generally countered attrition with discounts.
- The **average number of actor employment weeks** rose annually from 2010 to 2013 then were reduced 1.6% in 2014, ending the 5-year period 12.4% higher in 2014 than in 2010 (see **Table 5**).

## CONTRIBUTED INCOME

We share findings on contributed income and total income trends in this section. Contributed sources include Net Assets Released from Temporary Restriction (NARTR). For example, contributions may include capital campaign gifts granted in a prior year but not released from temporary restrictions until the current year, as was the case for 1 Trend Theatre whose NARTR significantly inflated the 2011 average state funding.

**Table 6** shows average contributed income from each source for 2010 through 2014 along with 1-year percentage changes, 4-year percentage changes, and 4-year percentage changes adjusted for inflation. Public funding was down but private support rallied over time. Total contributed income growth surpassed inflation by 12.6% from 2010 to 2014, reflecting increases in the 5 contributed income categories that provide the highest average levels of support. Contributed income also provided for 1.3% more of expenses (see **Table 7**). Total income growth exceeded inflation by 9.5% (see **Table 6**).

### For the 118 Trend Theatres:

- As shown in **Table 6**, average **federal funding** was at a 5-year low in 2014, less than half of its 2010 level in inflation-adjusted dollars. This 56% decrease represents the biggest reduction in support of all contributed income sources. In 2010, 3 theatres had total federal funding exceeding \$580,000. By contrast, the highest federal funding reported in 2014 was \$348,000.  
  
National Endowment for the Arts (NEA) funding initiatives and programs shifted somewhat over the 5-year period, making detailed comparisons problematic. The NEA’s one-time American Recovery and Reinvestment Grant initiative provided Trend Theatres collectively with \$632,000 in funds in 2010. The average Shakespeare for a New Generation grant was at its lowest 5-year level in 2014 while the average Art Works: Theater & Musical Theater (formerly Access to Artistic Excellence) grant peaked in 2013 but still finished the period higher than it began.  
  
Funding from non-NEA federal sources plunged 76% in inflation-adjusted figures. Those federal funding sources included: National Endowment for the Humanities (NEH); Institute for Museum and Library Services; U.S. Embassy; Combined Federal Campaign; Department of Housing and Urban Development; Department of State; Federal Work Study; National Parks Service; National Arts and Humanities Youth Program Award; and National Capital Arts and Cultural Affairs Program of the U.S. Commission of Fine Arts, which funds organizations in Washington, DC.
- The portion of **federal funding** earmarked for education programs was at a high of 22% in 2011, 14% in 2010 and 2012, 15% in 2013, and 16% in 2014.
- **State support** was 19% lower in 2014 than in 2010 after adjusting for inflation (see **Table 6**). As mentioned above, 1 theatre skewed the 2011 average as it recognized capital campaign-related NARTR that accounted for 66% of aggregate state funding that year. General state arts agency funding was down while funding earmarked for education was slightly up. Thirty-two percent of theatres saw higher, inflation-adjusted state support in 2014 than in 2010.

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**TABLE 6: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Federal	\$ 63,580	\$ 39,864	\$ 31,888	\$ 34,605	\$ 30,463	-12.0%	-52.1%	-56.0%
State**	101,114	318,894	83,261	85,461	89,228	4.4%	-11.8%	-19.0%
City/County**	180,267	281,807	260,900	129,074	141,787	9.8%	-21.3%	-27.8%
Corporations	237,568	277,828	264,490	269,328	260,238	-3.4%	9.5%	0.5%
Foundations**	480,035	575,509	754,658	632,417	725,043	14.6%	51.0%	38.6%
Trustees	343,272	447,102	379,693	433,250	499,649	15.3%	45.6%	33.5%
Other Individuals	735,904	818,823	931,646	968,620	974,908	0.6%	32.5%	21.5%
Fundraising Events/Guilds	339,640	349,878	366,903	400,361	456,253	14.0%	34.3%	23.2%
United Arts Funds	26,156	25,729	26,303	23,761	25,838	8.7%	-1.2%	-9.4%
In-Kind Services/Materials/Facilities	156,825	162,844	171,748	164,514	169,104	2.8%	7.8%	-1.1%
Other Contributions	180,712	158,029	149,296	132,656	118,068	-11.0%	-34.7%	-40.1%
<b>Total Contributed Income</b>	<b>\$ 2,845,071</b>	<b>\$ 3,456,309</b>	<b>\$ 3,420,787</b>	<b>\$ 3,274,047</b>	<b>\$ 3,490,579</b>	<b>6.6%</b>	<b>22.7%</b>	<b>12.6%</b>
<b>Total Income</b>	<b>\$ 6,858,826</b>	<b>\$ 7,804,800</b>	<b>\$ 7,418,719</b>	<b>\$ 7,902,134</b>	<b>\$ 8,183,937</b>	<b>3.6%</b>	<b>19.3%</b>	<b>9.5%</b>

\*Compounded Growth Rate adjusted for inflation. \*\*Trend skewed by 1 or 2 theatres' exceptional activity.

**TABLE 7: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME AS A PERCENTAGE OF TOTAL EXPENSES (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Federal	1.0%	0.6%	0.4%	0.4%	0.4%	-0.1%	-0.6%
State**	1.5%	4.4%	1.1%	1.1%	1.1%	0.0%	-0.4%
City/County**	2.7%	3.9%	3.5%	1.7%	1.8%	0.1%	-0.9%
Corporations	3.6%	3.9%	3.5%	3.5%	3.3%	-0.2%	-0.3%
Foundations**	7.2%	8.0%	10.0%	8.1%	9.1%	1.0%	1.9%
Trustees	5.1%	6.2%	5.0%	5.6%	6.3%	0.7%	1.1%
Other Individuals	11.0%	11.4%	12.4%	12.4%	12.3%	-0.2%	1.3%
Fundraising Events/Guilds	5.1%	4.9%	4.9%	5.1%	5.7%	0.6%	0.7%
United Arts Funds	0.4%	0.4%	0.3%	0.3%	0.3%	0.0%	-0.1%
In-Kind Services/Materials/Facilities	2.3%	2.3%	2.3%	2.1%	2.1%	0.0%	-0.2%
Other Contributions	2.7%	2.2%	2.0%	1.7%	1.5%	-0.2%	-1.2%
<b>Total Contributed Income</b>	<b>42.5%</b>	<b>48.2%</b>	<b>45.5%</b>	<b>42.0%</b>	<b>43.9%</b>	<b>1.9%</b>	<b>1.3%</b>
<b>Total Income</b>	<b>102.5%</b>	<b>108.9%</b>	<b>98.6%</b>	<b>101.3%</b>	<b>102.9%</b>	<b>1.6%</b>	<b>0.3%</b>

\*\*Trend skewed by 1 or 2 theatres' exceptional activity.

## TREND THEATRES

### For the 118 Trend Theatres:

- Average **local government funding** had dramatic swings from year to year and ended 27.8% lower in 2014 than 2010 after adjusting for inflation. Shifts were largely driven by exceptional city or county unrestricted support of capital campaigns for 2 theatres in 2011 and 2012. Overall city and county funding supported nearly 1% less expenses in 2014 than in 2010.
- Average **corporate giving** was at its peak in 2011 and fluctuated over time, ending 0.5% higher in 2014 than in 2010 after adjusting for inflation, but supporting 0.3% less of expenses (see **Tables 6** and **7**). Each year, either 5 or 6 theatres reported no corporate support. On average, 22 corporations donated per theatre in 2010 and 2014, with a 5-year high of 25 in 2011. The average corporate gift in 2014 was \$12,190, the highest of the 5-year period while the lowest was \$11,120 in 2010. Forty-seven percent of theatres saw higher, inflation-adjusted corporate support in 2014 than in 2010. Four percent of corporate gifts were earmarked for capital campaigns in 2010 and 2014 as compared to the high of 9% in 2011 and 2012. Thirteen percent of corporate gifts were earmarked for education programs annually in 2010 through 2012, rising to 16% by 2014.
- The **foundation support** average fluctuated considerably. It was at a 5-year high in 2012 primarily due to 1 theatre's elevated capital campaign support, fell in 2013, and rebounded somewhat in 2014 for overall growth that surpassed inflation by 38.6% (see **Table 6**), representing the highest growth category of contributed funds. Foundation grants supported 1.9% more of expenses in 2014 than in 2010, the largest positive shift in expense coverage (see **Table 7**). The average theatre received support from 17 to 20 foundations annually, with the number of foundation grants rising over time. The average foundation gift was at a 5-year low of \$27,200 in 2010 and a high of \$39,900 in 2012, with the 2014 average being \$36,200. Fifty-nine percent of the theatres saw their foundation support grow at a more robust rate than inflation over the 5 years. Education programs received 7% to 10% of foundation funding annually.
- Individuals were the greatest source of contributed funds each year. The average **combined individual contributions** from trustees and non-trustees rose annually, outpacing inflation by 25.4% and supporting 2.4% more expenses. Unrestricted gifts for capital campaigns represented a low of 12% of total individual giving in 2010 and a high of 20% in 2011, ending the period at 13%.
- Having increased in 2013 and 2014, average **trustee giving** was at its highest 5-year level in 2014, with overall growth outpacing inflation by 33.5%. The higher 2013 and 2014 levels of trustee giving are widely shared, with 62% of theatres reporting growth in trustee giving that outpaced inflation over the 5-year period. Annually, an average of 28 to 31 trustees per theatre make donations. The average trustee gift ranged from a low of \$11,500 in 2010 to a high of \$18,400 in 2014.
- Average **gifts from other individuals (non-trustees)** rose annually (see **Table 6**). Growth in support from non-trustee individuals outpaced inflation by 21.5% and covered 1.3% more expenses in 2014 compared to 2010. Additional analyses indicate that aggregate other individual gifts were at a low of \$86 million in 2010 and a high of \$115 million in 2014. Individual donors contributed higher average gifts over time, and the average number of other individual donors rose annually from 1,543 in 2010 to 1,604 in 2014. There were annual increases in the average gift from other individuals, from \$480 in 2010 to \$608 in 2014. Seventy-two percent of theatres saw inflation-adjusted growth in non-trustee contributions over the 5-year period.
- **Fundraising events and guilds** generated an increasing level of support annually, with 23.2% growth in excess of inflation. By contrast, United Arts Funding growth trailed inflation by 9.4%. In-kind giving grew annually through 2012, diminished slightly in 2013, and rebounded somewhat in 2014, with growth trailing inflation by 1.1%. In-kind giving from sheltering organizations, corporations, and individuals were lower in 2014 than in 2010.
- Considering both earned and contributed income combined, **total income growth** over the 5-year period exceeded inflation by 9.5% and supported 0.3% more of expenses. Expenses and CUNA will be examined in detail in the section that follows.



## EXPENSES AND CHANGES IN UNRESTRICTED NET ASSETS (CUNA)

In this section we share findings related to Expenses and Changes in Unrestricted Net Assets (CUNA), which is the balance that remains after subtracting total expenses from total unrestricted income. We examine each category of expenses and how theatres reallocated their resources over time. **Table 8** displays average expenses and CUNA in dollars and 1-year percentage changes, 4-year percentage changes and 4-year percentage changes adjusted for inflation. **Table 9** presents each expense category and CUNA as a percentage of total expenses and **Table 10** points to a subset of administrative expense-to-income ratios.

Employment expanded over time and every payroll area increased annually, as did development expense and expenses related to occupancy of facilities. The only expense category that failed to keep pace with inflation over time was non-payroll production/technical (i.e., physical production materials). The overall effect was an increase in total expenses of 9.1% over the 5 years after adjusting for inflation.

Average CUNA was below break-even in 2012, mainly due to one theatre's extreme capital losses that year, as described in the preceding Earned Income section. There was triple-digit average CUNA in all other years. It is important to recognize that CUNA includes both operating and non-operating activity related to unrestricted funds, such as unrealized capital gains and losses, exceptional contributed income for theatres in capital campaigns, and depreciation. Average CUNA was greatly affected by two outliers in 2011 and 2012, one of which continued to distort the bottom line in 2013. Eliminating these two theatres would leave CUNA at an average of \$216,000 in 2011, -\$91,000 in 2012, and -\$18,000 in 2013. Even so, 50% of theatres ended 2012 in the red, the highest percentage of the 5-year period.

Positive annual CUNA in 2010, 2011, 2013, and 2014 strengthened unrestricted net assets, which were not only 10.1% higher in 2014 than in 2010 after adjusting for inflation but also at a 5-year high. Eighty-seven of the 118 Trend Theatres experienced budget growth that exceeded inflation over the 5 years.

## For the 118 Trend Theatres:

- **The employment trends reflect annual growth.** Total payroll growth exceeded inflation by 12.1% from 2010 to 2014, climbing 3.4% from 2013 to 2014 alone (see **Table 8**). It rose annually and accounted for 1.5% more of theatres' total expenses over the 5-year period (see **Table 9**). Every payroll category rose annually and ended the 5-year period with overall growth at higher rate than inflation. The average number of paid personnel expanded annually, from an average of 224 in 2010 to a high of 274 in 2014. The average number of **full- and part-time employees** was at a low of 63 in 2010, with workforce averages growing annually to 70 in 2014. The average number of **fee-based or jobbed-in workers** was at a low of 162 in 2010 and rose annually to 204 by 2014.
  - **Artistic and administrative payroll** were the largest areas of resource allocation on an annual basis (see **Tables 8** and **9**). Artistic payroll represented 18.2% to 18.4% of total expenditures in all years but 2012 when it was closer to 19%. Administrative payroll was raised annually and its growth outpaced inflation by 13% (see **Table 8**).
  - Additional analyses (not shown in the tables) indicate that the **number of full-time and part-time artistic staff per theatre**, including actors on staff, was 9 in 2010 and 2011, 10 in 2012 and 2013, and 11 in 2014. The average total number of paid artists—including staff and contracted artists—grew 28% over the period. **Each year theatres compensated more artists**, starting at a low of 105 in 2010 and ending at a high of 135 in 2014. The average **number of permanent administrative personnel** (full- and part-time) grew over time from 34 in 2010 to 39 in 2013 and 2014.
- Theatres supplemented the salaried administrative workforce with an average of 11 fee-based or jobbed-in staff in 2010 and 2011, 12 in 2012 and 2013, and 14 in 2014.
- **Production payroll** outpaced inflation over the 5-year period by 15.8%—the highest growth rate of all payroll areas (see **Table 8**). In 2014, it accounted for nearly 1% more of total expenses (see **Table 9**). The average number of paid production personnel (full-time, part-time, and over-hire) fluctuated over time from a low of 74 in 2010 to a high of 86 in 2014.
  - **General artistic non-payroll expenses** (housing and travel, per diem, company management and stage management expenses) rose annually from 2010 to 2013 then diminished 8.5% in 2014. The years of growth led to an overall increase of 23.7% above inflation.
  - Average **royalty expenses** were at their highest in 2012 and diminished slightly in 2013 and again in 2014. Overall growth in royalty expenses outpaced inflation by 12.7%. The average theatre paid royalties on 7 properties in 2010 and 8 every year thereafter. The average royalties paid per property varied considerably over time, from a high of \$25,834 in 2012 to a low of \$11,431 in 2014.
  - **Production/technical non-payroll expenses** (physical production materials, supplies, and rentals) were 5.8% lower in 2014 than in 2010 after adjusting for inflation (see **Table 8**), and accounted for 1.1% less of total expenses (see **Table 9**). One theatre accounted for 16% to 32% of all production expenses annually, and spent a minimum of twice that of any other theatre annually. Eliminating this theatre from the analysis would leave growth in this area falling short of inflation by 8.2% rather than 5.8% over the 5-year period.

## TREND THEATRES

**TABLE 8: AVERAGE EXPENSES AND CUNA (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Artistic Payroll	\$ 1,232,958	\$ 1,322,309	\$ 1,419,754	\$ 1,423,094	\$ 1,456,353	2.3%	18.1%	8.4%
Administrative Payroll	1,377,075	1,453,590	1,551,214	1,627,267	1,695,593	4.2%	23.1%	13.0%
Production Payroll	956,573	1,051,218	1,082,788	1,165,477	1,207,709	3.6%	26.3%	15.8%
<b>Total Payroll</b>	<b>\$ 3,566,605</b>	<b>\$ 3,827,117</b>	<b>\$ 4,053,757</b>	<b>\$ 4,215,837</b>	<b>\$ 4,359,655</b>	<b>3.4%</b>	<b>22.2%</b>	<b>12.1%</b>
General Artistic Non-Payroll	\$ 219,823	\$ 267,380	\$ 280,485	\$ 323,840	\$ 296,459	-8.5%	34.9%	23.7%
Royalties	142,405	160,097	176,390	175,817	174,889	-0.5%	22.8%	12.7%
Production/Tech Non-Payroll (physical production)**	556,104	547,187	573,938	593,519	570,910	-3.8%	2.7%	-5.8%
Development/Fundraising Non-Payroll	230,288	253,442	257,432	261,550	278,996	6.7%	21.2%	11.1%
Marketing/Front-of-House/Education Non-Payroll	787,344	835,131	869,761	863,546	899,841	4.2%	14.3%	4.9%
Occupancy/Building/Equipment/ Maintenance	615,319	629,658	658,917	670,170	681,379	1.7%	10.7%	1.6%
Depreciation	343,278	376,257	388,755	410,755	412,811	0.5%	20.3%	10.3%
General Management/Operations Non-Payroll	227,373	272,224	263,912	283,935	279,988	-1.4%	23.1%	13.0%
<b>Total Expenses</b>	<b>\$ 6,688,540</b>	<b>\$ 7,168,494</b>	<b>\$ 7,523,348</b>	<b>\$ 7,798,969</b>	<b>\$ 7,954,929</b>	<b>2.0%</b>	<b>18.9%</b>	<b>9.1%</b>
<b>Changes in Unrestricted Net Assets (CUNA)**</b>	<b>\$ 170,286</b>	<b>\$ 636,306</b>	<b>\$ (104,629)</b>	<b>\$ 103,165</b>	<b>\$ 229,008</b>	<b>122.0%</b>	<b>34.5%</b>	<b>23.4%</b>

\*Compounded Growth Rate adjusted for inflation. \*\*Trend skewed by 1 or 2 theatres' exceptional activity.

**TABLE 9: AVERAGE EXPENSES AND CUNA AS A PERCENTAGE OF TOTAL EXPENSES (118 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Artistic Payroll	18.4%	18.4%	18.9%	18.2%	18.3%	0.1%	-0.1%
Administrative Payroll	20.6%	20.3%	20.6%	20.9%	21.3%	0.4%	0.7%
Production Payroll	14.3%	14.7%	14.4%	14.9%	15.2%	0.2%	0.9%
<b>Total Payroll</b>	<b>53.3%</b>	<b>53.4%</b>	<b>53.9%</b>	<b>54.1%</b>	<b>54.8%</b>	<b>0.7%</b>	<b>1.5%</b>
General Artistic Non-Payroll	3.3%	3.7%	3.7%	4.2%	3.7%	-0.4%	0.4%
Royalties	2.1%	2.2%	2.3%	2.3%	2.2%	-0.1%	0.1%
Production/Tech Non-Payroll (physical production)**	8.3%	7.6%	7.6%	7.6%	7.2%	-0.4%	-1.1%
Development/Fundraising Non-Payroll	3.4%	3.5%	3.4%	3.4%	3.5%	0.2%	0.1%
Marketing/Front-of-House/Education Non-Payroll	11.8%	11.7%	11.6%	11.1%	11.3%	0.2%	-0.5%
Occupancy/Building/Equipment/Maintenance	9.2%	8.8%	8.8%	8.6%	8.6%	0.0%	-0.6%
Depreciation	5.1%	5.2%	5.2%	5.3%	5.2%	-0.1%	0.1%
General Management/Operations Non-Payroll	3.4%	3.8%	3.5%	3.6%	3.5%	-0.1%	0.1%
<b>Total Expenses</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>		
<b>Changes in Unrestricted Net Assets (CUNA)**</b>	<b>2.6%</b>	<b>8.9%</b>	<b>-1.4%</b>	<b>1.3%</b>	<b>2.9%</b>	<b>1.6%</b>	<b>0.3%</b>

\*\*Trend skewed by 1 or 2 theatres' exceptional activity.

TABLE 10: TREND THEATRES ADMINISTRATIVE EXPENSE INDEX (118 theatres)

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg
Single ticket marketing expense (excluding personnel expense) to single ticket income:	21%	22%	21%	22%	21%	-0.8%	0.1%
Subscription marketing expense (excluding personnel expense) to subscription income:	12%	11%	12%	11%	12%	0.3%	-0.5%
Total marketing expense (includes personnel expense) to total ticket sales:	29%	29%	29%	30%	30%	-0.4%	0.9%
Development expense (excluding personnel expenses, fundraising event expenses) to total unrestricted contributed income (excluding fundraising event income):	4%	4%	4%	5%	4%	-0.5%	-0.3%
Fundraising event expense (excluding personnel expense) to fundraising event income:	35%	34%	35%	31%	33%	2.0%	-1.4%
Total development expense (including fundraising event expense and personnel expense) to total unrestricted contributed income:	17%	15%	16%	17%	17%	0.0%	0.1%
Education/outreach expense (excludes personnel expense) to education/outreach income (earned and contributed):	25%	25%	24%	24%	24%	0.4%	-0.3%
Total education/outreach expense (includes personnel expense) to education/outreach income (earned and contributed):	77%	81%	83%	80%	84%	3.4%	6.5%

- Average **non-payroll development expenses** grew annually from 2010 to 2014. Overall growth in this area surpassed inflation by 11.1% (see **Table 8**). **Table 10** shows that the ratio of development expense to contributed income had very slight decline when considered without personnel or fundraising event expenses and a negligible increase of 0.1% if all costs are considered in the calculation. The most cost-effective index examined each year is non-personnel development expenses compared with total unrestricted contributed income (excluding fundraising event activity), with 4 to 5 cents of expenditure yielding each donated dollar (see **Table 10**).
- Theatres spent slightly less to generate each dollar of **fundraising event** revenue over the period, dropping from 35% in 2010 and 2012 to 33% in 2014.
- Combined **marketing, front-of-house, and education non-payroll expense** growth was 4.9% higher than inflation, ending the period at a 5-year high (see **Table 8**).
- As shown in **Table 10**, the efficiency in **expenditures targeting single ticket buyers** vacillated over the years, requiring 21 to 22 cents to generate each dollar of revenue annually. As reported earlier in **Table 4**, the number of single ticket buyers was 0.3% lower in 2014 than in 2010, and single ticket revenue growth surpassed inflation by 1.6% **Table 2**.
- Generating a dollar of subscription income required 11 or 12 cents in each of the 5 years, as shown in **Table 10**. Including marketing personnel expense, it took 1 cent more of total marketing resources to generate a dollar of ticket income in 2013 and 2014 than in prior years. As described in previous sections, subscription revenue was down 2% over the 5-year period, as was the number of subscription tickets sold.
- The growth in earned and contributed income related to **education/outreach programs** surpassed inflation over the 5-year period by 14% (not shown in tables) while the expenses allocated to generate education/outreach income increased by 8.7%. The net effect is a -0.3% change in the expense-to-income ratio (see **Table 10**).  
Including personnel costs, it cost 6.5% more to raise each dollar of education/outreach income in 2014 as in 2010, even though it varied quite a bit annually (see **Table 10**). We note that total education/outreach expenses include education program staff salaries, but not the development costs associated with grant writing for education or outreach funding (see **Table 10**).
- **Occupancy/building and equipment maintenance costs** rose annually. Overall growth in this area was 1.6% above inflation (see **Table 8**). The proportion of theatres reporting that they owned their stage and office space increased annually, from 44% in 2010 to 49% in 2014. The percentage of theatres renting space shrunk from 46% most years to a low of roughly 40% in 2014. Annually, 11% to 12% of theatres occupied donated space. The largest component of this expense category is the cost of rent or debt service on facilities and regularly scheduled maintenance of infrastructure and utilities, which rose 5% more than inflation over the 5-year period.
- **General management/operations non-payroll expenses** were at a 5-year high in 2013 and diminished somewhat in 2014. Nevertheless, their growth surpassed inflation by 13% (see **Table 8**), and they accounted for 0.1% more of expenses (see **Table 9**).
- **Depreciation**, the non-cash expense that accounts for the decrease in the book value of property and equipment, increased 10.3% between 2010 and 2014. This increase is linked to the increase in fixed assets, which we discuss in the Balance Sheet section that follows.

## BALANCE SHEET

The Balance Sheet reflects a theatre's fiscal history and sheds light on overall fiscal health and long-term stability. Whereas the Statement of Activities gives a summary of unrestricted income and expenses for the year, the Balance Sheet provides a fiscal year-end snapshot of the value of a theatre's cumulative assets, liabilities, and net assets (unrestricted, temporarily restricted, and permanently restricted).

Each year, CUNA is added to the year's beginning balance of unrestricted net assets to arrive at total unrestricted net assets. CUNA serves as a connection between annual activity and the Balance Sheet, but the unrestricted net assets are only one of many components of a theatre's capital structure. A second way that the Balance Sheet links back to annual activity is when funds that were temporarily restricted meet their designated restriction and release into the annual statement of activities as NARTR. Theatres also add to their assets through purchased or donated investments, acquisition of land, buildings, money, stocks, etc.

Not every Trend Theatre responds to the Balance Sheet section of the survey because some theatres that operate as part of a sheltering organization do not keep a separate Balance Sheet. Of the 118 Trend Theatres, 109 are included in the Balance Sheet analyses. These theatres' Balance Sheets show growth in total assets over the past 5 years that outpaced inflation by 14.7%, averaging \$17.3 million per theatre in 2010 and rising annually to \$21.5 million in 2014. To balance the asset growth, theatres' liabilities grew 13.2% above inflation and total net assets rose 15.2% above inflation, increasing annually and ending the 5-year period at an average of \$15.8 million.

### Quick Reference for Calculation of Key Balance Sheet Indicators

**WORKING CAPITAL** = TOTAL UNRESTRICTED NET ASSETS – FIXED ASSETS  
– UNRESTRICTED LONG-TERM INVESTMENTS

**WORKING CAPITAL RATIO** = WORKING CAPITAL/TOTAL EXPENSES

**FIXED ASSETS** = TOTAL LAND + BUILDING + EQUIPMENT AT COST – ACCUMULATED DEPRECIATION

**INVESTMENT RATIO** = TOTAL INVESTMENTS/TOTAL EXPENSES

**Table 11** displays the aggregate value of the different asset categories net of liabilities for the 109 Trend Theatres for each of the past 5 years, along with the 1-year percentage changes, 4-year percentage changes, and inflation-adjusted 4-year percentage changes. The Table also shows the investment ratio over time, which we describe in detail below. We acknowledge the assistance of Cool Spring Analytics for recommending the Balance Sheet categories and ratios reported in this section. Aggregate total net assets—unrestricted, temporarily restricted, and permanently restricted—for all 109 Trend Theatres were at their 5-year peak in in 2014 after rising annually since 2010, with growth in their value being 15.2% more robust than inflation for the 5-year period. Net assets were at a collective low of \$1.37 billion in 2010 coming out of the Great Recession and grew to \$1.72 billion by 2014. Growth was driven by investments and other net assets such as building and plant funds, undesignated cash, and net assets not in a reserve or endowment. Fixed asset growth was 1.6% higher in 2014 than in 2010 after adjusting for inflation.

**TABLE 11: AGGREGATE NET ASSETS (in Millions) (109 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Working Capital**	\$ (279)	\$ (219)	\$ (275)	\$ (264)	\$ (248)	-6.2%	-11.2%	-18.5%
Fixed Assets	\$ 963	\$ 1,017	\$ 1,075	\$ 1,069	\$ 1,067	-0.2%	10.8%	1.6%
Investments	\$ 529	\$ 585	\$ 578	\$ 608	\$ 671	10.4%	26.8%	16.4%
Other Net Assets	\$ 156	\$ 121	\$ 141	\$ 181	\$ 230	27.1%	47.4%	35.3%
<b>Total Net Assets</b>	<b>\$ 1,369</b>	<b>\$ 1,505</b>	<b>\$ 1,520</b>	<b>\$ 1,594</b>	<b>\$ 1,720</b>	<b>7.9%</b>	<b>25.6%</b>	<b>15.2%</b>
<b>Total Expenses</b>	<b>\$ 749</b>	<b>\$ 801</b>	<b>\$ 844</b>	<b>\$ 869</b>	<b>\$ 891</b>	<b>2.5%</b>	<b>19.0%</b>	<b>9.2%</b>
<b>Investment Ratio</b>	<b>71%</b>	<b>73%</b>	<b>69%</b>	<b>70%</b>	<b>75%</b>	<b>5.4%</b>	<b>4.6%</b>	

\*Compounded Growth Rate adjusted for inflation. *Italicized negative percentages reflect an increasingly positive trend.*  
\*\*Trend skewed by 1 or 2 theatres' exceptional activity.

Working capital is a fundamental building block of a theatre's capital structure that reflects the unrestricted resources available to meet day-to-day cash needs and obligations. It is a better indicator of a theatre's operating position than CUNA, which includes non-operating activity and doesn't reflect the theatres' savings or outstanding obligations. Negative working capital indicates that a theatre is borrowing funds (e.g., dipping into deferred subscription revenue, delaying payables, taking out loans, tapping lines of credit, etc.) to meet daily operating needs.

Capital campaigns over the years have increased theatres' long-term investments and fixed assets, and the success of those campaigns has translated into improved but still insufficient levels of readily-available funds to meet daily needs. **Table 11** shows that working capital was negative in each of the 5

## TREND THEATRES

years, at its worst in 2010, its best in 2011 fluctuating between the two in subsequent years, and ending at -\$248 million, in aggregate. Annually, 68 to 72 theatres have negative working capital. **Fifty-two percent of theatres reported negative working capital each of the past 5 years.** Sixty-one percent of theatres that had negative working capital in 2010 saw their situation improve but remain negative by 2014, 14% turned their negative working capital into positive working capital by the end of the period, 21% had working capital that became increasingly severe over time, and 4% had the same level of negative working capital in 2014 as in 2010, in inflation-adjusted figures. Only 20% of theatres that began the period with positive working capital ended it with negative working capital. Five theatres annually reported 8-digit negative working capital, one of which accounted for 29% to 34% of aggregate negative working capital each year. Another theatre reported 8-digit positive working capital every year except 2010. Eliminating the theatre with extremely high negative working capital from the analysis would leave aggregate working capital of -\$183 million in 2010 and -\$170 million in 2014, with fluctuating highs and lows in interim years.

Additional investigation (not shown in the tables) revealed that growth in total cash reserves fell short of inflation by 20%, even though the unrestricted part of the total (which is part of working capital) dropped by 44% and permanently restricted cash reserves lost 20% of their value, adjusting for inflation. Temporarily restricted cash reserves, largely reported by theatres either in or having just completed a capital campaign, rose 10% above inflation. Forty-five to 47 theatres per year reported cash reserves. In **Table 12**, we use average figures to relate working capital to total expenses to create a working capital ratio.

**TABLE 12: AVERAGE WORKING CAPITAL (109 theatres)**

	2010	2011	2012	2013	2014	1-yr % chg	4-yr % chg	4yr%chg CGR*
Total Unrestricted Net Assets	\$ 7,091,122	\$ 8,176,920	\$ 8,160,271	\$ 8,235,894	\$ 8,515,439	3.4%	20.1%	10.2%
Fixed Assets	\$ 8,834,476	\$ 9,333,277	\$ 9,863,504	\$ 9,808,639	\$ 9,785,219	-0.2%	10.8%	1.6%
Unrestricted Long-Term Investments	\$ 812,889	\$ 849,446	\$ 817,256	\$ 848,410	\$ 1,000,879	18.0%	23.1%	13.0%
<b>Working Capital**</b>	<b>\$ (2,556,244)</b>	<b>\$ (2,005,802)</b>	<b>\$ (2,520,488)</b>	<b>\$ (2,421,155)</b>	<b>\$ (2,270,660)</b>	<b>-6.2%</b>	<b>-11.2%</b>	<b>-18.5%</b>
<b>Total Expenses</b>	<b>\$ 6,866,977</b>	<b>\$ 7,350,463</b>	<b>\$ 7,740,635</b>	<b>\$ 7,971,617</b>	<b>\$ 8,171,906</b>	<b>2.5%</b>	<b>19.0%</b>	<b>9.2%</b>
<b>Working Capital Ratio**</b>	<b>-37%</b>	<b>-27%</b>	<b>-33%</b>	<b>-30%</b>	<b>-28%</b>	<b>2.6%</b>	<b>9.4%</b>	

\*Compounded Growth Rate adjusted for inflation. *Italicized negative percentages reflect an increasingly positive trend.*

\*\*Trend skewed by 1or 2 theatres' exceptional activity.

The working capital ratio, or the proportion of unrestricted resources available to meet operating expenses, indicates how long a theatre could pay its short-term obligations if it had to survive on current resources. The negative working capital ratio annually suggests that theatres are regularly experiencing cash flow crunches, with the most severe crunch taking place in 2010 and with 2014 ending 18.5% better than the 2010 level (despite the counter-intuitive negative sign in the table). Were we to again eliminate from the analyses the theatre with extremely negative working capital each year, the working capital ratio for remaining theatres would be -25% in 2010, -22% in 2012 and 2013, and -20% in 2011 and 2014. Cool Spring Analytics recommends that each theatre determine its own working capital needs based on its cyclical cash flow. In the absence of that determination, 25%, or 3 months of funds, is a benchmark for adequate working capital to handle most cash flow fluctuations. At best over the 5-year period, 14% of theatres met this benchmark in 2011, with only 9% attaining the mark in 2014.

Many theatres held capital campaigns to raise funds to build and renovate facilities, purchase new equipment or technology, develop their endowment, or secure artistic or programming funds. Thirty-nine percent of Trend Theatres were in a capital campaign in 2013 and 2014, the highest level of the 5 years. The percentage of theatres reporting that they completed a capital campaign within the last 5 years diminished annually from 33% in 2010 to 19% in 2013, then rose to 26% in 2014. Six theatres fell into both categories as they transitioned from one capital campaign into another, likely with different campaign purposes.

**Tables 11 and 12** both indicate that growth in total fixed assets (i.e., land, property, and equipment less accumulated depreciation) surpassed inflation by 1.6%. The purchase value (pre-depreciation) of buildings, land, and/or improvements was 9.5% higher over time and that of equipment was 17.5% greater over the 5-year period in inflation-adjusted figures (not shown in the tables). Growth in these areas naturally resulted in a steady increase in depreciation. Fixed assets accounted for a low of 62% of total net assets in 2014 and a high of 71% in 2012. Investments accounted for 38% to 39% of total net assets every year, ending at 39% in 2014 (see **Table 11**).

We relate investments to total expenses in **Table 11** to form an investment ratio. An increasing investment ratio over time is a sign of financial strength because increases in invested capital generate income for operating purposes. The investment ratio was at its highest in 2014 at 75% and lowest in 2012 at 69%, vacillating in other years. Overall growth in investments outpaced inflation by 16.4%, with a resulting 4.6% improvement in the investment ratio between 2010 and 2014. As illustrated in **Table 12**, unrestricted long-term investments gained 13% in value from 2010 to 2014, in inflation-adjusted figures, rising 18% from 2013 to 2014 alone. Fifty-six of the 69 theatres reporting investments in 2014 experienced an inflation-adjusted gain in investment value over the 5-year period.

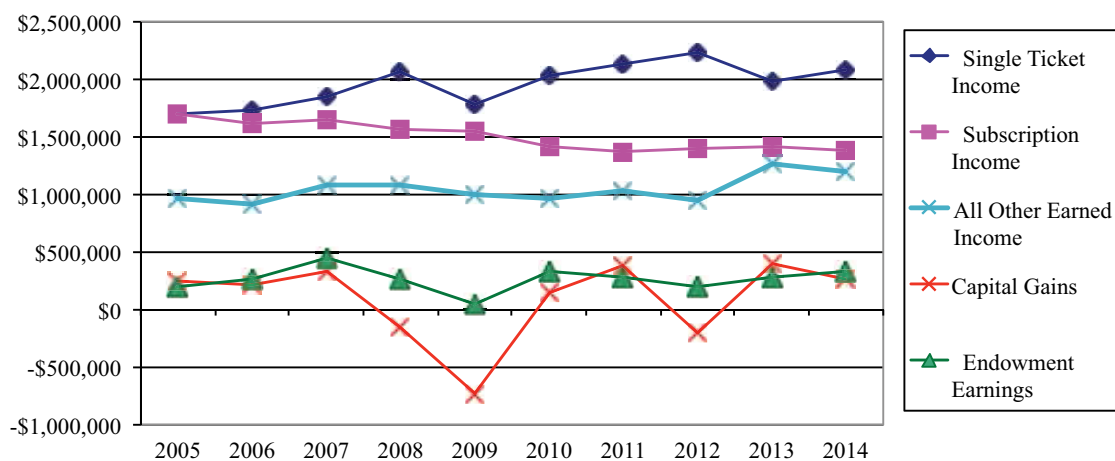
Eighty-eight of the 118 Trend Theatres participated in the TCG Fiscal Survey annually for the 10-year period of 2005 to 2014. These theatres tend to have budgets that are a bit larger than the rest of the Trend Theatres, with 2014 total expenses averaging \$8.7 million compared to \$8.2 million for the average Trend Theatre. The historical activity for this group sometimes contradicts the trends reported in the section above because of the underrepresentation of smaller theatres. To illustrate, a look at the midpoint in the budget range—i.e., the median—reveals a budget size of \$6 million. Our examination of this subset of theatres provides a longer-term horizon of key trends.

### For the 88 Theatres:

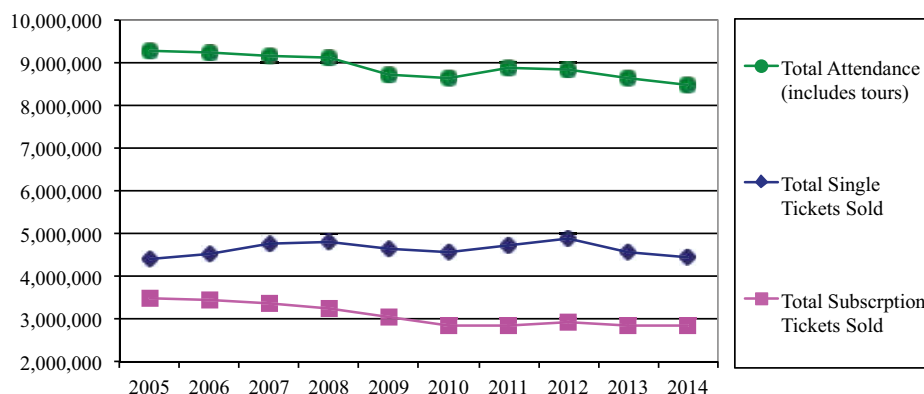
#### EARNED INCOME AND ATTENDANCE (See Side Note Figures A and B)

- It appears that **subscriber loyalty held fairly steady but subscribers who left were not replaced sufficiently by new subscribers, leading to a downward trend.** Average **subscription income** (see **Side Note Figure A**) growth lagged inflation by 18.7%, continuing the downward trend since its 2007 peak. Roughly 78 theatres report subscription activity annually. Subscription renewals were at a low of 72% in 2005 and 2006, peaked at 75% in 2011, and ended the period not far behind at 74% in 2013 and 2014. Aggregate **subscription tickets sold** (i.e., (#subscribers x #tix/package sold) were at a 10-year high in 2005 (see **Side Note Figure B**) and steadily declined until 2010, remaining relatively flat since and ending with an 18% drop over the period. The number of **subscribers** was down 19% over time. If we focus only on the portion of seats available to subscribers, 38% of those subscription seats were sold in 2005, dwindling to a low of 33% in 2011, and attaining 34% each year since. Growth in the average **subscription price** per ticket exceeded inflation by 9%.
- **Single ticket income was on an upward trend** (see **Side Note Figure A**) from 2005 through 2014, despite dips in 2009 and 2013. Single ticket income growth outpaced inflation by 22.7% and the average number of **single tickets sold** increased 1% over the 10-year period, with a low average of 51,200 in 2005 and a high of 56,700 in 2012, ending at 52,100 in 2014 (see **Side Note Figure B**). Average **single ticket price** growth surpassed inflation by 8.1%.
- **Total attendance trended downward while the number of total performances increased.** An overall 2% increase in the **number of total performances** offered was met with a 8.7% decrease in **total attendance**, which was at its highest point in 2005, remained fairly constant until a slide in 2009, and has risen and fallen since but never attained its pre-2009 level (see **Side Note Figure B**).
- **Endowment earnings/transfers** grew steadily to their peak in 2007, dropped off during 2008 and 2009 with the recession, and have since trended upward to their second highest level for the 10-year period in 2014 (see **Side Note Figure A**). Endowment earnings in 2014 were 71% higher than their 2005 level after adjusting for inflation.
- **Capital gains and losses** fluctuated with the stock market (see **Side Note Figure A**). The peaks and valleys in 2011 through 2013 were driven by one outlier theatre, whose situation was described earlier in the *Trend Theatres* section. Despite the volatility, capital gains were 8.3% higher in 2014 than in 2010 in inflation-adjusted figures.
- **All other earned income** (see **Side Note Figure A**) was relatively flat from 2005 through 2012 then spiked in 2013 and diminished only slightly in 2014. The rigorousness of the spike in recent years was primarily due to outlier theatres with exceptional income from presenter fees/contracts and rental fees, as discussed earlier in the *Trend Theatres* section. Education/outreach, concession, and rental income were all at a 10-year high in 2014.
- Overall, **earned income growth** exceeded inflation by 9.5%. Earned income supported a higher level of expenses than contributed income each year except 2009 during the depth of the recession.

SIDE NOTE FIGURE A: Selected 10-Year Average Earned Income Trends (inflation adjusted)



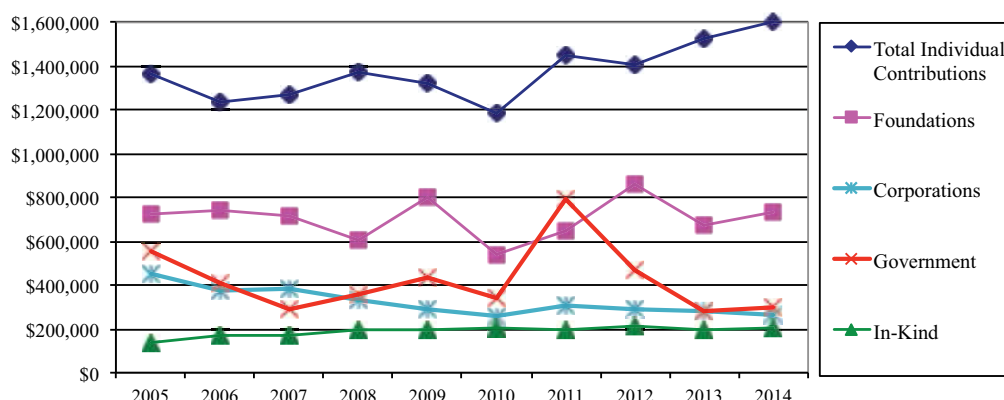
SIDE NOTE FIGURE B: 10-Year Aggregate Attendance and Ticket Trends



CONTRIBUTED INCOME (See Side Note Figure C)

- **Individual contributions trended upward.** Average individual contributions rose 17.1% above the rate of inflation, fluctuating greatly over time. Individual contributions dropped sharply in 2010 but sustained a subsequent recovery. Growth in trustee giving outpaced inflation by a robust 30.3% and that of non-trustee individuals grew 11.3% above inflation. The average number of non-trustee individual donors per theatre was at its highest of 1,998 in 2005, trended downward to a low of 1,662 in 2011, and edged back up to 1,751 in 2013 and 2014.
- **Foundation funding** swung broadly and **ended at just about the 2005 level in 2014** with overall growth outpacing inflation by 0.9%. The drastic upticks in 2009 and 2012 were due to outlier theatres referenced earlier in the *Trend Theatres* section. Theatres averaged gifts from 18 or 20 foundations annually.
- Corporate giving trailed inflation by 41.3%. **Corporate funding has been on a downward trend since 2005**, bottoming out in 2010 and never climbing much since then. Theatres averaged support from 35 or more corporations annually until 2007, falling to 29 in 2008, and varying between 22 and 27 each year since.
- **Total government funding was less than half of its 2005 level in 2014**, trailing inflation by 56%. **Local government funding** ended the period 51% lower than its 2005 level in inflation-adjusted dollars while **state funding** growth trailed inflation by 25%. Both local and state funding spiked erratically with capital campaign support in 2011 and 2012, as described in the *Trend Theatres* section. **Federal funding** growth fell short of inflation by 63%.
- **In-kind contributions** trended steadily upward, growing 49% over the 10-year period after adjusting for inflation.
- **Growth in contributed income lagged inflation by 1%. Total income growth exceeded inflation by 4.9%.**

SIDE NOTE FIGURE C: Selected 10-Year Average Contributed Income Trends (inflation adjusted)

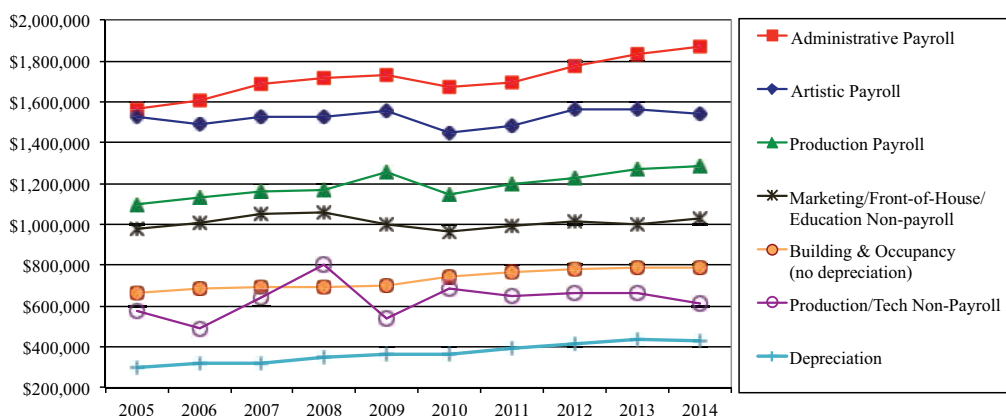


EXPENSES (See Side Note Figure D)

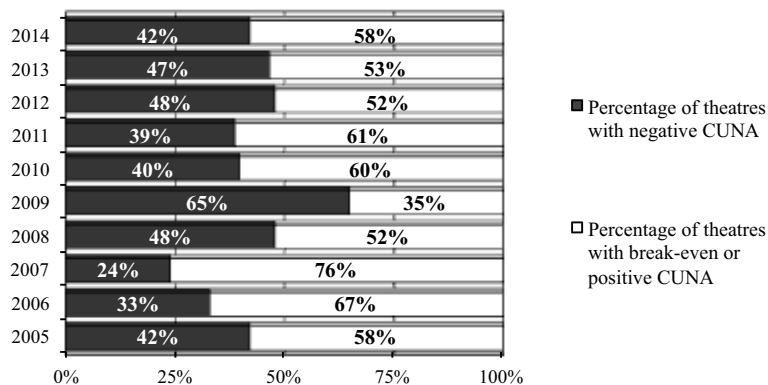
- There has been great divergence in growth of **artistic and administrative payroll**, which were at nearly an identical level in 2005 and at their largest 10-year gap in 2014, which has widened annually since 2011. Growth in artistic payroll outpaced inflation by 1% over the 10-year period while that of administrative payroll outperformed inflation by 19.4%. Theatres generally hired more artists annually with the exception of actors. The most actors hired on average was in 2005 and the fewest in 2010, with the number hired in 2014 bumped up from the low but not to the 2005 level. The number of paid administrative staff rose annually since 2010 and ended in 2014 at a 10-year high, as was the case for production personnel. **Production payroll** growth outpaced inflation by 17.0%.

- Among non-payroll expenses, **depreciation, general artistic non-payroll** (artist housing and travel, per diems, company and stage management costs; not in the graph), and **building and occupancy** expenses saw substantial increases, rising 44%, 19%, and 18% respectively in inflation-adjusted figures. Average **marketing expenses** have been hovering around \$1 million in inflation-adjusted figures since 2006 and without much variation since 2009. **Production/technical** (production materials and rentals) expenses had peaks and valleys driven by an outlier and ended in 2014 5.5% higher than in 2010, adjusting for inflation.
- **Overall expense growth** exceeded inflation by 12.5%.
- **Expense growth exceeded total income growth.** Average CUNA for the 10-Year Trend Theatres was negative in 2008, 2009, and 2012 and positive all other years. It varied in proportion to expenses, from a high of 11.4% in the strong economies of 2005 and 2011 to a low of -10.5% in 2009, ending the period at 3.8%. **Side Note Figure E** shows the percentage of theatres that broke even or better each year. Only 2009 brought more 10-Year Trend Theatres a negative bottom line than a positive.

SIDE NOTE FIGURE D: Selected 10-Year Expense Trends (inflation adjusted)



SIDE NOTE FIGURE E: Breakdown of 88 Trend Theatres' Changes in Unrestricted Net Assets (CUNA)



BALANCE SHEET (Completed by 80 of the 88 10-Year Trend Theatres)

- The value of **total assets** rose 41% above inflation, a collective \$1.9 billion in 2014 compared to \$1.1 billion in 2005. The value of investments increased by 34% and the value of fixed assets grew 41% over the 10-year period in inflation-adjusted figures, despite the economic turbulence of the past decade. Theatres added assets through market growth and successful capital campaigns. All but 15 of the theatres conducted a capital campaign at some point during the period, and 35 of the 80 were in a capital campaign in 2014, which will add assets in future years. One theatre was in a capital campaign every one of the 10 years.
- Growth in **net assets** topped inflation by 30% and liabilities increased 83% from 2005 to 2014, after adjusting for inflation. Total net assets represented a high of 80% of total assets in 2006, a low of 71% in 2009 and 2012, and 72% in 2014, underscoring the growth in liabilities over the period.
- The **investment ratio** was at its highest point of the 10-year period in 2014 at 54.3%. It rose and fell and rose again twice over the period. Total investments reached their peak value in 2014 at an average of \$6.8 million and their second highest of \$6.3 million in 2008.
- Average **working capital** was negative each of the 10 years. Within that negative territory, working capital ebbed and flowed considerably, with a low of -\$2.7 million in 2010 (an average -35% working capital ratio) and a high of -\$254,000 in 2008 (an average -3% working capital ratio). The 2014 average working capital was -\$2.3 million and the working capital ratio was -26%. Between 61% and 69% of theatres per year experienced negative working capital.



In the *Profiled Theatres* section we share findings on the 177 theatres that completed TCG Fiscal Survey 2014. We avoid comparisons to Profiled Theatres of years past because the pool of theatres that participate in the survey is different from year to year. We examine the same details covered in the *Trend Theatres* section—i.e., earned income; attendance, tickets, and performances; contributed income; expenses and CUNA; and Balance Sheet ratios. We begin with a brief overview of aggregate, industry-wide activity then break down information into Budget Group Snapshots, which provide income, expense, attendance, and performance details for the Profiled Theatres organized into 6 budget groups, based on annual expenses. Budget Group Snapshots reveal how different size theatres have distinctive resource needs and operating results. We end with an examination of Profiled Theatres' Balance Sheet activity.

The 2014 Profiled Theatres' average budget size was \$6.2 million, and **budgets ranged from \$92,000 to \$62 million**. Several large theatres skew the average budget size. A look at the midpoint in the budget range—called the median—reveals quite a different budget size of \$2.7 million. We continue, however, to refer to the average (arithmetic mean) throughout this report, rather than the median.

The chart to the right shows the budget ranges and the number of theatres for each group. **Most theatres operate in cities:** 74% of Profiled Theatres are resident in urban areas, 19% operate in suburban communities, and 7% are located in rural areas. Ninety-one percent of Group 6 Theatres and 81% of Group 2 Theatres are based in urban areas. One-quarter of Group 1 and 5 Theatres and one-third of Group 4 Theatres are located in suburban communities. Rural theatres are most prominent in Group 3, representing 13% of theatres, while no Group 4 Theatre is in a rural community.

Overall for the Profiled Theatres, earned income financed 58.4% of total expenses and contributed income financed 44.2% of total expenses. These figures add up to 102.6% because total income exceeded total expenses by 2.6%, leaving theatres with positive average CUNA. The Profiled Theatres collectively ended 2014 with a positive bottom line equal to 2.6% of total expenses. Theatres' CUNA ranged from a low of -\$4.5 million to a high of \$8.5 million, with the high value largely driven by capital campaign donations released from restriction.

2014 PROFILED THEATRES (177 Theatres)		
Budget Group	Number of Theatres	Budget Size
6	32	\$10 million or more
5	37	\$5 million - \$9,999,999
4	15	\$3 million - \$4,999,999
3	57	\$1 million - \$2,999,999
2	21	\$500,000 - \$999,999
1	15	\$499,999 or less

## EARNED INCOME

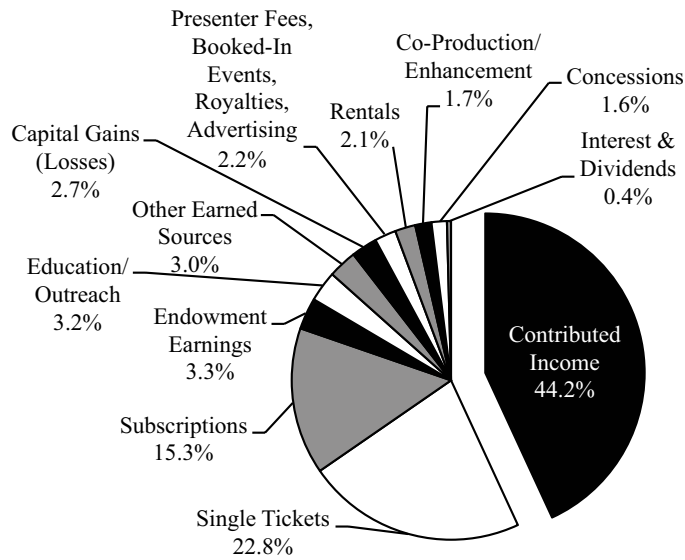
**Figure E** shows Profiled Theatres' earned income by source in relation to expenses. **Single ticket income funded 22.8% of expenses and was the largest source of earned income, followed by income from subscriptions.**

### The 177 Profiled Theatres:

- **Earned over \$432 million in ticket sales towards \$1.1 billion in expenses, thereby covering 39.2% of total costs and accounting for 67% of all earned income with ticket income.**
- Attracted **791,000 subscribers**, representing 4.1 million tickets and sold **6.6 million single tickets**.
- **While 27 theatres offered neither subscriptions nor memberships, the majority of theatres offered multiple options for relational purchases.** Of the 123 Profiled Theatres that offered traditional subscriptions, 74% also offered flexible subscriptions and/or memberships. Fifteen theatres offered only a flexible subscription, 2 offered flexible subscriptions and some type of membership, 7 offered only "all-in-one" memberships, and 3 offered only "pay-as-you-go" memberships, where the individual pays a membership fee for the year and can then purchase discounted tickets. Flexible subscriptions represented 11.6% of subscription/membership income and the "fee" portion of "pay-as-you-go" memberships accounted for 0.6%.
- Brought in 8.1% of single ticket sales as **group sales** and 1.4% through **pick-and-choose** vouchers.
- **Presenter fees and contracts** (non-ticket income related to tours and other presenting activities) brought in \$5.3 million, 42% of which was earned by 1 theatre.
- Received \$18.6 million in **production income**—a combination of enhancement and co-production income. Thirty-six theatres earned co-production income and 26 reported enhancement income; of these, 7 theatres reported both.
- Earned \$4.8 million from 425 **royalty properties** for an average of \$11,400 per property. One theatre with only 5 properties earned 28% of the income from royalties and subsidiary rights reported by all theatres. Another theatre earned royalties on 99 properties.
- Produced 298 **world premieres**, creating potential for future royalties.
- Offered 1,190 **education and outreach programs** that **served 2.7 million people around the country**. Education activity generated \$35.2 million in earned income and attracted another \$18.1 million in earmarked contributions.
- Attracted \$1.1 million to support **touring** programs.

**FIGURE E: INCOME AS A PERCENTAGE OF EXPENSES WITH EARNED INCOME DETAIL\***

\*Percentages total more than 100% because total unrestricted income exceeded total expenses.

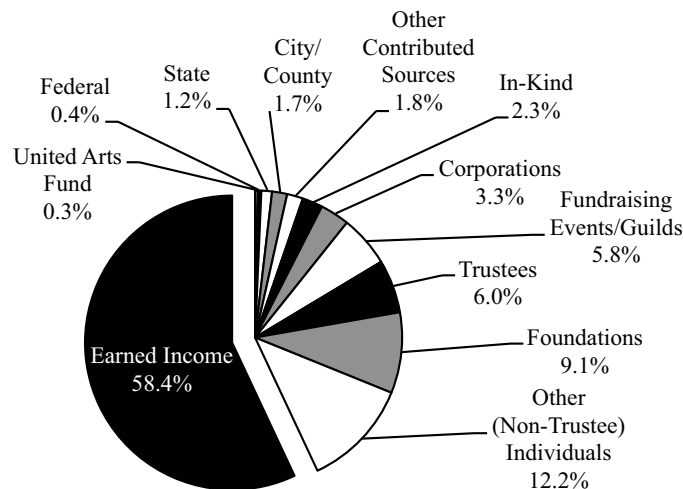


## CONTRIBUTED INCOME

The contributed income analysis examines all unrestricted funds, including unrestricted gifts to capital campaigns and Net Assets Released from Temporary Restriction (NARTR), which are contributions received in a prior fiscal year and held temporarily for activity occurring in the current fiscal year, hence the release of funds from temporary restriction. **Figure F** breaks out income for Profiled Theatres, with detail on different sources of contributed income. **Unrestricted contributions amounted to an aggregate \$488 million and financed 44.2% of total expenses**, with donations from **Other Individuals (non-trustees) representing the largest single source of contributed income, followed by Foundations**. If we add in 2014 gifts that were temporarily or permanently restricted, the aggregate amount of contributions rises to \$673 million. As with the rest of this report, however, we focus our attention in this section on unrestricted funds.

**FIGURE F: INCOME AS A PERCENTAGE OF EXPENSES WITH CONTRIBUTED INCOME DETAIL\***

\*Percentages total more than 100% because total unrestricted income exceeded total expenses.



# PROFILED THEATRES

## Collectively, the 177 Profiled Theatres:

- Released \$111 million of net assets from temporary restriction (NARTR), which was reported by theatres of every budget size and supported 10% of total expenses. Thirty-eight percent of all NARTR came from federal grants.
- Generated capital campaign contributions of \$45 million or 9% of all contributed funds. Individual donors gave 57% of these funds and foundations 33%. Fifty-one Profiled Theatres were in capital campaigns in 2014 and 39 completed a capital campaign in the past 5 years. One theatre began its current capital back in 2000. All Groups had at least one theatre in a capital campaign in 2014.

Of the 51 theatres currently in a capital campaign, 82% were raising funds for facilities and equipment, 41% for endowment, 33% for artistic/programming, 14% for operating/technology, and 6% for recovery. Two-thirds were in the process of raising capital campaign funds for more than one purpose. Of the 39 theatres that completed a capital campaign in the last 5 years, 79% raised funds for facilities and equipment, 15% for endowment, 21% for artistic/programming, and 13% for technology.

- Received nearly \$202 million in gifts from trustees and other individuals, which accounted for 41% of all contributed dollars and supported 18.2% of total expenses.

Raised one-third of total individual contributions from trustees, who gave an average of \$16,299 (see Table 13), including NARTR.

Profiled Theatres' boards averaged 24 members. Board size tends to increase with theatre size, as does the average trustee contribution. Group 1 Theatres averaged 9 trustee donors, whereas Group 6 Theatres averaged 39.

Attracted contributions from 282,483 non-trustee individuals who gave an average gift of \$580 (see Table 13). Group 4 Theatres had the highest average other individual gift. The Group 1 average is skewed low by one theatre with thousands of very small gifts. Without this outlier, the average would be \$269 for Group 1 Theatres. Gifts from other individuals were the greatest source of contributed funds for theatres in Groups 4, 5, and 6.

- Raised \$37 million from 3,144 corporations. The average corporate gift in 2014 was \$11,642 (see Table 13). Corporate support covered a higher proportion of expenses for Group 2 Theatres than for other Groups.
- Received \$101 million in grants from 3,197 foundations, which averaged \$31,596 (see Table 13). Foundation support was the greatest source of contributed funds for theatres in Groups 1, 2, and 3.
- Accepted over \$25 million in in-kind donations, raised more than \$64 million from fundraising events or guilds, and received \$20 million in other contributed support from sources such as service organizations and sheltering organizations.

**TABLE 13: AVERAGE GIFT BY SOURCE (includes NARTR and unrestricted capital campaign gifts)**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Average Trustee Gift	\$ 16,299	\$ 30,208	\$ 15,123	\$ 12,609	\$ 5,909	\$ 2,748	\$ 1,834
Average Other Individual Gift	\$ 580	\$ 598	\$ 642	\$ 855	\$ 495	\$ 394	\$ 73
Average Corporate Gift	\$ 11,642	\$ 19,580	\$ 9,889	\$ 5,720	\$ 6,234	\$ 3,259	\$ 2,146
Average Foundation Gift	\$ 31,596	\$ 50,282	\$ 32,514	\$ 23,610	\$ 21,842	\$ 13,197	\$ 13,670

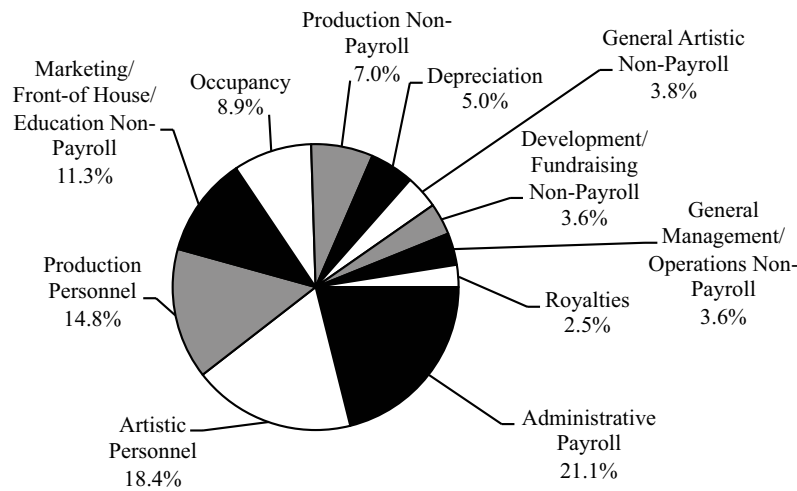
## EXPENSES AND CHANGES IN UNRESTRICTED NET ASSETS (CUNA)

Figure G details Profiled Theatres' expenses. In the process of delivering artistry, theatres provide jobs for artists and other cultural workers. Theatre is a labor-intensive art form, reflected in the fact that 54% of total expenses—over \$600 million in total—goes to payroll allocated to artistic (18.4%), administrative (21.1%), and production (14.8%) activities. These figures include salaries, payroll taxes, health insurance, unemployment insurance, welfare and retirement programs, and vacation pay. This figure rises to 56.8% of total expenses—nearly \$628 million—if we also add in payment to authors in the form of royalties. It does not include payment to consultants.

Profiled Theatres added over \$1.1 billion to the U.S. economy in 2014 in direct payments for goods and services. Direct production expenses—artistic and production payroll, royalties, general production expenses (artist housing and travel, designer expenses, etc.), and production materials (including production management expenses)—totaled \$513 million, or 46.5% of all expenses. Profiled Theatres spent over \$138 million in occupancy/building/equipment maintenance (not including depreciation) and other administrative costs, such as audit fees, IT, and office supplies, comprising 12.5% of total expenses. Combined CUNA for the 177 Profiled Theatres was \$28 million, or the equivalent of 2.6% of total expenses. On average, theatres in every group except Group 2 ended the year in the black.

Theatres added to their unrestricted net assets, which increase with positive CUNA and audit adjustments that restate or adjust up previously reported numbers. The aggregate balance of unrestricted net assets for Profiled Theatres was \$1.0 billion at the beginning of the fiscal year and nearly \$1.04 billion at the end of the year.

FIGURE G: BREAKDOWN OF EXPENSES



**Collectively, the 177 Profiled Theatres:**

- **Are more likely to rent than own their spaces.** Forty-one percent rent both their theatre and office space, 37% own their theatre and office space, and 10% operate in donated theatre and office space. Five percent of theatres own their office space but rent theatres space, another 3% own their theatre space but rent office space, and the remaining 3% operate in donated theatre space but either own or rent office space. No theatre reported that it owned its theatre space but operated in donated office space.
- Recognized \$55 million in **depreciation**, the annual decrease in the book value of property and equipment. The gross value of fixed assets was \$1.8 billion.
- **Paid an average of \$22,400 in royalties per property**—just over \$27.5 million for 1,228 properties.
- Hired independent contractors or consultants whose fees accounted for 8% of development expenses, 6% of marketing expenses, and 18% of general management expenses. Another 9% of general management expenses went to web services and IT consultants.

**As detailed in Table 14, the 177 Profiled Theatres also:**

- **Spent 21 cents to generate every dollar of single ticket income and 11 cents to generate every dollar of subscription income.** Not surprisingly,

it costs less to market to the three-quarters of all subscribers who renew from year-to-year.

- Disbursed a total of 29 cents, including marketing personnel salaries and benefits, to bring in every dollar of **ticket income**.
- Paid 4 cents **to generate each dollar of unrestricted contributed income**, excluding fundraising event income and considering only non-personnel expenses. If we add in all development costs, including staff compensation and fundraising event expenses, that figure rises to 16 cents.
- Disbursed 34 cents for each dollar generated from **fundraising events**.
- Spent 82 cents **to bring in each dollar of education and outreach income**, including income earned from education and outreach activities as well as contributed income that supports education and outreach programs. This figure also contains education and outreach personnel compensation but does not include development costs associated with grant writing for education or outreach funding. Of the 82 cents, 58 cents go to payroll and 24 cents to items such as study guides, promotional materials, etc. We recognize that motives for conducting education and outreach programming focus more on returns to society than financial returns.

**TABLE 14: PROFILED THEATRES ADMINISTRATIVE EXPENSE INDEX (177 theatres)**

▶ Single ticket marketing expense to single ticket income (excludes personnel expense): 21%
▶ Subscription marketing expense to subscription income (excludes personnel expense): 11%
▶ Total marketing expense to total ticket sales (includes personnel expense): 29%
▶ Development expense (excludes personnel expense and fundraising event expenses) to total unrestricted contributed income (excludes fundraising event income): 4%
▶ Fundraising event expense (excludes personnel expense) to fundraising event income (includes cash and in-kind): 33%
▶ Total development expense to total unrestricted contributed income (includes fundraising event expense and personnel expense): 16%
▶ Total development expense (includes fundraising event expense, personnel expense) to total contributed income (includes unrestricted, temporarily restricted and permanently restricted contributed income): 12%
▶ Education/outreach expense to total education/outreach income (excludes personnel expense, includes earned and contributed income): 25%
▶ Total education/outreach expense to total education/outreach income (includes personnel expense, earned and contributed income): 82%

# PROFILED THEATRES

## BUDGET GROUP SNAPSHOT: EARNED INCOME

In this Budget Group Snapshot we share findings related to average earned income dollar figures for all Profiled Theatres and each budget group. **Table 15** shows average dollar figures for each earned income source and **Table 16** reports each line item as a percentage of total expenses. **There are 3 general observations that emerge from the tables:** (1) larger theatres relied more on earned income overall and ticket income in particular to support expenses, as shown in **Table 16**; (2) smaller theatres relied less on subscription income to support expenses, as illustrated in **Tables 15** and **16**; and (3) smaller theatres relied more on income from presenter fees and tour contracts, as shown in **Table 16**.

### Other Observations for the 177 Profiled Theatres:

- Two Group 6 Theatres earned 28% of that group's **single ticket income** (see **Table 15**), averaging more than double that of other theatres. Excluding these theatres would leave the Group 6 average at \$3.9 million. Group 1 and 2 Theatres tended to support less expenses with subscription income (see **Table 16**). With the exception of Group 4, at least 1 theatre in every group reported no subscription income. Three Group 1 and 5 Group 3 Theatres reported no ticket income at all.
- One Group 1 Theatre earned all of the group's income from **booked-in events** and 2 Group 4 Theatres brought in 85% of that group's booked-in income.
- Smaller budget groups tended to have more theatres that report income from **presenter fees and contracts**. As a result, **Group 2 and 3 Theatres covered far more expenses with presenter fees and contracts than other groups** (see **Table 16**). One Group 6 Theatre earned 89% of all Profiled Theatres income from presenter fees. Without this theatre, average presenter fees would be \$17,244 for all Profiled Theatres and \$9,099 for Group 6 Theatres. One Group 4 Theatre earned 74% of that group's presenter fees. Without this theatre, the Group 4 average would be \$5,322.
- Group 4 and 5 Theatres covered a larger percentage of expenses with income from **education/outreach programs** (see **Table 16**). One Group 4 Theatre earned 69% of that group's total. Excluding it, the Group 4 average would be \$68,575.
- Group 6 Theatres earned proportionally more from **royalty income** than theatres in other groups (see **Table 16**), as a percentage of expenses. One Group 4 Theatre earned all of that group's royalty income, as was the case for 2 Group 1 Theatres.
- **Group 2 and 6 Theatres covered a higher percentage of expenses with production income (i.e., co-production and enhancement income) than other groups.** Outliers account for at least half of the production income and interest/dividend results for Groups 1, 2, 3, and 4.
- Group 2, 4, and 5 Theatres had single outliers that skewed **capital gains** for the group.
- No Group 1 Theatre reported **endowment earnings**. One Group 2 Theatre and 1 Group 4 Theatre earned nearly all of their respective group's endowment earnings. Of total average endowment earnings, \$134,980 was the endowment draw.
- One-third of total investment income supported operating expenses.

**TABLE 15: AVERAGE EARNED INCOME**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Subscription Income	\$ 953,980	\$ 3,192,028	\$ 1,213,674	\$ 498,738	\$ 228,392	\$ 49,386	\$ 17,804
Single Ticket Income**	1,425,550	5,130,228	1,441,413	647,017	383,520	114,578	56,714
Booked-In Events**	63,779	251,648	46,290	51,017	11,291	5,439	28
<b>Total Ticket Income</b>	<b>\$ 2,443,309</b>	<b>\$ 8,573,904</b>	<b>\$ 2,701,376</b>	<b>\$ 1,196,772</b>	<b>\$ 623,202</b>	<b>\$ 169,403</b>	<b>\$ 74,546</b>
Presenter Fees & Contracts**	29,758	78,569	7,380	18,811	31,647	16,569	3,060
Education/Outreach Programs**	199,044	418,729	374,671	204,872	77,956	18,262	4,569
Royalties**	27,375	109,603	29,791	4,120	2,980	166	48
Concessions	99,712	323,941	126,338	58,798	23,613	15,207	4,077
Production Income (co-production & enhancement income)**	105,336	450,889	82,513	23,908	6,831	18,359	1,967
Advertising	18,630	32,313	24,986	31,228	12,188	8,225	204
Rentals	132,259	564,624	69,604	61,029	25,023	19,024	1,683
Other	185,894	719,449	177,332	105,189	26,563	9,536	1,819
<b>Total Other Earned Income</b>	<b>\$ 798,007</b>	<b>\$ 2,698,118</b>	<b>\$ 892,616</b>	<b>\$ 507,955</b>	<b>\$ 206,801</b>	<b>\$ 105,348</b>	<b>\$ 17,429</b>
Interest and Dividends**	26,438	55,004	57,187	18,767	8,865	499	412
Endowment Earnings/Transfers**	204,387	724,120	271,162	52,456	36,560	4,809	-
Capital Gains/(Losses)**	168,574	850,673	57,605	3,198	7,322	419	702
<b>Total Investment Income</b>	<b>\$ 399,399</b>	<b>\$ 1,629,797</b>	<b>\$ 385,954</b>	<b>\$ 74,420</b>	<b>\$ 52,747</b>	<b>\$ 5,727</b>	<b>\$ 1,115</b>
<b>Total Earned Income</b>	<b>\$ 3,640,715</b>	<b>\$ 12,901,819</b>	<b>\$ 3,979,946</b>	<b>\$ 1,779,147</b>	<b>\$ 882,750</b>	<b>\$ 280,479</b>	<b>\$ 93,089</b>

\*\*Skewed by 1 or 2 theatres' exceptional activity.

# PROFILED THEATRES

**TABLE 16: AVERAGE EARNED INCOME AS A PERCENTAGE OF EXPENSES**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Subscription Income	15.3%	15.7%	16.9%	13.1%	11.9%	6.2%	5.9%
Single Ticket Income**	22.8%	25.3%	20.0%	17.1%	19.9%	14.4%	18.7%
Booked-In Events**	1.0%	1.2%	0.6%	1.3%	0.6%	0.7%	0.0%
<b>Total Ticket Income</b>	<b>39.2%</b>	<b>42.2%</b>	<b>37.5%</b>	<b>31.5%</b>	<b>32.4%</b>	<b>21.2%</b>	<b>24.6%</b>
Presenter Fees & Contracts**	0.5%	0.4%	0.1%	0.5%	1.6%	2.1%	1.0%
Education/Outreach Programs**	3.2%	2.1%	5.2%	5.4%	4.0%	2.3%	1.5%
Royalties**	0.4%	0.5%	0.4%	0.1%	0.2%	0.0%	0.0%
Concessions	1.6%	1.6%	1.8%	1.5%	1.2%	1.9%	1.3%
Production Income (co-production & enhancement income)**	1.7%	2.2%	1.1%	0.6%	0.4%	2.3%	0.6%
Advertising	0.3%	0.2%	0.3%	0.8%	0.6%	1.0%	204
Rentals	2.1%	2.8%	1.0%	1.6%	1.3%	2.4%	0.6%
Other	3.0%	3.5%	2.5%	2.8%	1.4%	1.2%	0.6%
<b>Total Other Earned Income</b>	<b>12.8%</b>	<b>13.3%</b>	<b>12.4%</b>	<b>13.4%</b>	<b>10.7%</b>	<b>13.2%</b>	<b>5.8%</b>
Interest and Dividends**	0.4%	0.3%	0.8%	0.5%	0.5%	0.1%	0.1%
Endowment Earnings/Transfers**	3.3%	3.6%	3.8%	1.4%	1.9%	0.6%	0.0%
Capital Gains/(Losses)**	2.7%	4.2%	0.8%	0.1%	0.4%	0.1%	0.2%
<b>Total Investment Income</b>	<b>6.4%</b>	<b>8.0%</b>	<b>5.4%</b>	<b>2.0%</b>	<b>2.7%</b>	<b>0.7%</b>	<b>0.4%</b>
<b>Total Earned Income</b>	<b>58.4%</b>	<b>63.5%</b>	<b>55.3%</b>	<b>46.9%</b>	<b>45.8%</b>	<b>35.1%</b>	<b>30.7%</b>

\*\*Skewed by 1 or 2 theatres' exceptional activity.

## BUDGET GROUP SNAPSHOT:

### ATTENDANCE, TICKETS, AND PERFORMANCES

We report on marketing and performance measures as well as employment figures for the Profiled Theatres in the observations below and in **Table 17**. Averages reported in this section reflect the number of theatres that responded to each question, since not every theatre offers a subscription package.

#### The 177 Profiled Theatres, as detailed in Table 17:

- **Collectively held over 35,000 main series performances of 1,270 main series productions for an average of 28 performances per production.** The number of main series performances and productions increases progressively with budget size.
- Averaged **attendance** of 71,477 at home and away performances. Of the total, 57,055 was main series production attendance. The higher presenting fees and contract income for Group 2 and 3 Theatres discussed above is reflected in the bigger gap between in-residence attendance and total attendance for these groups in the table below.
- **Filled an average of 72.8% of their available seats in total, with 61.2% being filled by paying customers.** Group 2 Theatres tended to play to smaller percentages of their houses overall.
- The **percentage of in-residence seats sold to subscribers** was lowest for Group 1 and 2 Theatres and highest for Group 4 and 6 Theatres, with the overall average of 24.5% for Profiled Theatres. Theatres offered some **resident performances off subscription** (not shown in the Table). Considering only the portion of seats available to subscribers, an average of 29% of the potential capacity was sold to subscribers, ranging from 18% for Group 1 to 36% for Group 6.
- Averaged 39,257 **single tickets sold** and 27,173 **subscription tickets**. The subscriber renewal rate average was 74%; Group 3 Theatres experienced the highest retention and Groups 1 and 2 the lowest.
- **Set very similar average ticket prices for subscribers and single ticket buyers, with that of subscribers slightly higher.** Higher average subscription prices than single ticket prices were the norm for theatres in Groups 1, 2, and 3. Group 6 Theatres gave subscribers the heaviest discounts and the broadest range of discounts.
- **Employed** an average of 234 full-time, part-time, and jobbed-in personnel during the course of the year. The aggregate number of people employed across all Profiled Theatres was 41,344. Employee turnover averaged 9%.
- **Averaged 491 weeks of actor employment**, which increase on average with budget size, as do the number of **total performance weeks**. Theatres were lit 31 weeks of the year, on average, and they collectively offered 5,488 weeks of performances around the country.

# PROFILED THEATRES

**TABLE 17: INDUSTRY AVERAGES**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Number of Main Series Performances	200	398	276	151	133	81	60
Number of Main Series Productions	7	10	8	8	6	5	4
Number of Performance Weeks (all offerings)	31	42	36	26	28	24	20
Number of Actor Employment Weeks (sum of # weeks each actor employed)	491	1,022	554	381	363	183	159
Main Series Attendance	57,055	164,192	72,984	38,663	22,666	9,199	5,277
Total In-Residence Attendance	67,632	195,853	85,766	42,615	27,721	10,286	6,326
Total Attendance (including touring)	71,477	198,594	90,632	43,902	33,301	13,507	6,840
Total In-Residence Capacity Utilization (%)	72.8%	76.3%	76.8%	73.6%	70.9%	66.1%	70.7%
Total In-Residence <u>Paid</u> Capacity Utilization (%)	61.2%	67.0%	66.5%	60.9%	60.6%	49.6%	52.8%
Total In-Residence Seating Capacity Sold to Subscribers (%)	24.5%	28.6%	28.2%	28.6%	22.4%	14.4%	13.6%
Number of Subscription Tickets Sold	27,173	71,502	31,898	17,962	9,674	3,360	1,416
Number of Single Tickets Sold	39,257	110,251	45,092	20,702	18,301	6,275	3,665
Number of Subscribers	5,276	13,803	6,621	2,798	1,835	598	292
Subscription Renewal Rate (%)	74%	73%	74%	76%	77%	69%	69%
Number of Subscription Packages Offered	5	8	6	6	4	3	3
Highest Subscription Discount (%)	42%	48%	45%	46%	40%	31%	37%
Lowest Subscription Discount (%)	11%	9%	12%	21%	11%	6%	8%
Subscription Ticket Price	\$35.52	\$46.23	\$40.24	\$34.69	\$29.66	\$26.24	\$26.36
Single Ticket Price	\$34.35	\$49.28	\$42.43	\$35.99	\$27.25	\$21.71	\$20.53
Number of Paid Staff (full-time and part-time personnel)	55	152	69	45	23	12	5
Paid Staff Turnover (# vacated positions/total # paid full-time and part-time personnel) (%)	9%	8%	12%	10%	10%	8%	1%
Total Number of Paid Employees (includes full-time, part-time and jobbed-in personnel)	234	539	296	155	141	88	64

**BUDGET GROUP SNAPSHOT:**

**CONTRIBUTED INCOME**

**Table 18** reports average contributions for all Profiled Theatres and for each budget group and **Table 19** displays contributions and total income as a percentage of expenses. The following observations relate to these tables.

**For the 177 Profiled Theatres:**

- Average **federal funding** supported 0.4% of expenses (see **Table 19**) and equaled 1% of total contributed income. The smaller the theatre, the higher the proportion of expenses supported by federal funding. Of theatres that reported funds from the National Endowment for the Arts (NEA), 75 averaged a grant of \$30,630 in the category of Art Works: Theater & Musical Theater; 3 theatres received funding between \$20,000 and \$80,000 for Art Works: Arts Education; and 10 theatres received grants averaging \$19,200 for the Shakespeare for a New Generation program. No theatre reported receiving either a Challenge America Fast-Track grant or an Our Town grant. Two theatres received National Endowment for the Humanities (NEH) funding. Numerous theatres received federal funding from sources other than the NEA or NEH, such as the Institute for Museum and Library Services; U.S. Embassy; Combined Federal Campaign; Departments of State and Housing and Urban Development; Federal Work Study; Center for Disease Control; National Parks Service;

National Arts and Humanities Youth Program Award; and National Capital Arts and Cultural Affairs Program of the U.S. Commission of Fine Arts, which funds organizations in Washington, DC. Every group benefited from some form of federal funding.

- One Group 4 Theatre’s **state funding** accounted for 71% of the group’s total. The high level was not tied to any particular activity such as touring or a capital campaign. Without this theatre, Group 4 state funding would average \$41,702.
- One Group 3, 1 Group 4, and 2 Group 6 Theatres received **city and county funding** tied to a capital campaign whereas no theatre in other groups received local funding earmarked for this purpose. Numerous theatres received local funding for education programs while only 1 theatre received local funding for touring.

# PROFILED THEATRES

**TABLE 18: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Federal	\$ 26,790	\$ 69,777	\$ 26,683	\$ 19,951	\$ 14,516	\$ 11,429	\$ 10,333
State**	72,074	130,584	106,862	134,053	37,521	19,582	4,252
City/County	106,742	315,038	84,533	175,645	41,306	19,187	19,491
Corporations**	206,792	685,310	234,928	92,287	63,429	40,035	9,301
Foundations	570,685	1,329,335	797,033	395,076	322,262	165,272	81,107
Trustees	374,333	1,185,652	474,122	281,610	99,618	32,058	13,203
Other Individuals	762,152	2,343,649	917,001	581,256	245,230	123,984	44,964
Fundraising Events/Guilds	362,306	1,120,017	427,669	246,126	129,134	54,812	17,353
United Arts Funds	18,069	77,771	12,057	-	3,448	3,184	-
In-Kind Services/Material/Facilities**	143,986	331,491	218,489	219,751	44,138	36,295	14,619
Other Contributions	115,252	250,432	212,816	3,000	75,103	248	12,036
<b>Total Contributed Income</b>	<b>\$ 2,759,182</b>	<b>\$ 7,839,058</b>	<b>\$ 3,512,192</b>	<b>\$ 2,148,755</b>	<b>\$ 1,075,706</b>	<b>\$ 506,084</b>	<b>\$ 226,660</b>
<b>Total Income</b>	<b>\$ 6,399,897</b>	<b>\$ 20,740,877</b>	<b>\$ 7,492,138</b>	<b>\$ 3,927,902</b>	<b>\$ 1,958,456</b>	<b>\$ 786,562</b>	<b>\$ 319,749</b>

\*\*Skewed by 1 theatre's exceptional activity.

**TABLE 19: AVERAGE CONTRIBUTED INCOME AND TOTAL INCOME AS A PERCENTAGE OF EXPENSES**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Federal	0.4%	0.3%	0.4%	0.5%	0.8%	1.4%	3.4%
State**	1.2%	0.6%	1.5%	3.5%	1.9%	2.5%	1.4%
City/County	1.7%	1.6%	1.2%	4.6%	2.1%	2.4%	6.4%
Corporations**	3.3%	3.4%	3.3%	2.4%	3.3%	5.0%	3.1%
Foundations	9.1%	6.5%	11.1%	10.4%	16.7%	20.7%	26.8%
Trustees	6.0%	5.8%	6.6%	7.4%	5.2%	4.0%	4.4%
Other Individuals	12.2%	11.5%	12.7%	15.3%	12.7%	15.5%	14.8%
Fundraising Events/Guilds	5.8%	5.5%	5.9%	6.5%	6.7%	6.9%	5.7%
United Arts Funds	0.3%	0.4%	0.2%	0.0%	0.2%	0.4%	0.0%
In-Kind Services/Material/Facilities**	2.3%	1.6%	3.0%	5.8%	2.3%	4.5%	4.8%
Other Contributions	1.8%	1.2%	3.0%	0.1%	3.9%	0.0%	4.0%
<b>Total Contributed Income</b>	<b>44.2%</b>	<b>38.6</b>	<b>48.8%</b>	<b>56.6%</b>	<b>55.9%</b>	<b>63.4%</b>	<b>74.8%</b>
<b>Total Income</b>	<b>102.6%</b>	<b>102.1%</b>	<b>104.0%</b>	<b>103.5%</b>	<b>101.7%</b>	<b>98.5%</b>	<b>105.5%</b>

\*\*Skewed by 1 theatre's exceptional activity.

## For the 177 Profiled Theatres:

- Group 4 Theatres supported proportionally less expenses with **corporate support** than other groups (see **Table 19**). Every Group 4 and 6 Theatre received corporate support. One Group 1 Theatre received 41% of that group's corporate dollars.
- Smaller theatres tended to sustain more expenses with **foundation support** than other groups (see **Table 19**). Only 3 theatres received no foundation support.
- Individual giving from **trustees** played a more significant role in financing expenses of Group 4 Theatres than for other Groups, followed by Group 5 Theatres (see **Table 19**).
- Support from **other individuals** (non-trustees) played a more significant role in financing expenses of Group 2 and 4 Theatres than for other Groups (see **Table 19**). Overall, 4 theatres reported other individual gifts earmarked for touring while many reported gifts designated for capital campaigns or education programs.
- No Group 1 or 4 Theatre reported **United Arts Funds**.
- One Group 1 Theatre accounted for 60% of the group's donations of in-kind services, materials, and facilities. On average, **6.5% of in-kind donations were related to fundraising events**.
- All but 6% of Other Contributions come from sheltering organizations** such as a university or museum.
- Larger theatres tended to support a lower level of total expenses with **total contributed income** (see **Table 19**).
- All but Group 2 Theatres finished the year with average **total income in excess of average total expenses** (see **Tables 18 and 19**).



# PROFILED THEATRES

## BUDGET GROUP SNAPSHOT:

### EXPENSES AND CHANGES IN UNRESTRICTED NET ASSETS (CUNA)

**Table 20** displays average expense figures for all Profiled Theatres for each budget group. In **Table 20** all administrative payroll costs are captured in the second line and the non-payroll costs are broken out by administrative area, whereas **Table 21** provides detail on both payroll and non-payroll expenses for key administrative departments. **Table 22** shows each expense line item in proportion to total expenses. We share observations about findings that emerge from the tables. **It is quite unusual that there were no outliers skewing results.**

**TABLE 20: AVERAGE EXPENSES AND CUNA**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Artistic Payroll	\$ 1,146,956	\$ 3,463,482	\$ 1,336,041	\$ 689,045	\$ 464,058	\$ 220,821	\$ 88,138
Administrative Payroll	1,316,927	4,187,834	1,599,562	854,607	407,790	149,129	47,113
Production Payroll	926,406	3,227,368	1,101,319	443,169	201,776	71,997	19,238
<b>Total Payroll</b>	<b>\$ 3,390,289</b>	<b>\$ 10,878,683</b>	<b>\$ 4,036,922</b>	<b>\$ 1,986,821</b>	<b>\$ 1,073,624</b>	<b>\$ 441,948</b>	<b>\$ 154,490</b>
General Artistic Non-Payroll	237,202	752,401	288,679	167,194	71,912	23,536	8,381
Royalties	155,501	501,773	188,810	96,718	47,896	9,034	7,359
Production/Tech Non-Payroll (physical production)	435,042	1,661,170	372,716	191,118	105,049	45,352	16,510
Development/Fundraising Non-Payroll	222,536	717,000	242,942	157,602	73,099	33,188	15,225
Marketing/Front-of-House/Education Non-Payroll	704,942	2,279,612	848,451	391,858	213,280	86,872	38,353
Occupancy/Building/Equipment/Maintenance	557,635	1,764,862	603,996	494,175	174,032	95,594	35,869
Depreciation	310,924	1,110,060	306,160	193,186	80,389	30,505	4,212
General Management/Operations Non-Payroll	225,249	642,355	313,954	115,848	86,761	32,167	22,593
<b>Total Expenses</b>	<b>\$ 6,239,321</b>	<b>\$ 20,307,915</b>	<b>\$ 7,202,629</b>	<b>\$ 3,794,519</b>	<b>\$ 1,926,042</b>	<b>\$ 798,197</b>	<b>\$ 302,991</b>
<b>Changes in Unrestricted Net Assets (CUNA)</b>	<b>\$ 160,576</b>	<b>\$ 432,961</b>	<b>\$ 289,509</b>	<b>\$ 133,382</b>	<b>\$ 32,414</b>	<b>\$ (11,634)</b>	<b>\$ 16,758</b>

#### For the 177 Profiled Theatres, as detailed in Table 21:

Summing up personnel and non-personnel program costs allocated to the various administrative departments reveals that Profiled Theatres spent an average of \$453,565 on development, \$719,578 on marketing, \$307,215 on front-of-house (including box office, house management, and concessions), and \$246,683 on education programs and outreach. **Some theatres** in Groups 1, 2, and 3 **reported no salaries for some or all of the administrative areas detailed in the table.** It is likely that job functions are performed in these cases either by other staff, an outside consultant, or board volunteers. **Theatres tended to spend more on non-personnel expenses with respect to marketing than they did on marketing staff, regardless of budget size.** **Staff compensation was a larger allocation of total development, education/outreach, and front-of-house expenses, with a few exceptions in the case of smaller theatres** that likely use more volunteer fundraisers, ushers, etc.

**TABLE 21: SELECTED AVERAGE ADMINISTRATIVE EXPENSES: PERSONNEL AND NON-PERSONNEL**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
Development/Fundraising Payroll	\$ 231,029	\$ 724,070	\$ 282,574	\$ 161,417	\$ 75,623	\$ 21,253	\$ 5,902
Non-Payroll Development Expenses	222,536	717,000	242,942	157,602	73,099	33,188	15,225
Marketing Payroll	214,554	685,422	273,623	135,109	60,965	18,242	2,255
Non-Payroll Marketing Expenses	505,023	1,715,628	585,007	220,319	136,344	60,873	32,601
Front-of-House Payroll	182,214	617,143	214,223	110,830	47,645	8,611	1,202
Non-Payroll Front-of-House Expenses	125,002	376,156	167,432	78,651	40,065	17,460	4,213
Education/Outreach Programs Payroll	171,766	473,911	289,701	172,699	77,998	14,528	1,668
Non-Payroll Education/Outreach Expenses	74,917	202,057	56,349	51,466	14,952	7,963	4,679

## PROFILED THEATRES

**TABLE 22: AVERAGE EXPENSES AND CUNA AS A PERCENTAGE OF TOTAL EXPENSES**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>177</b>	<b>32</b>	<b>37</b>	<b>15</b>	<b>57</b>	<b>21</b>	<b>15</b>
Artistic Payroll	18.4%	17.1%	18.5%	18.2%	24.1%	27.7%	29.1%
Administrative Payroll	21.1%	20.6%	22.2%	22.5%	21.2%	18.7%	15.5%
Production Payroll	14.8%	15.9%	15.3%	11.7%	10.5%	9.0%	6.3%
<b>Total Payroll</b>	<b>54.3%</b>	<b>53.6%</b>	<b>56.0%</b>	<b>52.4%</b>	<b>55.7%</b>	<b>55.4%</b>	<b>51.0%</b>
General Artistic Non-Payroll	3.8%	3.7%	4.0%	4.4%	3.7%	2.9%	2.8%
Royalties	2.5%	2.5%	2.6%	2.5%	2.5%	1.1%	2.4%
Production/Tech Non-Payroll (physical production)	7.0%	8.2%	5.2%	5.0%	5.5%	5.7%	5.4%
Development/Fundraising Non-Payroll	3.6%	3.5%	3.4%	4.2%	3.8%	4.2%	5.0%
Marketing/Front-of-House/Education Non-Payroll	11.3%	11.2%	11.8%	10.3%	11.1%	10.9%	12.7%
Occupancy/Building/Equipment/Maintenance	8.9%	8.7%	8.4%	13.0%	9.0%	12.0%	11.8%
Depreciation	5.0%	5.5%	4.3%	5.1%	4.2%	3.8%	1.4%
General Management/Operations Non-Payroll	3.6%	3.2%	4.4%	3.1%	4.5%	4.0%	7.5%
<b>Total Expenses</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>	<b>100.0%</b>
<b>Changes in Unrestricted Net Assets (CUNA)</b>	<b>2.6%</b>	<b>2.1%</b>	<b>4.0%</b>	<b>3.5%</b>	<b>1.7%</b>	<b>-1.5%</b>	<b>5.5%</b>

### For the 177 Profiled Theatres, as detailed in Table 22:

- **The smaller the theatre, the larger the proportion of budget spent on artistic payroll. The larger the theatre, the larger the proportion of budget spent on production payroll.**
- **Administrative payroll** was the largest budget line item for Group 4, 5, and 6 Theatres while **artistic payroll** was the largest for Group 1, 2, and 3 Theatres.
- Group 4 Theatres spent slightly more proportionally than other groups on **non-personnel general artistic expenses** such as artist housing; travel and per diems; designer expenses; and stage management and company management expenses.
- Group 2 Theatres had lower **royalty income** than other groups, likely related to their proportionally lower ticket income (see **Table 16**).
- Group 4 Theatres also spent more of total budget than other groups on **occupancy expenses** related to facilities while Group 5 Theatres spent a lower share of their budget on this area. As theatre size increases, so does the likelihood that the organization owns its facilities. This explains why Group 1 Theatres spent proportionally less on depreciation.
- Group 6 theatres spent a much greater share of their budgets on **physical production**.
- Smaller theatres spent a greater share of their budgets on **development, marketing, general management, and operations non-payroll expenses**. It should be noted that while the development marketing and general management expense line items do not include payment to staff, they do include payment to independent contractors.
- Twelve of 21 Group 2 Theatres reported negative **CUNA**. Only 2 Group 1 Theatres ended the year in the red.

## PROFILED THEATRES

### BUDGET GROUP SNAPSHOT: BALANCE SHEET

The Balance Sheet reflects the bigger picture of a theatre's capital structure that has been added to, subtracted from, or has simply changed in value over time. While CUNA is an important indicator of activity for a given year only, the Balance Sheet reflects a theatre's long-term stability and fiscal health. The 165 Profiled Theatres that completed the Balance Sheet section of the survey collectively held \$2.58 billion in total assets and \$1.89 billion in net assets, 55% of which was in unrestricted funds. As was the case in the *Trend Theatres* section, we use Cool Spring Analytics' measures of fiscal health with respect to investments, physical capital, and working capital.

#### Quick Reference for Calculation of Key Balance Sheet Indicators

**WORKING CAPITAL** = TOTAL UNRESTRICTED NET ASSETS – FIXED ASSETS  
– UNRESTRICTED LONG-TERM INVESTMENTS

**WORKING CAPITAL RATIO** = WORKING CAPITAL/TOTAL EXPENSES

**FIXED ASSETS** = TOTAL LAND + BUILDING + EQUIPMENT AT COST – ACCUMULATED DEPRECIATION

**INVESTMENT RATIO** = TOTAL INVESTMENTS/TOTAL EXPENSES

The averages presented in **Table 23** indicate that 63% of Profiled Theatres' **total net assets**—unrestricted, temporarily restricted, and permanently restricted—are **fixed assets**, 37% are **investments**, and 14% are **other net assets** such as building/plant funds, undesignated cash, and net assets not in a cash reserve or endowment. Negative **working capital** reduces the total by 14%, as detailed further in **Table 24**.

The distribution of net assets varies depending on theatre size, with **Group 2 and 3 Theatres having a greater proportion of fixed assets** and **Group 4 more of other net assets**. Profiled Theatres possess an aggregate \$1.2 billion in fixed assets. Assets were more than one-half depreciated for Group 4 and 5 Theatres. **Growth in investments goes hand-in-hand with growth in budget size; that is, the proportion of total net assets held in investments increases steadily as theatre size increases.** Of the 165 Theatres, 91 hold endowments ranging from \$1,000 to \$52.5 million, with the average total endowment value at \$3,628,978. No Group 1 Theatre reported having an endowment. Seven theatres are beneficiaries of endowments ranging in value from \$28,000 to \$10 million that are held by other entities (e.g., by a community foundation) and are not reflected on their Balance Sheet or in the Tables below. **Only Group 1 Theatres averaged positive working capital.**

The **investment ratio** is best examined over time. Investments were reported by just over half of Profiled Theatres and include endowments and cash reserves that generate growth in value and interest income that theatres can either reinvest or use for operations, thereby lessening the burden on other income sources and making it easier to weather hard economic times. Group 6 Theatres' aggregate investments are the equivalent of 84% of their combined total expenses (see **Table 23**). As we see in **Table 24**, no Group 1 or Group 2 Theatre reported having unrestricted endowment funds or unrestricted other investments.

**TABLE 23: AVERAGE TOTAL NET ASSETS**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>165</b>	<b>30</b>	<b>35</b>	<b>15</b>	<b>51</b>	<b>20</b>	<b>14</b>
Working Capital**	\$ (1,556,704)	\$ (6,167,846)	\$ (863,905)	\$ (1,156,803)	\$ (466,946)	\$ (37,698)	\$ 24,012
Fixed Assets	\$ 7,211,533	\$ 26,937,718	\$ 6,256,349	\$ 3,813,514	\$ 1,850,773	\$ 493,876	\$ 94,967
Investments	\$ 4,264,089	\$ 17,481,184	\$ 4,012,107	\$ 1,252,983	\$ 352,614	\$ 83,062	\$ 19,724
Other Net Assets	\$ 1,552,821	\$ 4,393,806	\$ 1,865,338	\$ 2,072,455	\$ 517,311	\$ 75,717	\$ 9,312
<b>Total Net Assets</b>	<b>\$ 11,471,739</b>	<b>\$42,644,862</b>	<b>\$ 11,269,890</b>	<b>\$ 5,982,148</b>	<b>\$ 2,253,753</b>	<b>\$ 614,958</b>	<b>\$ 148,015</b>
<b>Total Expenses</b>	<b>\$ 6,353,389</b>	<b>\$ 20,764,181</b>	<b>\$ 7,182,451</b>	<b>\$ 3,794,519</b>	<b>\$ 1,902,313</b>	<b>\$ 790,074</b>	<b>\$ 304,336</b>
<b>Investment Ratio</b>	<b>67%</b>	<b>84%</b>	<b>56%</b>	<b>33%</b>	<b>19%</b>	<b>11%</b>	<b>6%</b>

\*\*Skewed by 1 theatre's exceptional activity.

## PROFILED THEATRES

On average, working capital was negative for Profiled Theatres, meaning that the average theatre is borrowing funds internally or externally to meet day-to-day cash needs and current obligations (see **Tables 23** and **24**). **Fifty-nine percent of theatres had negative working capital:** 36% of Group 1 Theatres, 45% of Group 2 Theatres, and 60% to 67% of Group 3 through 6 Theatres. The lowest working capital was -\$77 million (an outlier over 3 times more negative than that of any other theatre) and the highest was \$16.6 million. Eliminating the negative outlier theatre would leave Group 6's working capital average at -\$3.7 million and the average for all theatres at -\$1.1 million.

Another way to look at working capital and organizational health is the **working capital ratio**, which compares working capital to total expenses. One way to think about working capital is whether there is enough capital to handle cash flow shortages for a period of time. For example, a ratio of 25% translates into 3 months of working capital. Of the 165 Profiled Theatres that completed the Balance Sheet portion of the survey, **12% of theatres reported a working capital ratio of 25% or more**; another 29% had positive working capital that was less than 25% of their expenses. As described above, the majority of theatres (59%) reported negative working capital in 2014.

The overall working capital ratio for the Profiled Theatres was -25% (see **Table 24**). The most negative reported working capital ratio was a magnitude of roughly 2.7 times the size of the budget; 10 theatres had negative working capital greater than their annual budget size. On the other end of the spectrum, 4 theatres had positive working capital equivalent to more than 75% of budget. Group 4 and 6 Theatres experienced relatively severe working capital shortages averaging -30% of expenses, leaving them with little financial flexibility. Group 1 Theatres' working capital ratio was 8%. If we were to eliminate the Group 6 Theatre discussed above with exceptional negative working capital, the working capital ratio for both remaining Group 6 Theatres and all Profiled Theatres would be -18%.

**TABLE 24: AVERAGE WORKING CAPITAL**

	All Theatres	Group 6	Group 5	Group 4	Group 3	Group 2	Group 1
<b>Number of Theatres</b>	<b>165</b>	<b>30</b>	<b>35</b>	<b>15</b>	<b>51</b>	<b>20</b>	<b>14</b>
Total Unrestricted Net Assets	\$ 6,321,301	\$ 23,221,217	\$ 5,968,180	\$ 3,191,107	\$ 1,545,802	\$ 456,178	\$ 118,979
Fixed Assets	\$ 7,211,533	\$ 26,937,718	\$ 6,256,349	\$ 3,813,514	\$ 1,850,773	\$ 493,876	\$ 94,967
Unrestricted Long-Term Investments	\$ 666,471	\$ 2,451,344	\$ 575,736	\$ 534,396	\$ 161,975	\$ -	\$ -
<b>Working Capital**</b>	<b>\$ (1,556,704)</b>	<b>\$ (6,167,846)</b>	<b>\$ (863,905)</b>	<b>\$ (1,156,803)</b>	<b>\$ (466,946)</b>	<b>\$ (37,698)</b>	<b>\$ 24,012</b>
<b>Total Expenses</b>	<b>\$ 6,353,389</b>	<b>\$ 20,764,181</b>	<b>\$ 7,182,451</b>	<b>\$ 3,794,519</b>	<b>\$ 1,902,313</b>	<b>\$ 790,074</b>	<b>\$ 304,336</b>
<b>Working Capital Ratio**</b>	<b>-25%</b>	<b>-30%</b>	<b>-12%</b>	<b>-30%</b>	<b>-25%</b>	<b>-5%</b>	<b>8%</b>

\*\*Skewed by 1 theatre's exceptional activity.

# CONCLUSION

According to The National Bureau of Economic Research, the trough of the Great Recession occurred for the U.S. in June 2009, marking the end of the recession and the beginning of recovery. The *Trend Theatres* section of this report examines the 5-year period that began with 2010, and shows that theatres largely participated in the nation's economic expansion. Overall, earned and contributed income had robust growth over the 5-year period, both outpacing inflation. Although expenses increased at a more aggressive pace than earned income, the overall growth in total income was greater than expense growth, leaving the average theatre in the black all years except 2012. Investment instrument income and other income earned from activities such as touring, education programs, rentals, and concessions drove the rise in earned income. Ticket income got a boost from 2013 to 2014 but its overall growth barely kept pace with inflation. The slight percentage drop in subscription income over time was roughly the same as the positive bump in single ticket income, and the average number of both single tickets and subscription tickets sold were at a 5-year low in 2014. Contributed support was robust over the period, with double-digit percentage increases in giving from foundations, trustees, other individuals, and fundraising events. By contrast, all levels of government support had double-digit percentage decreases over time. Expense growth was 9.1% above inflation. Employment expanded over time and every payroll area increased annually, as did development expense and expenses related to occupancy of facilities. The only expense category that failed to keep pace with inflation over time was non-payroll production/technical. Total net asset growth was robust and capital campaigns have increased theatres' long-term investments and fixed assets. However, negative working capital remains a critical cause for concern and a threat to the future viability of many theatres in the field.

Professional not-for-profit theatres can be found in every state and provide meaningful employment to artists, technicians, and administrators. In 2014, they created a diverse and rich theatrical legacy. They are significant contributors to their communities and to the U.S. economy. We estimate that theatres contributed over \$2 billion to the economy in the form of direct compensation and payment for space, services, and materials. They shared their art with 32.8 million patrons and provided employment to 135,000 artists, administrators, and technical personnel. They created 216,000 performances of 22,000 productions that now represent the U.S. professional not-for-profit theatre heritage of 2014.

# METHODOLOGY

*Theatre Facts 2014* includes information on participating theatres' fiscal years ending anytime between October 31, 2013, and September 30, 2014. Profiled Theatres' reported figures were verified against certified financial audits. The adjustment for inflation in the discussion of Trend Theatres of 9% (21% for the 10-Year View) is based on compound annual average changes in the Consumer Price Index for all urban consumers as reported by the U.S. Department of Commerce's Bureau of Labor Statistics.

We base the *Universe* section extrapolation on weighted averages for TCG Member Theatres of similar budget sizes. TCG Member Theatres tend to have higher total expenses than others, so weighting is necessary to provide realistic estimates of the activity, finances, and workforce breakdown for the larger Universe. It is important to keep in mind that the figures reported in the Universe table are estimates and do not represent data provided directly by the 1,593 that did not participate in the TCG Fiscal Survey. To check the accuracy of the estimates, we compared total expenses reported by these theatres (the one item reported by all theatres) with a total expense figure predicted using our extrapolations. The two came within 1% of each other, suggesting that the extrapolated figures, while imperfect, are reasonably accurate estimates.

One editing note: TCG opted to use numerals rather than the conventional spelling out of numbers under 10, except when a number began a sentence, for the sake of consistency and readability. In the tables, any cells with outliers are shaded.

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For more information on TCG research, visit the Tools & Research section of the TCG website, [www.tcg.org](http://www.tcg.org).

For over 50 years, Theatre Communications Group (TCG), the national organization for the American theatre, has existed to strengthen, nurture, and promote the professional not-for-profit American theatre. Its programs serve nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. As the U.S. Center of the International Theatre Institute, TCG connects its constituents to the global theatre community. In all of its endeavors, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field, and promote a larger public understanding of, and appreciation for, the theatre. TCG is a 501(c)(3) not-for-profit organization.





# 2014 PROFILED THEATRES

The following 177 theatres participated in TCG Fiscal Survey 2014. The theatres are presented below by state; each theatre's budget group is noted in parentheses. **Trend Theatres are bolded.** *10-Year Trend Theatres are bolded and in italics.*

## ALABAMA

*Alabama Shakespeare Festival (5)*

## ALASKA

**Perseverance Theatre (3)**

## ARIZONA

Arizona Theatre Company (5), *Childsplay (3)*

## ARKANSAS

*Arkansas Repertory Theatre (4)*, **TheatreSquared (2)**

## CALIFORNIA

AlterTheater Ensemble (1), *American Conservatory Theatre (6)*, *Berkeley Repertory Theatre (6)*, The Chance Theater (1), *Center Theatre Group (6)*, Cornerstone Theater Company (3), The Cutting Ball Theater (2), *Geffen Playhouse (6)*, Golden Thread Productions (1), *La Jolla Playhouse (6)*, Marin Theatre Company (4), The New Conservatory Theatre Center (3), A Noise Within (3), **North Coast Repertory Theatre (3)**, *The Old Globe (6)*, The Pasadena Playhouse (5), *PCPA – Pacific Conservatory Theatre (4)*, Playwrights Foundation (1), Sacred Fools Theater (1), *San Diego Repertory Theatre (4)*, San Francisco Playhouse (3), *South Coast Repertory (6)*, *TheatreWorks (5)*

## COLORADO

Arvada Center for the Arts & Humanities (6), Boulder Ensemble Theatre Company (1), Colorado Springs Fine Arts Center Theatre Company (3), **Creede Repertory Theatre (3)**, *Curious Theatre Company (3)*, *Denver Center Theatre Company (6)*, THEATREWORKS (3)

## CONNECTICUT

*Connecticut Repertory Theatre (3)*, Elm Shakespeare Company (1), Eugene O'Neill Theater Center (4), *Hartford Stage (5)*, *Long Wharf Theatre (5)*, *Yale Repertory Theatre (5)*

## D.C.

*Arena Stage (6)*, Constellation Theatre Company (1), dog & pony dc (1), *Folger Theatre (3)*, Ford's Theatre (6), *The Shakespeare Theatre Company (6)*, *The Studio Theatre (5)*, **Woolly Mammoth Theatre Company (4)**

## DELAWARE

Delaware Theatre Company (3)

## FLORIDA

*American Stage Theatre Company (3)*, *Asolo Repertory Theatre (5)*, *Florida Studio Theatre (5)*, Maltz Jupiter Theatre (5), Palm Beach Dramaworks (4), Stageworks Theatre (1)

## GEORGIA

*Alliance Theatre (6)*, Aurora Theatre (3), *Dad's Garage (2)*

## IDAHO

**Boise Contemporary Theater (2)**, *Idaho Shakespeare Festival (4)*

## ILLINOIS

*Chicago Shakespeare Theater (6)*, *Court Theatre (4)*, **Goodman Theatre (6)**, **Lookingglass Theatre Company (5)**, *Northlight Theatre (3)*, Silk Road Rising (2), *Steppenwolf Theatre Company (6)*, **Timeline Theatre Company (3)**, **Victory Gardens Theater (3)**, *Writers' Theatre (5)*

## INDIANA

*Indiana Repertory Theatre (5)*

## KENTUCKY

*Actors Theatre of Louisville (6)*

## MAINE

Penobscot Theatre (3), *Portland Stage Company (3)*

## MARYLAND

*Center Stage (5)*, *Everyman Theatre (4)*, *Imagination Stage (5)*, Rep Stage (1)

## MASSACHUSETTS

*American Repertory Theater (6)*, ArtsEmerson (5), **Barrington Stage Company (4)**, Central Square Theater (3), *Huntington Theatre Company (6)*, **The Lyric Stage Company of Boston (3)**, *Merrimack Repertory Theatre (3)*, *New Repertory Theatre (3)*, SpeakEasy Stage Company (3)

## MINNESOTA

*Children's Theatre Company (6)*, **Guthrie Theater (6)**, **Penumbra Theatre Company (3)**, *Pillsbury House Theatre (3)*, **Ten Thousand Things Theater Company (2)**

## MISSOURI

*The Coterie Theatre (3)*, *Kansas City Repertory Theatre (5)*, **The Repertory Theatre of St. Louis (5)**, *Unicorn Theatre (2)*

## MISSISSIPPI

New Stage Theatre (3)

## NEBRASKA

Omaha Theater Company (4)

## NEW JERSEY

*McCarter Theatre Center (6)*, **Two River Theater Company (5)**

## NEW YORK

Amas Musical Theatre (2), *Atlantic Theater Company (5)*, **Castillo Theatre (2)**, **The 52nd Street Project (3)**, **The Finger Lakes Musical Theatre Festival (5)**, *Geva Theatre Center (5)*, **HERE (3)**, Hi-ARTS (1), Hudson Valley Shakespeare Festival (3), Irondale Ensemble Project (2), LAByrnth Theater Company (3), *Lark Play Development Center (3)*, *Mabou Mines (2)*, *Manhattan Theatre Club (6)*, Ma-Yi Theater Company (2), **New Dramatists, Inc. (3)**, New York Stage & Film, Inc. (3), New York Theatre Workshop (5), The Play Company (2), The Playwrights Realm (2), Playwrights Horizons (6), **The Public Theater (6)**, *Roundabout Theatre*

*Company (6)*, *Signature Theatre Company (6)*, *SITI Company (3)*, *Syracuse Stage (5)*, *Theatre for a New Audience (5)*, *The Wooster Group (3)*

## NORTH CAROLINA

*Actor's Theatre of Charlotte (2)*, **PlayMakers Repertory Company (3)**, **Triad Stage (3)**

## OHIO

*Cleveland Play House (5)*, *Cleveland Public Theatre (3)*, Dobama Theatre (1), *The Human Race Theatre Company (3)*

## OREGON

*Artists Repertory Theatre (3)*, *Miracle Theatre Group (2)*, *Oregon Shakespeare Festival (6)*, *Portland Center Stage (5)*

## PENNSYLVANIA

*Arden Theatre Company (5)*, *Bloomsburg Theatre Ensemble (2)*, Bristol Riverside Theatre (3), *City Theatre Company (3)*, EgoPo Classic Theater (1), People's Light (5) Pig Iron Theatre Company (3), *Pittsburgh Public Theater (5)*, *The Wilma Theater (4)*

## RHODE ISLAND

*Trinity Repertory Company (5)*

## SOUTH CAROLINA

*Arts Center of Coastal Carolina (4)*, *Charleston Stage (3)*, **The Warehouse Theatre (2)**

## TENNESSEE

*Clarence Brown Theatre Company (3)*, **Nashville Repertory Theatre (3)**

## TEXAS

*Alley Theatre (6)*, *Dallas Theater Center (5)*, The Ensemble Theatre (3), **Main Street Theater (3)**, *Shakespeare Dallas (2)*, *WaterTower Theatre (3)*, *ZACH Theatre (5)*

## VERMONT

Dorset Theatre Festival (2), Weston Playhouse Theatre Company (3)

## VIRGINIA

*Roadside Theater (1)*, **Signature Theatre (5)**, Virginia Stage Company (4)

## WASHINGTON

The 5th Avenue Theatre Association (6), *Harlequin Productions (2)*, Intiman Theatre (3), *Seattle Children's Theatre (5)*, *Seattle Repertory Theatre (6)*, *Taproot Theatre Company (3)*

## WISCONSIN

*American Players Theatre (5)*, *Milwaukee Repertory Theater (6)*

## WEST VIRGINIA

Contemporary American Theater Festival (3)



# 2014 PROFILED THEATRES

Below are the 177 TCG Fiscal Survey 2014 participants, organized by Budget Group (based on annual expenses):

## **BUDGET GROUP 1 THEATRES**

**(\$499,999 or less)**

AlterTheater Ensemble (CA), Boulder Ensemble Theatre Company (CO), The Chance Theater (CA), Constellation Theatre Company (DC), Dobama Theatre (OH), dog & pony dc (DC), EgoPo Classic Theater (PA), Elm Shakespeare Company (CT), Golden Thread Productions (CA), Hi-ARTS (NY), Playwrights Foundation (CA), Rep Stage (MD), Roadside Theater (VA), Sacred Fools Theater (CA), Stageworks Theatre (FL)

## **BUDGET GROUP 2 THEATRES**

**(\$500,000 - \$999,999)**

Actor's Theatre of Charlotte (NC), Amas Musical Theatre (NY), Bloomsburg Theatre Ensemble (PA), Boise Contemporary Theater (ID), Castillo Theatre (NY), The Cutting Ball Theater (CA), Dad's Garage (GA), Dorset Theatre Festival (VT), Harlequin Productions (WA), Irondale Ensemble Project (NY), Mabou Mines (NY), Ma-Yi Theater Company (NY), Miracle Theatre Group (OR), The Play Company (NY), The Playwrights Realm (NY), Shakespeare Dallas (TX), Silk Road Rising (IL), Ten Thousand Things Theater Company (MN), TheatreSquared (AR), Unicorn Theatre (MO), The Warehouse Theatre (SC)

## **BUDGET GROUP 3 THEATRES**

**(\$1 million - \$2,999,999)**

American Stage Theatre Company (FL), Artists Repertory Theatre (OR), Aurora Theatre (GA), Bristol Riverside Theatre (PA), Central Square Theater (MA), Charleston Stage (SC), Childsplay (AZ), City Theatre Company (PA), Clarence Brown Theatre Company (TN), Cleveland Public Theatre (OH), Colorado Springs Fine Arts Center Theatre Company (CO), Connecticut Repertory Theatre (CT), Contemporary American Theater Festival (WV), Cornerstone Theater Company (CA), The Coterie Theatre (MO), Creede Repertory Theatre (CO), Curious Theatre Company (CO), Delaware Theatre Company (DE), The Ensemble Theatre (TX), The 52nd Street Project (NY), Folger Theatre (DC), HERE (NY), Hudson Valley Shakespeare Festival (NY), The Human Race Theatre Company (OH), Intiman Theatre (WA), LABYRINTH Theater Company (NY), Lark Play Development Center (NY), The Lyric Stage Company of Boston (MA), Main Street Theater (TX), Merrimack Repertory Theatre (MA), Nashville Repertory Theatre (TN), The New Conservatory Theatre Center (CA), New Dramatists, Inc (NY), New Repertory Theatre (MA), New Stage Theatre (MS), New York Stage & Film, Inc. (NY), A Noise Within (CA), North Coast Repertory Theatre (CA), Northlight Theatre (IL), Penobscot Theatre (ME), Penumbra Theatre Company (MN), Perseverance Theatre (AK), Pig Iron Theatre Company (PA), Pillsbury House Theatre (MN), PlayMakers Repertory Company (NC), Portland Stage Company (ME), San Francisco Playhouse (CA), SITI Company (NY), SpeakEasy Stage Company (MA), Taproot Theatre Company (WA), THEATREWORKS (CO), Timeline Theatre Company (IL), Triad Stage (NC), Victory Gardens Theater (IL), WaterTower Theatre (TX), Weston Playhouse Theatre Company (VT), The Wooster Group (NY)

## **BUDGET GROUP 4 THEATRES**

**(\$3 million - \$4,999,999)**

Arkansas Repertory Theatre (AR), Arts Center of Coastal Carolina (SC), Barrington Stage Company (MA), Court Theatre (IL), Eugene O'Neill Theater Center (CT), Everyman Theatre (MD), Idaho Shakespeare Festival (ID), Marin Theatre Company (CA), Omaha Theater Company (NE), Palm Beach Dramaworks (FL), PCPA – Pacific Conservatory Theatre (CA), San Diego Repertory Theatre (CA), Virginia Stage Company (VA), The Wilma Theater (PA), Woolly Mammoth Theatre Company (DC)

## **BUDGET GROUP 5 THEATRES**

**(\$5 million - \$9,999,999)**

Alabama Shakespeare Festival (AL), American Players Theatre (WI), Arden Theatre Company (PA), Arizona Theatre Company (AZ), ArtsEmerson (MA), Asolo Repertory Theatre (FL), Atlantic Theater Company (NY), Center Stage (MD), Cleveland Play House (OH), Dallas Theater Center (TX), The Finger Lakes Musical Theatre Festival (NY), Florida Studio Theatre (FL), Geva Theatre Center (NY), Hartford Stage (CT), Imagination Stage (MD), Indiana Repertory Theatre (IN), Kansas City Repertory Theatre (MO), Long Wharf Theatre (CT), Lookingglass Theatre Company (IL), Maltz Jupiter Theatre (FL), New York Theatre Workshop (NY), The Pasadena Playhouse (CA), People's Light (PA), Pittsburgh Public Theater (PA), Portland Center Stage (OR), The Repertory Theatre of St. Louis (MO), Seattle Children's Theatre (WA), Signature Theatre (VA), The Studio Theatre (DC), Syracuse Stage (NY), Theatre for a New Audience (NY), TheatreWorks (CA), Trinity Repertory Company (RI), Two River Theater Company (NJ), Writers Theatre (IL), Yale Repertory Theatre (CT), ZACH Theatre (TX)

## **BUDGET GROUP 6 THEATRES**

**(\$10 million or more)**

Actors Theatre of Louisville (KY), Alley Theatre (TX), Alliance Theatre (GA), American Conservatory Theater (CA), American Repertory Theater (MA), Arena Stage (DC), Arvada Center for the Arts & Humanities (CO), Berkeley Repertory Theatre (CA), Center Theatre Group (CA), Chicago Shakespeare Theater (IL), Children's Theatre Company (MN), Denver Center Theatre Company (CO), The 5th Avenue Theatre Association (WA), Ford's Theatre (DC), Geffen Playhouse (CA), Goodman Theatre (IL), Guthrie Theater (MN), Huntington Theatre Company (MA), La Jolla Playhouse (CA), Manhattan Theatre Club (NY), McCarter Theatre Center (NJ), Milwaukee Repertory Theater (WI), The Old Globe (CA), Oregon Shakespeare Festival (OR), Playwrights Horizons (NY), The Public Theater (NY), Roundabout Theatre Company (NY), Seattle Repertory Theatre (WA), The Shakespeare Theatre Company (DC), Signature Theatre Company (NY), South Coast Repertory (CA), Steppenwolf Theatre Company (IL)



2012-2013  
Theatrical Season  
Report

An Analysis of  
Employment, Earnings,  
Membership and Finance

**Steven DiPaola**  
**Assistant Executive Director**  
**for Finance and Administration**



# 2012-2013 Theatrical Season Report

## An Analysis of Employment, Earnings, Membership and Finance

The United States and the international community have faced some difficult events in the past ten years. From challenges to security, to devastating natural disasters, to economic instability the like of which was not seen in decades, the past decade seems to have permanently changed the world in which we live. Individuals and industries have had to recalibrate expectations, processes, and even the elements of day-to-day life in the face of this "new normal" which may be taking hold.

This report will examine Employment and Earnings of the members of Actors' Equity Association for the most recent theatrical season that began in June 2012 and concluded in May 2013. While this report typically examines the results of the most recent season against the context of a broader historical context, given the impact of the last decade, this year's report will only compare this season's results against those of the past ten years.

After several seasons of general decline, employment for Equity's members as defined by work weeks (a work week is one week of work for one member) enjoyed a healthy increase in the current season. However, as the report will show, a shift of employment to lower-paying contracts seems to be occurring and this led to a downward trend in member earnings. In addition, the Production contract -- the contract used for Broadway shows and long the strong backbone of member employment and earnings -- appears to be experiencing significant change and evidence of that change will be explored in the following pages.

In addition to employment and earnings results for the most recent season, this report will also provide a brief look at the membership and a financial overview of Actors' Equity Association.

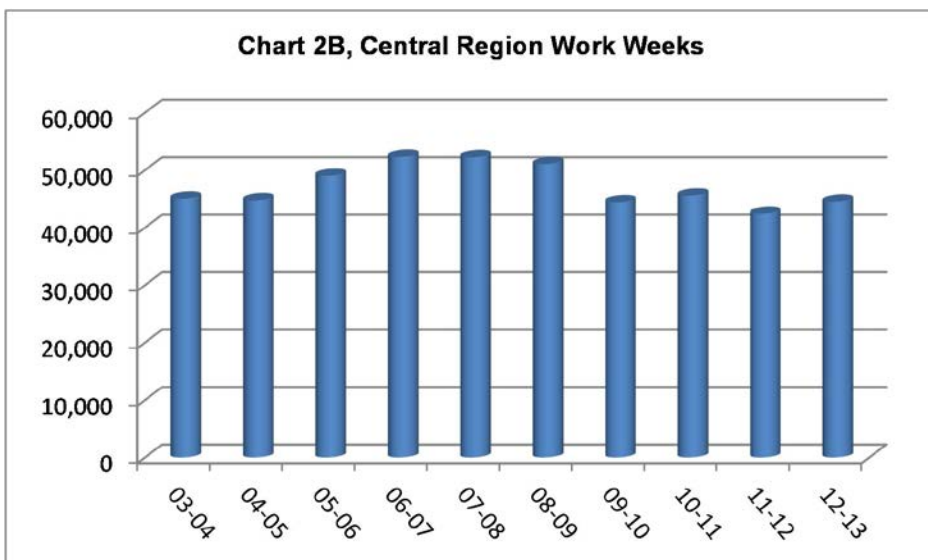
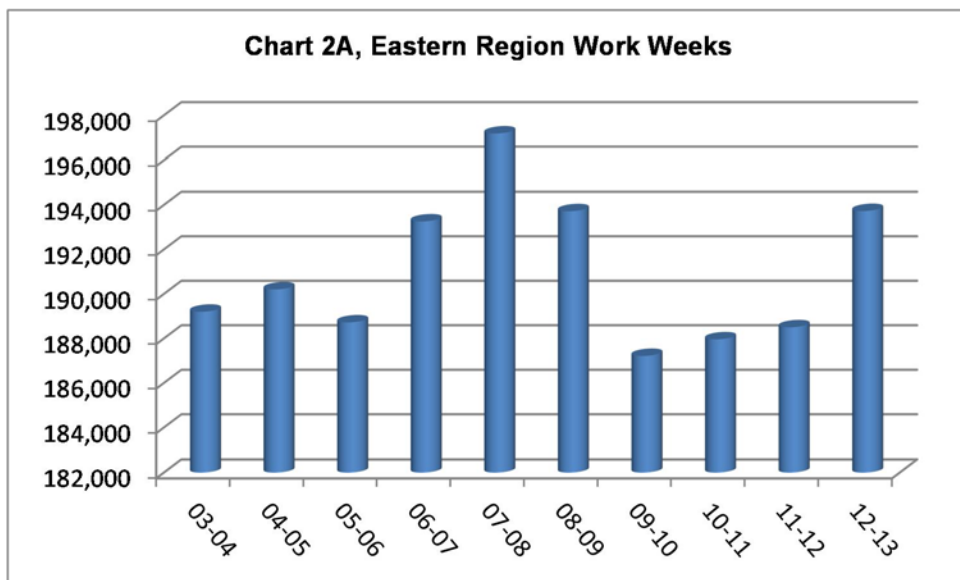
## Employment

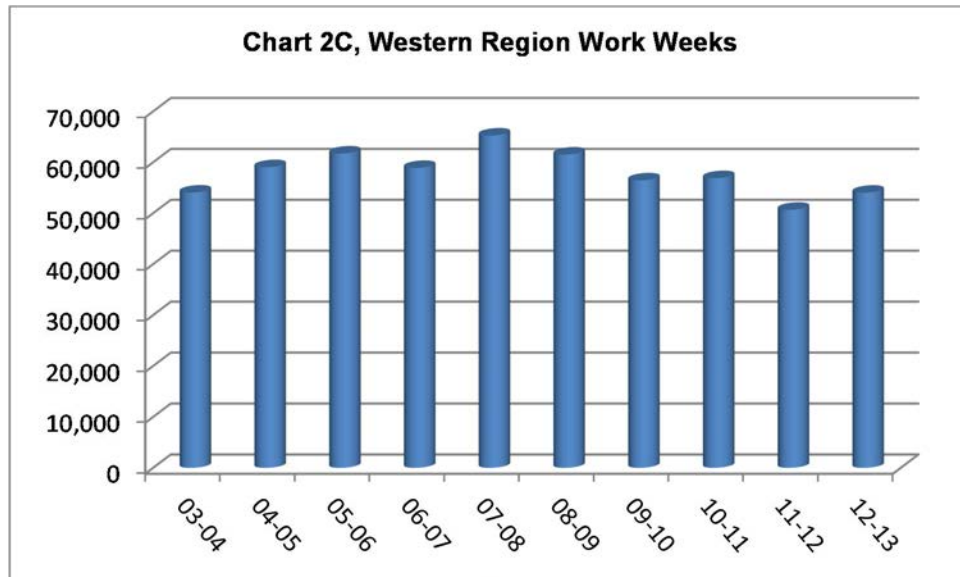
**Table 1**  
**Employment Summary**

Season	2012-13	2011-12	2007-08	2002-03
<b>SEASONAL TOTALS:</b>				
<b>Members Working, per season</b>	<b>17,532</b>	<b>17,446</b>	<b>18,386</b>	<b>17,642</b>
Average Weeks Worked	16.7	16.1	17.1	16.4
% Employed	42.8%	42.6%	44.9%	44.1%
<b>Total Work Weeks</b>	<b>292,273</b>	<b>281,614</b>	<b>314,681</b>	<b>288,632</b>
Eastern Weeks	193,729 <b>66.3%</b>	188,503 <b>66.9%</b>	197,185 <b>62.7%</b>	190,549 <b>66.0%</b>
Central Weeks	44,515 <b>15.2%</b>	42,438 <b>15.1%</b>	52,238 <b>16.6%</b>	42,625 <b>14.8%</b>
Western Weeks	54,029 <b>18.5%</b>	50,673 <b>18.0%</b>	65,258 <b>20.7%</b>	55,458 <b>19.2%</b>
Principal Weeks	181,232 <b>62.0%</b>	169,446 <b>60.2%</b>	197,124 <b>62.6%</b>	187,177 <b>64.8%</b>
Chorus Weeks	65,506 <b>22.4%</b>	67,595 <b>24.0%</b>	68,366 <b>21.7%</b>	58,990 <b>20.4%</b>
Stage Manager Weeks	45,535 <b>15.6%</b>	44,573 <b>15.8%</b>	49,191 <b>15.6%</b>	42,465 <b>14.7%</b>
<b>AVERAGE WEEKLY TOTALS:</b>				
<b>Members Working</b>	<b>5,621</b>	<b>5,416</b>	<b>6,052</b>	<b>5,931</b>
% Employed	13.7%	13.2%	14.8%	14.8%
Eastern	3,726	3,625	3,792	3,938
Central	856	816	1,005	829
Western	1,039	974	1,255	1,123
Principals	3,485	3,259	3,791	3,873
Chorus	1,260	1,300	1,315	1,184
Stage Managers	876	857	946	850

**Table 1** provides a high level look at employment in 2012-2013 theatrical season. It contains some critical numbers that will be explored in depth later in the report and also shows how these numbers compare to the previous season and the seasons five and 10 years ago. During the course of this season, 17,532 individual members worked at least one contract, up by just less than 100 members from one year ago. Of these, 71% also had at least one contract in the previous season. Consequently, looking to the total

number of members who worked last season, we can conclude that over the course of two seasons, a little more than 22,500 members found employment in Equity’s jurisdiction. The average number of weeks that each member worked this season was 16.7, inching up a bit from 16.1 last season. This season’s working members amassed a total of 292,273 work weeks, up 3.8% over last season and representing a reversal after a significant decline last year. This season had the highest number of work weeks since the 2008-2009 season, during which the downturn now being called the Great Recession by some economists began. Of these work weeks, 66.3% occurred in the Eastern region, a number that has remained relatively consistent over the past 10 years, as has the percentage of work weeks in the Central region. The Western region has seen the most significant shift, losing about 7/10 of 1% of its regional share.





**Charts 2A, B, and C** show the increase in overall work weeks was mirrored in each of the three regions, with the Eastern, Central and Western totals increasing by 2.8%, 4.9% and 6.6%, respectively. The Eastern region has seen annual increases since the decrease that occurred in the 2009-2010 season, and this season the region saw its second highest work week total ever. Recovery in the Central and Western regions has been more difficult to achieve since the recession, and last season both experienced significant drops in work weeks. So, this season's increase is welcome news and it is hoped that it can be sustained as both regions have experienced drops of 18% or more since establishing their all-time highs during the last decade.

Returning to Table 1, each week saw an average of 5,621 members working, with the regional averages appearing below that. Below those numbers in the table, are the average numbers of members working in each of the three employment categories – Principal, Chorus and Stage Manager – in each week.

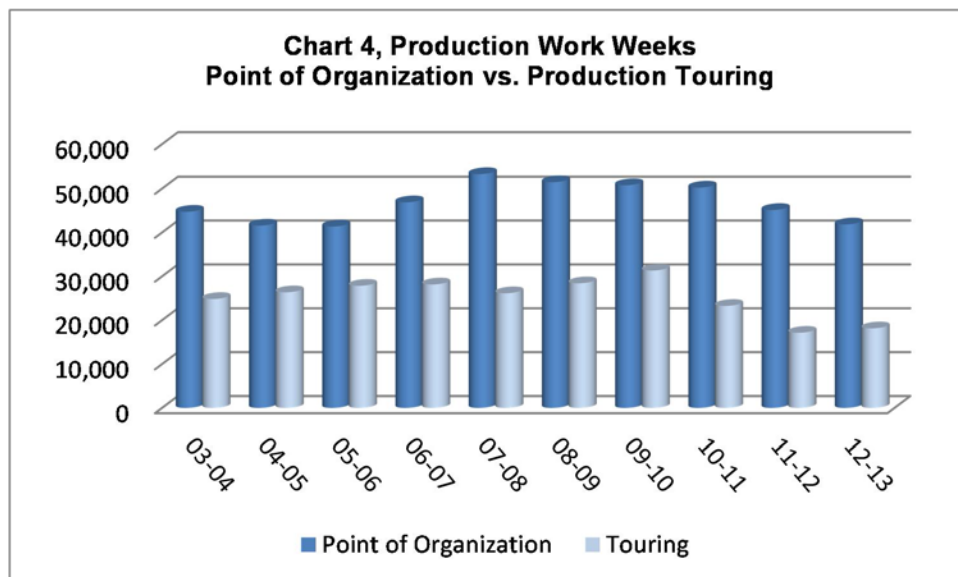
**Table 3, 2012 - 2013 Season  
Work Weeks  
By Region, Contract Type and Job Category**

	2012-13				2011-12	2007-08	2002-03
	Eastern	Central	Western	Total	Total	Total	Total
<b>Production</b>	<b>59,246</b>	<b>1,103</b>	<b>388</b>	<b>60,737</b>	<b>62,273</b>	<b>79,466</b>	<b>65,864</b>
Point of Organization	41,453		388	41,841	45,131	53,314	44,564
Tiered Tours	5,904			5,904	5,550	5,139	
Full Tours	11,139	1,103		12,242	11,592	21,013	21,300
Developmental Lab	750			750			
<b>Resident Theatre (LORT)</b>	<b>30,674</b>	<b>9,398</b>	<b>19,713</b>	<b>59,785</b>	<b>57,898</b>	<b>60,403</b>	<b>57,317</b>
LORT Rep	2,206	60	4,188	6,454	7,416	7,142	
LORT Non-Rep	28,468	9,338	15,525	53,331	50,482	53,261	
Small Professional Theatre	13,477	6,689	7,315	27,481	25,195	29,173	26,881
Letter of Agreement	9,197	3,482	7,945	20,624	19,844	22,185	22,726
Short Engagement Touring (SETA)	13,603		741	14,344	12,714		
<b>Stock</b>	<b>5,185</b>	<b>1,430</b>	<b>985</b>	<b>7,600</b>	<b>7,619</b>	<b>9,424</b>	<b>9,436</b>
COST	2,310		628	2,938	2,518	2,784	
COST Special	310			310	660	1,071	
CORST	1,675	703		2,378	2,306	2,866	
MSUA	572	727		1,299	1,457	1,777	
RMTA	318		357	675	678	926	
Special Agreements	2,835	7,992	995	11,822	11,701	16,900	19,993
Young Audiences (TYA)	5,016	1,529	1,900	8,445	7,826	13,648	13,035
Cabaret	2,324		313	2,637	3,561	3,551	2,092
Guest Artist	3,735	1,151	2,641	7,527	6,607	7,449	8,846
Special Appearance	3,713	1,763	2,469	7,945	7,176	5,918	5,476
University Theatre (URTA)	1,233	592	526	2,351	2,023	2,187	1,834
Dinner Theatre	1,029	764		1,793	3,275	6,259	9,913
Dinner Theatre Artist	144	4	141	289	168	56	
Casino			4,010	4,010	3,934	7,351	
Midsize	248		41	289	418	637	
Special Production	3			3	41	150	1,634
Business Theatre	369	88		457	308	254	326
Workshop	333			333	230	536	136
Staged Reading	83			83			
Off Broadway (NYC)	12,656			12,656	11,872	7,083	10,548
NYC/LOA	3,779			3,779	2,559	3,202	2,991
Mini (NYC)	757			757	857	1,495	2,240
ANTC	3,272			3,272	2,448	3,120	
Transition	951			951	812	1,320	
New England Area Theatre (NEAT)	2,343			2,343	2,377	2,489	
Disney World	17,115			17,115	16,691	15,258	13,345
Orlando Area Theatre (OAT)	409			409	299	256	
New Orleans Area (NOLA)		302		302	330	380	
Chicago Area (CAT)		8,228		8,228	6,920	7,355	7,542
Western Light Opera (WCLO)			1,127	1,127	1,539	3,881	3,293
Hollywood Area (HAT)			953	953	297	636	793
San Francisco Bay Area (BAT)			1,440	1,440	1,478	2,079	2,371
Urban Broadway Series (UBS)					72		
Modified Bay Area Theatre (MBAT)			386	386	252	580	
<b>TOTAL</b>	<b>193,729</b>	<b>44,515</b>	<b>54,029</b>	<b>292,273</b>	<b>281,614</b>	<b>314,681</b>	<b>288,632</b>

**Table 3** depicts the work weeks in each region by contract type. Many contract types saw increases in work weeks over last season: LORT (3.3%); Letters of Agreement (3.9%); Small Professional Theatre (9.1%); the Short Engagement Touring Agreement – SETA (12.8%); Theatre for Young Audiences (7.9%); Guest Artist (13.9%); and Special Appearance (10.7%).

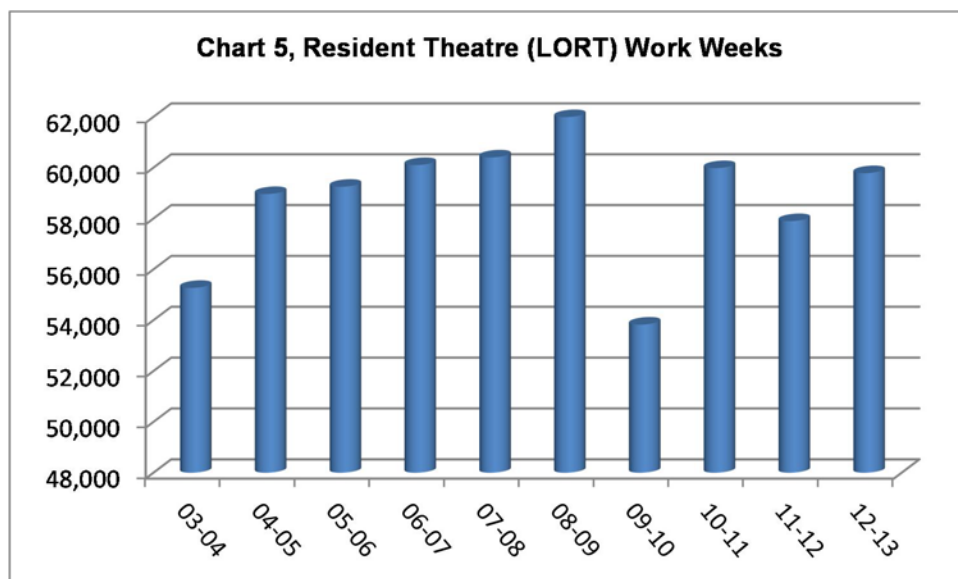
However, while overall work weeks are up over last season, one very important number is down: Production work weeks, which decreased 2.5% from last season. Even more significantly, there were 1,653 fewer work weeks on Broadway – roughly the equivalent of one successful, large Broadway musical. The fact that these weeks – noted as Point of Organization under Production in Table 3 – reflects several observable facts from this season: The Broadway landscape was marked by longer vacancies between shows in theatres; there were more occurrences of Broadway theatres used as venues for concerts; and there was the unexpected cancellations of two musicals. However, looking again to Table 3, this is not a one-season phenomenon; these Point of Organization work weeks, which also include non-touring Production shows in Chicago and Los Angeles in addition to Broadway, are down 22% since the 2007-2008 season when they set their high mark for the last decade. On the other hand, Production touring, designated by Tiered Tours and Full Tours in Table 3, were up 6% and 5.6%, respectively – a welcome reversal over the past two seasons when they experienced significant drops.

**Chart 4** shows Production work weeks – both Point of Organization and Touring – over the past 10 years.



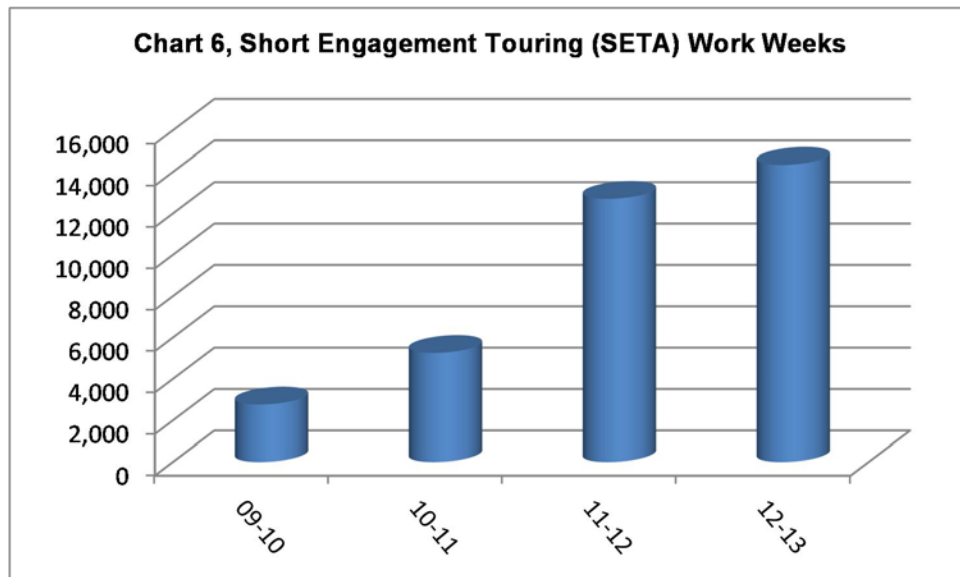
Ten years ago, in the immediate aftermath of the first recession of the new century, there were nearly 10,000 more work weeks on the Production contract. Now, some four years after the conclusion of the *second* recession of the century, Production work weeks are down 14% from that mark and 27% from the total set three seasons ago – a time when that second recession was coming to an end. These numbers are significant because the Production contract generates more member earnings than any other contract by far, and so the lesser available employment on this contract has significant impact on the earning prospects of the membership.

Fortunately, the news is better on the LORT contract, which is the second largest employment provider for our members. This season, LORT work weeks were up 3.3% over last season, and as **Chart 5** shows, LORT posted one of its highest totals in the past 10 years.



The increase in LORT work weeks is even more important to the Central and Western regions, where LORT is the largest employer. In those regions, LORT work weeks were up 10.4% and 8.6%, respectively. This was especially welcome in the Western region, where employment under this very important contract had fallen about 10% in the previous season.

**Chart 6** shows the Short Engagement Touring Agreement (SETA), a second contract developed for large-scale touring four years ago, continued to see impressive growth, rising 12.8% over last season and employment under this contract has more than quadrupled since its inception.



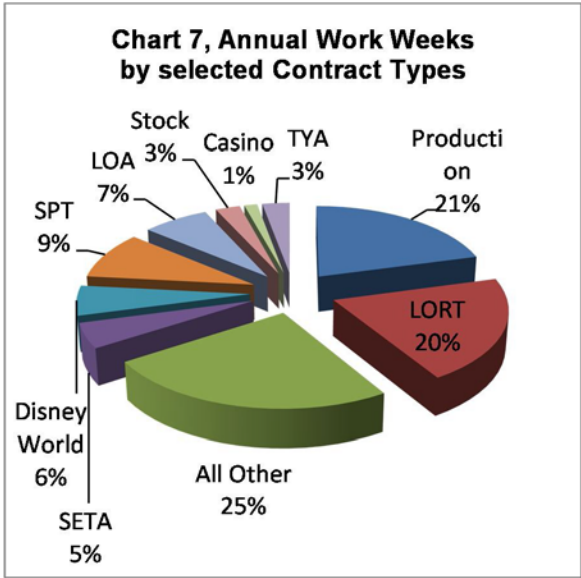
Letter of Agreement work weeks were up 3.9% and Small Professional Theatre work weeks were up 9.1% and these two Developing Theatre contracts accounted for 16.5% of overall employment.

Looking to contracts unique to specific regions, in the East the Off-Broadway contract has continued the resurgence that began several seasons ago when it became an option for extending the lives of shows in smaller venues that were previously being produced under the Production contract. Off-Broadway work weeks were up 6.6% over last season and are up nearly 80% over five years. The Disney World contract in Orlando had work weeks increase by 2.5% and employment on this contract has increased significantly in the past 10 years. Its 17,115 work weeks represent the fourth highest total in the Eastern region.

In the Central region, Chicago Area Theatre (CAT) work weeks were up 18.9%. This contract, just behind LORT as the second largest employment generator in the Central region, recovered nicely from last season when it experienced a significant drop and is up 9.1% over the last 10 years.

In the Western region, employment on the Casino contract increased by 1.6%, work weeks under the Hollywood Area Theatre (HAT) contract tripled, and the Bay Area Theatre (BAT) contract in San Francisco remained steady.

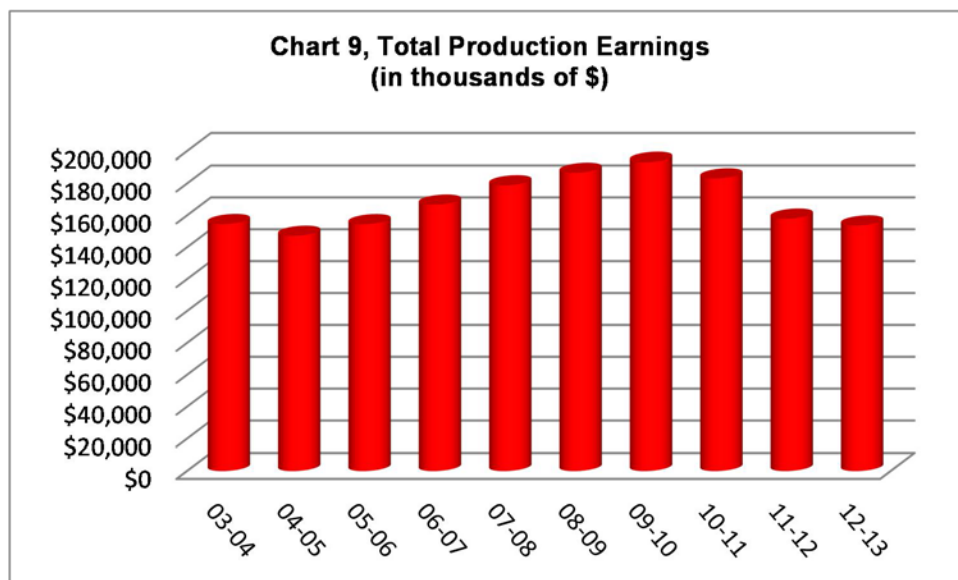
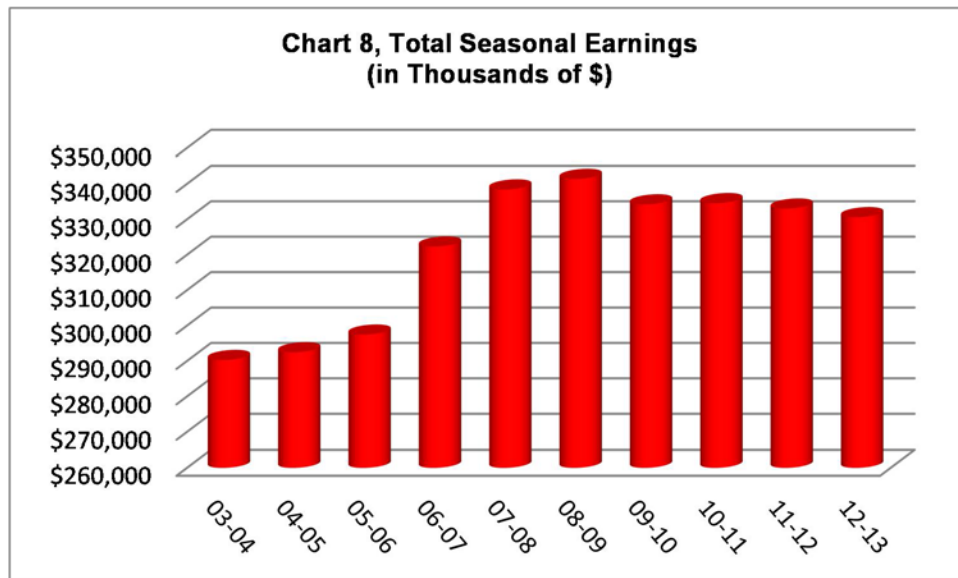




The pie chart in **Chart 7** shows the largest employment generators graphically. Nine contracts account for 75% of the total employment with Production and LORT having the clear lion's share. An additional 27% of employment comes from SPT, LOA, Disney World and SETA. And finally, TYA, Stock and Casino taken together account for 7% of employment.

## Earnings

Total member earnings for the 2012-2013 theatrical season were \$330,590,096, down about 7/10 of 1% from the previous season. As **Chart 8** shows, over the past decade, member earnings increased by about \$40 million or almost 14% which, given the economic challenges of that time period, is impressive. However, in the past several seasons, earnings have fallen almost \$11 million, or 3.2%.



In that same period of time, overall work weeks are down by 4.6%, so the decrease in earnings is not entirely surprising. What is surprising is that earnings fell this year despite the fact that work weeks increased. This reveals that while work increased, it did so on contracts with lower member salaries. As noted earlier, overall work weeks

increased this season despite a fall in Production work weeks, where salaries are typically the highest. This would be a major factor in the decline of earnings this year since Production accounts for the greatest percentage – 46.5% -- of member earnings.

As a matter of fact, as **Chart 9** clearly shows, for all but one season since the 2008-2009 season, Production contract earnings have fallen, decreasing by about \$33 million during that period.

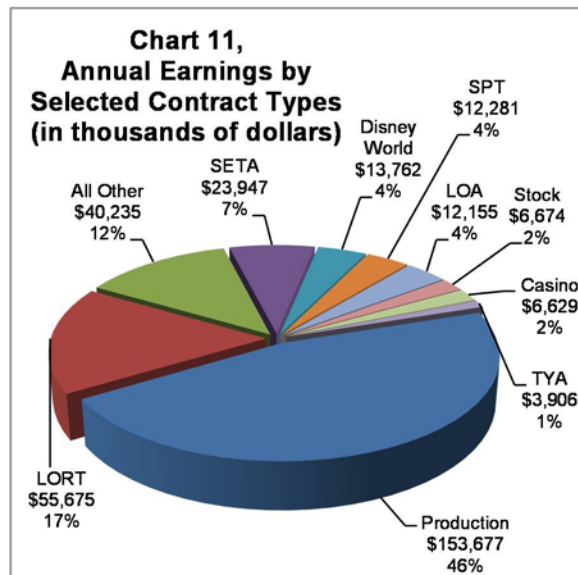
**Table 10**  
**Seasonal Earnings, 2012-13**  
**by Region & Contract Type**

	Earnings						Total	% of Total
	Eastern	%	Central	%	Western	%		
<b>Production</b>	<b>\$149,893,830.60</b>	<b>58.2%</b>	<b>\$2,608,561.21</b>	<b>8.4%</b>	<b>\$1,174,521.61</b>	<b>2.8%</b>	<b>\$153,676,913.42</b>	<b>46.49%</b>
Point of Organization	\$110,530,258.98	42.9%			\$1,174,521.61	2.8%	\$111,704,780.59	33.79%
Tiered Tours	\$11,076,415.92	4.3%					\$11,076,415.92	3.35%
Full Tours	\$27,630,177.32	10.7%	\$2,608,561.21	8.4%			\$30,238,738.53	9.15%
Developmental Lab	\$656,978.38	0.3%					\$656,978.38	0.20%
<b>Resident Theatres (LORT)</b>	<b>\$28,999,191.24</b>	<b>11.3%</b>	<b>\$8,466,121.57</b>	<b>27.2%</b>	<b>\$18,209,335.36</b>	<b>43.3%</b>	<b>\$55,674,648.17</b>	<b>16.84%</b>
LORT Rep	\$1,929,133.51	0.7%	\$44,655.52	0.1%	\$4,654,816.43	11.1%	\$6,628,605.46	2.01%
LORT Non-Rep	\$27,070,057.73	10.5%	\$8,421,466.05	27.1%	\$13,554,518.93	32.2%	\$49,046,042.71	14.84%
Small Professional Theatre (SPT)	\$6,264,931.25	2.4%	\$2,952,359.41	9.5%	\$3,064,162.95	7.3%	\$12,281,453.61	3.72%
Letter of Agreement (LOA)	\$5,678,765.95	2.2%	\$2,021,831.53	6.5%	\$4,454,190.54	10.6%	\$12,154,788.02	3.68%
Short Engagement Touring (SETA)	\$22,838,974.57	8.9%			\$1,107,683.44	2.6%	\$23,946,658.01	7.24%
<b>Stock</b>	<b>\$4,555,166.14</b>	<b>1.8%</b>	<b>\$1,183,753.65</b>	<b>3.8%</b>	<b>\$934,718.99</b>	<b>2.2%</b>	<b>\$6,673,638.78</b>	<b>2.02%</b>
COST	\$1,993,436.76	0.8%			\$546,361.57	1.3%	\$2,539,798.33	0.77%
COST Special	\$215,335.46	0.1%					\$215,335.46	0.07%
CORST	\$1,258,290.89	0.5%	\$449,953.44	1.4%			\$1,708,244.33	0.52%
MSUA	\$723,443.65	0.3%	\$733,800.21	2.4%			\$1,457,243.86	0.44%
RMTA	\$364,659.38	0.1%			\$388,357.42	0.9%	\$753,016.80	0.23%
Special Agreements	\$2,214,643.56	0.9%	\$5,430,867.69	17.5%	\$408,555.97	1.0%	\$8,054,067.22	2.44%
Young Audiences (TYA)	\$2,206,426.98	0.9%	\$752,138.90	2.4%	\$946,937.99	2.3%	\$3,905,503.87	1.18%
Cabaret	\$1,086,524.77	0.4%			\$292,303.53	0.7%	\$1,378,828.30	0.42%
Guest Artist	\$1,823,631.67	0.7%	\$520,337.88	1.7%	\$1,184,984.33	2.8%	\$3,528,953.88	1.07%
Special Appearance	\$1,063,433.82	0.4%	\$497,218.61	1.6%	\$667,917.58	1.6%	\$2,228,570.01	0.67%
University Theatre (URTA)	\$1,205,704.61	0.5%	\$419,104.42	1.3%	\$366,960.18	0.9%	\$1,991,769.21	0.60%
Dinner Theatre	\$740,562.07	0.3%	\$908,322.72	2.9%			\$1,648,884.79	0.50%
Dinner Theatre Artist	\$93,303.00	0.0%	\$2,720.00	0.0%	\$112,016.00	0.3%	\$208,039.00	0.06%
Casino					\$6,628,732.73	15.8%	\$6,628,732.73	2.01%
Midsize	\$164,801.41	0.1%			\$29,126.00	0.1%	\$193,927.41	0.06%
Special Production	\$4,870.32	0.0%					\$4,870.32	0.00%
Business Theatre	\$123,899.00	0.0%	\$52,446.50	0.2%			\$176,345.50	0.05%
Workshop	\$252,412.02	0.1%					\$252,412.02	0.08%
Staged Reading	\$30,381.67	0.0%					\$30,381.67	0.01%
Royalties	\$1,507,418.72	0.6%					\$1,507,418.72	0.46%
Filming and Taping	\$155,106.29	0.1%					\$155,106.29	0.05%
Off Broadway (NYC)	\$8,122,775.33	3.2%					\$8,122,775.33	2.46%
NYC-LOA	\$1,413,136.47	0.5%					\$1,413,136.47	0.43%
Mini (NYC)	\$348,160.10	0.1%					\$348,160.10	0.11%
ANTC	\$1,642,166.95	0.6%					\$1,642,166.95	0.50%
Transition	\$224,778.91	0.1%					\$224,778.91	0.07%
New England Area (NEAT)	\$915,999.34	0.4%					\$915,999.34	0.28%
Disney World	\$13,761,541.49	5.3%					\$13,761,541.49	4.16%
Orlando Area (OAT)	\$99,400.00	0.0%					\$99,400.00	0.03%
New Orleans (NOLA)			\$76,438.51	0.2%			\$76,438.51	0.02%
Chicago Area (CAT)			\$5,202,679.52	16.7%			\$5,202,679.52	1.57%
Western Light Opera (WCLO)					\$1,257,041.26	3.0%	\$1,257,041.26	0.38%
Hollywood Area (HAT)					\$404,335.48	1.0%	\$404,335.48	0.12%
San Francisco Bay Area (BAT)					\$731,372.33	1.7%	\$731,372.33	0.22%
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)					\$88,360.32	0.2%	\$88,360.32	0.03%
<b>Totals</b>	<b>\$257,431,938.25</b>		<b>\$31,094,902.12</b>		<b>\$42,063,256.59</b>		<b>\$330,590,096.96</b>	
<i>Regional % of Total</i>	<b>77.9%</b>		<b>9.4%</b>		<b>12.7%</b>			

**Table 10** shows member earnings by each contract in each region. Despite their decline from last season, Production contract earnings led all other contracts by a nearly 3 to 1 margin with more than \$153 million. Tracking the decline in work weeks on Broadway discussed earlier, earnings in that category fell by more than \$4.6 million (denoted as Point of Organization in the table). However, in the same manner that Production touring work weeks increased, so did earnings on Production touring – which totaled more than \$41 million on tiered and full tours, a 10% increase over last season.

The next largest earnings generator – with nearly 17% of overall earnings – was the LORT contract at \$55.6 million. Though, like Production, this represents a decline in earnings over last season – in this case of approximately \$3 million. That fall was driven by LORT earnings in the Eastern region, which fell by nearly \$5 million. In the Central and Western regions, LORT earnings increased by about \$900,000 combined. It should be noted that the decline in the East is driven, at least in part, by the closings of the successful productions of “Anything Goes” and “War Horse” during the 2012-2013 season.

Following LORT, SETA was the next largest source of earnings for Equity’s members, generating just under \$24 million. SETA was followed by the \$13.7 million on the Disney World contract in Orlando. **Chart 11** illustrates the largest earnings generators this season.



**Table 12**  
**Seasonal Earnings Summary**

Season	2012-13	2011-12	2007-08	2002-03
<b>Total Seasonal Earnings</b>	<b>\$330,590,097</b>	<b>\$333,031,199</b>	<b>\$338,416,714</b>	<b>\$264,533,000</b>
Median Member Earnings	\$7,100	\$7,256	\$7,340	\$6,418
Eastern Earnings	\$257,431,938	\$252,426,578	\$236,012,522	\$198,969,000
	<b>77.9%</b>	<b>75.8%</b>	<b>69.7%</b>	<b>75.2%</b>
Central Earnings	\$31,094,902	\$33,088,312	\$44,829,508	\$25,917,000
	<b>9.4%</b>	<b>9.9%</b>	<b>13.2%</b>	<b>9.8%</b>
Western Earnings	\$42,063,257	\$47,516,309	\$57,574,685	\$39,647,000
	<b>12.7%</b>	<b>14.3%</b>	<b>17.0%</b>	<b>15.0%</b>

**Table 12** contains several important numbers. First, the distribution of earnings by region clearly shows that the Eastern region vastly outweighs the other two regions; this is driven, of course, by the \$110 million in earnings on Broadway. As previously noted, Broadway earnings decreased, yet the percentage of overall earnings in the Eastern region increased. This unlikely scenario occurred because, as the table depicts, despite the drop on Broadway, earnings in the Eastern region ticked up from last season by just about 2% as a result of increased earnings on some of the other contracts. Conversely, earnings in the Central region decreased by 6% and earnings in the Western region decreased by 11.5% over the previous season, despite work week increases in both of those regions. Looking to the past decade in the table, earnings in the Eastern region increased by 29% and by 20% in the Central region. However, over the same time period, they have increased by a much more modest 6% in the Western region, accounting for the more marked drop-off in the percentage of overall earnings coming from the Western region.

The second important number in Table 12 is the median member earnings of \$7,100. This number decreased by \$156 since last season and, in fact, has decreased in every season since the 2008-2009 season when it was \$7,688. This stands to reason because in that same time period the number of work weeks has decreased by 14,000 and earnings have decreased by \$10.8 million. Simply put, there's less employment and less money to be made than there was several years ago.

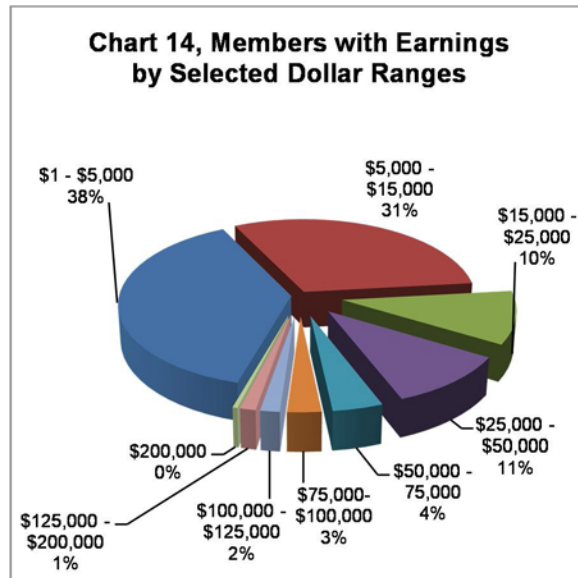
In addition, in some cases the salaries paid have decreased.

**Table 13,  
Average Earnings per Work Weeks  
by Region & Contract Type, 2012-13**

	Average Earnings/ WW			All Earnings	% of Total Earnings	All WW's	% of Total WW's	Average Earnings/ WW
	Eastern	Central	Western					
<b>Production</b>	<b>\$2,530</b>	<b>\$2,365</b>	<b>\$3,027</b>	<b>\$153,676,913</b>	<b>46.5%</b>	<b>60,737</b>	<b>20.8%</b>	<b>\$2,530</b>
Point of Organization	\$2,666		\$3,027	\$111,704,781	33.8%	41,841	14.3%	\$2,670
Tiered Tours	\$1,876			\$11,076,416	3.4%	5,904	2.0%	\$1,876
Full Tours	\$2,480	\$2,365		\$30,238,739	9.1%	12,242	4.2%	\$2,470
Developmental Lab	\$876			\$656,978	0.2%	750	0.3%	\$876
<b>Resident Theatres (LORT)</b>	<b>\$945</b>	<b>\$901</b>	<b>\$924</b>	<b>\$55,674,648</b>	<b>16.8%</b>	<b>59,785</b>	<b>20.5%</b>	<b>\$931</b>
LORT Rep	\$874	\$744	\$1,111	\$6,628,605	2.0%	6,454	2.2%	\$1,027
LORT Non-Rep	\$951	\$902	\$873	\$49,046,043	14.8%	53,331	18.2%	\$920
Small Professional Theatre (SPT)	\$465	\$441	\$419	\$12,281,454	3.7%	27,481	9.4%	\$447
Letter of Agreement (LOA)	\$617	\$581	\$561	\$12,154,788	3.7%	20,624	7.1%	\$589
Short Engagement Touring (SETA)	\$1,679		\$1,495	\$23,946,658	7.2%	14,344	4.9%	\$1,669
<b>Stock</b>	<b>\$879</b>	<b>\$828</b>	<b>\$949</b>	<b>\$6,673,639</b>	<b>2.0%</b>	<b>7,600</b>	<b>2.6%</b>	<b>\$878</b>
COST	\$863		\$870	\$2,539,798	0.8%	2,938	1.0%	\$864
COST Special	\$695			\$215,335	0.1%	310	0.1%	\$695
CORST	\$751	\$640		\$1,708,244	0.5%	2,378	0.8%	\$718
MSUA	\$1,265	\$1,009		\$1,457,244	0.4%	1,299	0.4%	\$1,122
RMTA	\$1,147		\$1,088	\$753,017	0.2%	675	0.2%	\$1,116
Special Agreements	\$781	\$680	\$411	\$8,054,067	2.4%	11,822	4.0%	\$681
Young Audiences (TYA)	\$440	\$492	\$498	\$3,905,504	1.2%	8,445	2.9%	\$462
Cabaret	\$468		\$934	\$1,378,828	0.4%	2,637	0.9%	\$523
Guest Artist	\$488	\$452	\$449	\$3,528,954	1.1%	7,527	2.6%	\$469
Special Appearance	\$286	\$282	\$271	\$2,228,570	0.7%	7,945	2.7%	\$280
University Theatre (URTA)	\$978	\$708	\$698	\$1,991,769	0.6%	2,351	0.8%	\$847
Dinner Theatre	\$720	\$1,189		\$1,648,885	0.5%	1,793	0.6%	\$920
Dinner Theatre Artist	\$648	\$680	\$794	\$208,039	0.1%	289	0.1%	\$720
Casino			\$1,653	\$6,628,733	2.0%	4,010	1.4%	\$1,653
Midsize	\$665		\$710	\$193,927	0.1%	289	0.1%	\$671
Special Production	\$1,623			\$4,870	0.0%	3	0.0%	\$1,623
Business Theatre	\$336	\$596		\$176,346	0.1%	457	0.2%	\$386
Workshop	\$758			\$252,412	0.1%	333	0.1%	\$758
Staged Reading	\$366			\$30,382	0.0%	83	0.0%	\$366
Off Broadway (NYC)	\$642			\$8,122,775	2.5%	12,656	4.3%	\$642
NYC/LOA	\$374			\$1,413,136	0.4%	3,779	1.3%	\$374
Mini (NYC)	\$460			\$348,160	0.1%	757	0.3%	\$460
ANTC	\$502			\$1,642,167	0.5%	3,272	1.1%	\$502
Transition	\$236			\$224,779	0.1%	951	0.3%	\$236
New England Area (NEAT)	\$391			\$915,999	0.3%	2,343	0.8%	\$391
Disney World	\$804			\$13,761,541	4.2%	17,115	5.9%	\$804
Orlando Area (OAT)	\$243			\$99,400	0.0%	409	0.1%	\$243
New Orleans (NOLA)		\$253		\$76,439	0.0%	302	0.1%	\$253
Chicago Area (CAT)		\$632		\$5,202,680	1.6%	8,228	2.8%	\$632
Western Light Opera (WCLO)			\$1,115	\$1,257,041	0.4%	1,127	0.4%	\$1,115
Hollywood Area (HAT)			\$424	\$404,335	0.1%	953	0.3%	\$424
San Francisco Bay Area (BAT)			\$508	\$731,372	0.2%	1,440	0.5%	\$508
Urban Broadway Series (UBS)								
Modified Bay Area Theatre (MBAT)			\$229	\$88,360	0.0%	386	0.1%	\$229

**Table 13** merges the work week and earnings data and calculates average earnings per work week. In Production and LORT – the two largest sources of member earnings – the average earnings per work week fell since last season. The decline in Production was a fairly modest \$6 per week; however in LORT, it was a far more substantial \$98

per week. On the other hand, average earnings per work week increased on SETA and the Disney World contracts by \$97 per week and \$63 per week, respectively.



A final way to view earnings, then, is to look at how this translates to individual members. As we've already seen, the median for individual member earnings this season was \$7,100. **Chart 14** shows individual member earnings by selected dollar ranges. Of those with reported earnings last season, 13,530 – or 79% of the working members – had earnings of \$25,000 or less. About 11% of those with reported earnings fell into the \$25,000 to \$50,000 range. Approximately another 10% earned between \$50,000 and \$200,000. The remaining group – 70 members – earned over \$200,000 during the season.

## Member Demographics

**Table 15  
Membership Summary**

Season	2012-13		2011-12		2007-08		2002-03	
<b>Members in Good Standing</b>	<b>43,461</b>		<b>42,419</b>		<b>42,165</b>		<b>39,981</b>	
Eastern Region Members	27,372	63.0%	26,812	63.2%	26,420	62.7%	24,891	62.3%
Central Region Members	4,143	9.5%	3,984	9.4%	3,607	8.6%	3,351	8.4%
Western Region Members	11,946	27.5%	11,623	27.4%	12,138	28.8%	11,739	29.4%
<b>New Members</b>	<b>2,101</b>		<b>1,971</b>		<b>2,740</b>		<b>2,753</b>	

Members in good standing are defined as those paid up in their basic dues and initiation fees, and **Table 15** shows that this number grew by 1,042 members over a year ago. (This table depicts a snapshot of the membership on April 1, 2013 – the beginning of the current fiscal year.) This number has been growing fairly consistently and the fact that it has increased by nearly 3,500 members over this past decade with its economic challenges is a good sign of continued confidence in the value of membership in Equity. Another positive sign is the number of new members who began the process of joining the Association during the past year – up a bit from last year and fairly consistent with the numbers seen in the previous few years. The regional distribution of those members has remained relatively static since last year.

**Table 16,  
Race, Ethnicity and Gender, 2012-13  
Active Membership Counts**

Race or Ethnicity	Male	Female	TOTALS	
<b>No Record</b>	<b>4,032</b>	<b>3,756</b>	<b>7,788</b>	<b>17.9%</b>
African American	1,359	1,306	2,665	7.5%
Asian American	334	459	793	2.2%
Caucasian	14,943	15,007	29,950	84.0%
Hispanic American	544	468	1,012	2.8%
Mutli-Racial	547	614	1,161	3.3%
Pacific Islander	17	7	24	0.1%
American Indian	21	20	41	0.1%
<b>Ethnic Counts Only, Sub-Total</b>	<b>17,765</b>	<b>17,881</b>	<b>35,646</b>	
%	<b>49.8%</b>	<b>50.2%</b>		
<b>Grand Total</b>	<b>21,797</b>	<b>21,637</b>	<b>43,434</b>	
%	<b>50.2%</b>	<b>49.8%</b>		



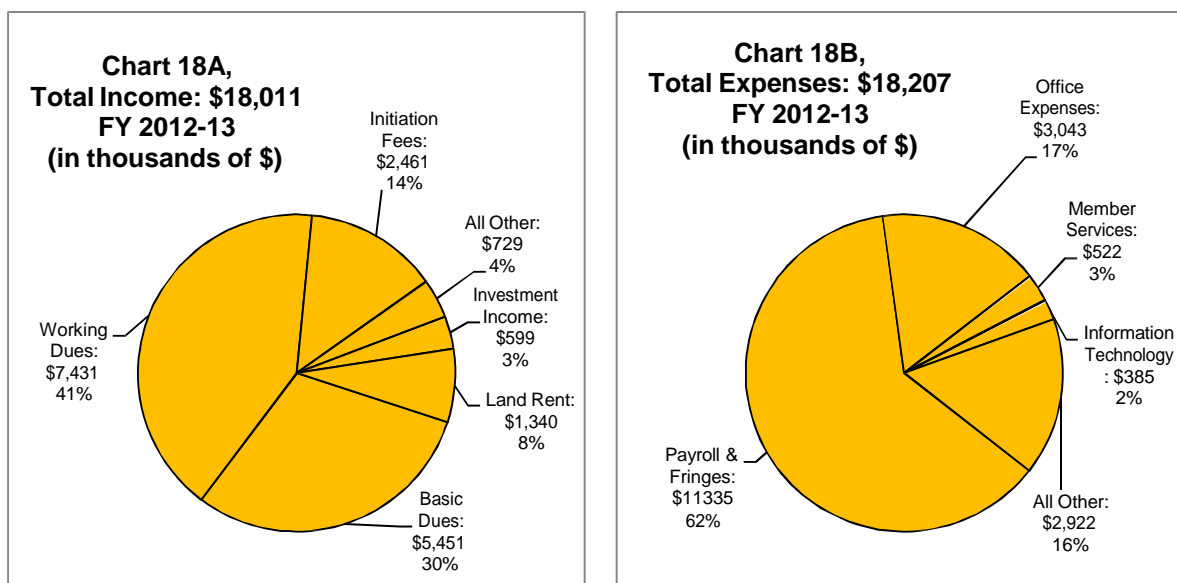
**Table 16** provides gender and ethnicity data on the membership. Presently, 7,778 members choose not to voluntarily share data on race and ethnicity, just under 18% of the active members, but that is down from 18.7% in the previous year. The percentage of members self-identifying as African-American increased by about ½ of 1% since last year, while the percentage of those self-identifying as Caucasian decreased by almost 1%. All the remaining ethnic groups had small increases. The distribution of male and female members remained virtually constant since last year.

<b>Table 17, Membership by Major Cities</b>	<b>2012-13</b>
New York	18,588
Los Angeles	7,375
Chicago	1,612
San Francisco	979
Washington DC/Baltimore	920
Philadelphia	902
Boston	807
Orlando	564
Minneapolis/St. Paul	447
Seattle	401

**Table 17** shows the top 10 cities by membership population density. The top five in the list have remained since last year, but Philadelphia has overtaken Boston for the #6 spot. All those cities have seen their membership population grow in the past year except for Minneapolis/St. Paul, which dropped 14 members. New York grew by the largest number – 1,847 members.

## Financial Overview

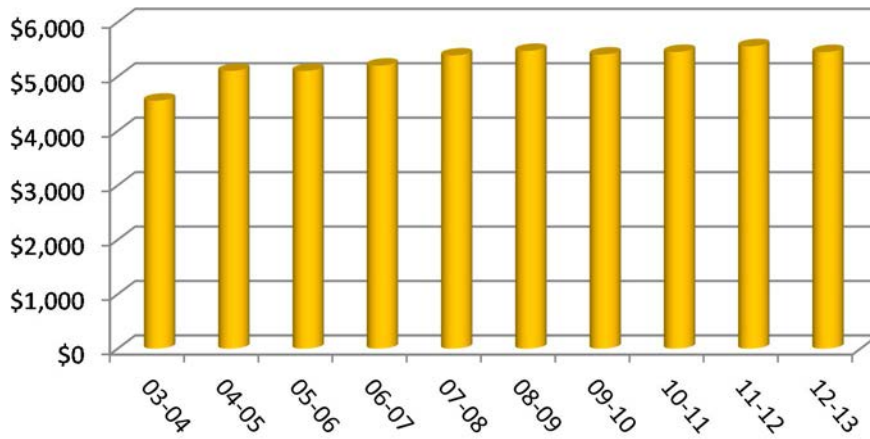
As you review this section, please bear in mind that it reflects Equity's most recent complete fiscal year – April 2012 through March 2013 – as opposed to the time period analyzed in the Employment sections, which was the most recently completed theatrical season -- June 2012 through May 2013.



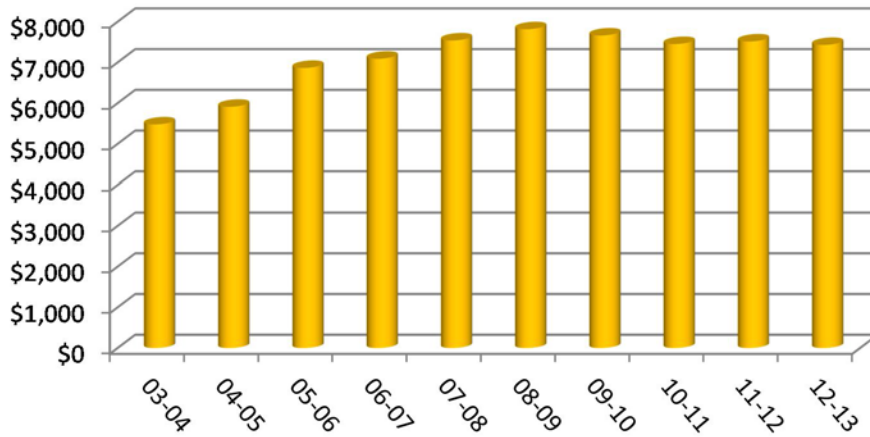
**Chart 18A** and **Chart 18B** show the distributions of Equity's income and expenses, respectively. As you will note, more than 71% of Equity's income derives from member dues -- both basic dues (presently \$118 per year for all active members) and working dues (presently paid at a rate of 2.25% of gross earnings for members working under an Equity contract). The next largest component of income is initiation fees paid by new members. Equity is also fortunate enough to own the extremely valuable land under the building where its national office is housed, in addition to a building in Chicago where its office and audition center reside. Also, about one year ago, Equity purchased a building in Los Angeles which will house its office in addition to an audition center; that building will open for business in 2014. This lucrative property in Times Square and our other property holdings accounted for more than \$1.3 million in revenue last year.

On the expense side, the largest portion is the payroll and fringe benefits of the staff of approximately 160 full and part-time employees who provide the services of various kinds that benefit the membership.

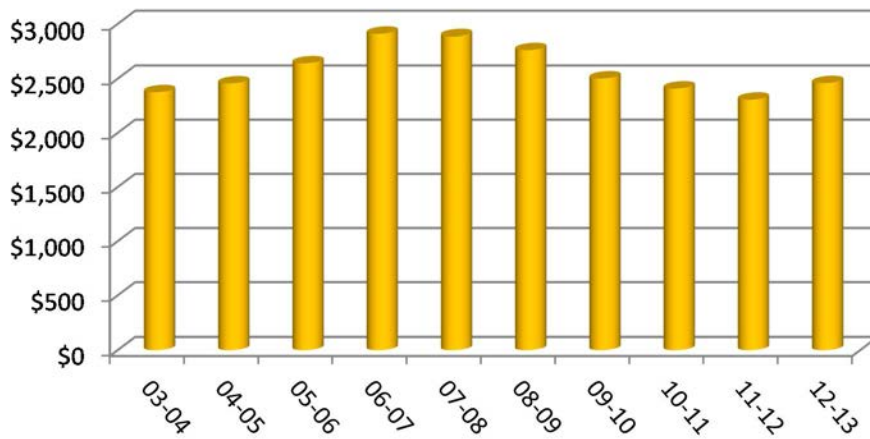
**Chart 19, Basic Dues Income  
(in thousands of \$)**



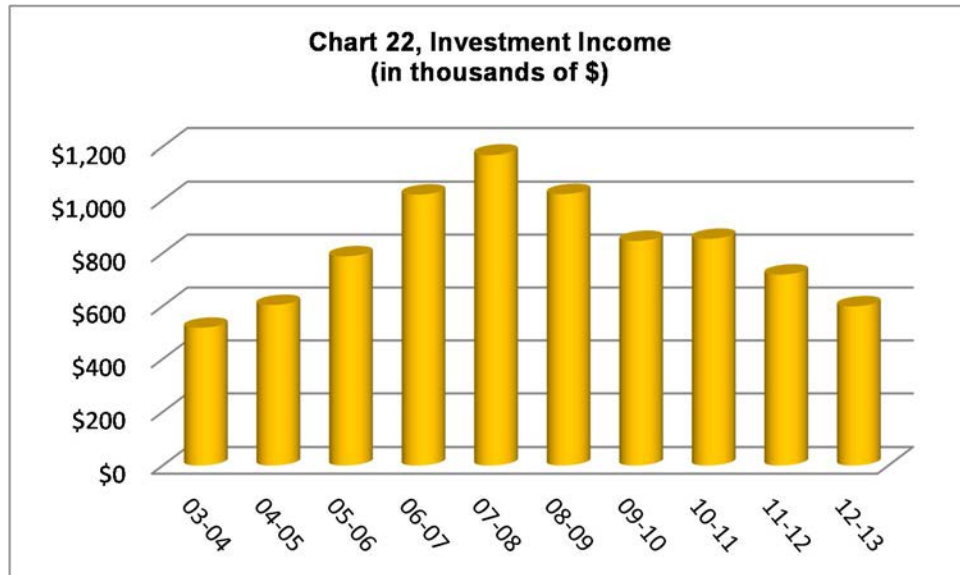
**Chart 20, Working Dues Income  
(in thousands of \$)**



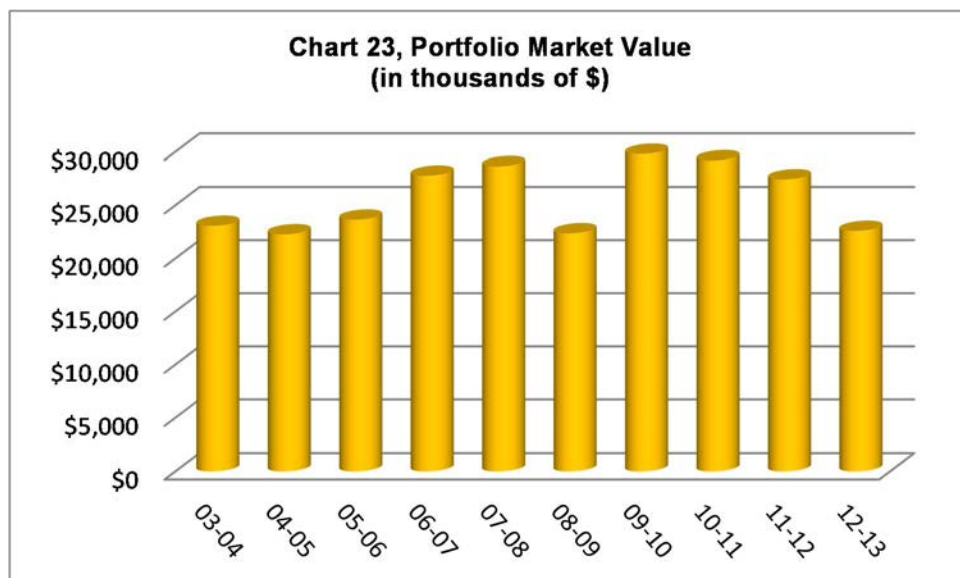
**Chart 21, Initiation Fee Income  
(in thousands of \$)**



**Charts 19, 20 and 21** graphically depict basic dues, working dues and initiation fee income over the past ten years. While all increased over the past ten years, all but initiation fee fell during the last fiscal year.



**Chart 22** depicts income derived from investments over the same time period. It should be noted that one of the reasons that this category of income decreased is because Equity used some of the resources in its investment account to buy the buildings in Chicago and Los Angeles previously mentioned. Purchasing these buildings enabled Equity to decrease operating expenses in the long-term by reducing rent costs while also creating Audition Centers operated by Equity in each of those cities, an issue of importance to members in both locations.



Finally, **Chart 23** shows the value of Equity's investment portfolio over the last decade. As you can see, despite the use of funds from this account to purchase the two aforementioned buildings, the performance of these investments has been good enough to result in no significant decrease in value over the decade

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The increase in employment that occurred this season resulted in more work for more members, and that was all welcome news. It is hoped that this trend will continue and employment will continue to grow as it did for so many seasons of the last several decades. However, it is also clear that the nature of employment and the contracts under which it more typically occurs may be undergoing a shift that is causing some downward pressure on member earnings. It is beginning to appear that this may be more than just the short-term impact of recent events and may instead be the signs of a more permanent change, the likes of which have come to industries and individuals throughout time. Like other successful organizations, Actors' Equity Association will respond to those changes and will continue to work for its members all over the country who exemplify professionalism as actors and stage managers in the theatrical industry.

This report would not be possible without the efforts of Chris Williams, who has collaborated with me on its writing for the past five years. His analyses and insights are so appreciated. In addition, thanks are due to Doug Beebe for his stewardship of the employment and earnings data that make up the bulk of this report. Also, thank you to Joe DeMichele and John Fasulo for their assistance in the finance and membership sections of this report.

Finally, Karen Nothmann -- a major contributor to this report for more than 20 years -- retired from Equity during the past year. Her work over the years made this report possible, and thanks are due to her for the assistance and advice she provided this year, and we wish her well in all her future endeavors.

# Index

Workweeks by Region, Charts 2, A - C				
	Chart 2A	Chart 2B	Chart 2C	
Season	Eastern	Central	Western	Totals
03-04	189,203	45,026	54,053	288,282
04-05	190,206	44,754	59,041	294,001
05-06	188,723	49,041	61,729	299,493
06-07	193,261	52,303	58,894	304,458
07-08	197,185	52,238	65,258	314,681
08-09	193,720	51,071	61,519	306,310
09-10	187,216	44,410	56,449	288,075
10-11	187,962	45,567	56,881	290,410
11-12	188,503	42,438	50,673	281,614
12-13	193,729	44,515	54,029	292,273

Chart 4		
	P of O	Touring
03-04	44,729	24,849
04-05	41,572	26,364
05-06	41,364	27,852
06-07	46,882	28,161
07-08	53,314	26,152
08-09	51,465	28,424
09-10	50,775	31,332
10-11	50,243	23,262
11-12	45,131	17,142
12-13	41,841	18,146

Chart 5	
Work Weeks	
	LORT
03-04	55,271
04-05	58,964
05-06	59,250
06-07	60,103
07-08	60,403
08-09	61,988
09-10	53,827
10-11	59,982
11-12	57,898
12-13	59,785

Chart 6	
Work Weeks	
	SETA
09-10	2,766
10-11	5,260
11-12	12,714
12-13	14,344

Chart 7		
2012-13 Season	Work Weeks	%
Production	60,737	20.8%
LORT	59,785	20.5%
All Other	72,132	24.7%
SETA	14,344	4.9%
Disney World	17,115	5.9%
SPT	27,481	9.4%
LOA	20,624	7.1%
Stock	7,600	2.6%
Casino	4,010	1.4%
TYA	8,445	2.9%
<b>Grand Total</b>	<b>292,273</b>	

Chart 8	
Total Seasonal	
All Earnings (in thous.)	
03-04	\$290,271
04-05	\$292,452
05-06	\$297,435
06-07	\$322,310
07-08	\$338,417
08-09	\$341,393
09-10	\$334,207
10-11	\$334,560
11-12	\$333,031
12-13	\$330,590

Chart 9	
Total Production	
Earnings (in thous.)	
03-04	\$154,547
04-05	\$147,189
05-06	\$154,471
06-07	\$166,722
07-08	\$178,869
08-09	\$186,670
09-10	\$193,250
10-11	\$183,185
11-12	\$157,949
12-13	\$153,677

Chart 11		
2012-13 Season	Earnings (in thou)	%
Production	\$153,677.00	46.5%
LORT	\$55,675.00	16.8%
All Other	\$41,884.00	12.7%
SETA	\$23,947.00	7.2%
Disney World	\$13,762.00	4.2%
SPT	\$12,281.00	3.7%
LOA	\$12,155.00	3.7%
Stock	\$6,674.00	2.0%
Casino	\$6,629.00	2.0%
TYA	\$3,906.00	1.2%
<b>Grand Total</b>	<b>\$330,590.00</b>	

Chart 14	
DOLLAR RANGE	2011-12
\$1 - \$5,000	6,548
\$5,000 - \$15,000	5,204
\$15,000 - \$25,000	1,778
\$25,000 - \$50,000	1,790
\$50,000 - 75,000	714
\$75,000-\$100,000	484
\$100,000 - \$125,000	275
\$125,000 - \$200,000	222
\$200,000	70
<b>TOTALS</b>	<b>17,085</b>

# Index

Fiscal Year, 2012-13		
Chart 18A Income		% of Total
Basic Dues: \$5,451	\$5,451.00	30.3%
Working Dues: \$7,431	\$7,431.00	41.3%
Initiation Fees: \$2,461	\$2,461.00	13.7%
All Other: \$729	\$729.00	4.0%
Investment Income: \$599	\$599.00	3.3%
Land Rent: \$1,340	\$1,340.00	7.4%
<b>Total Income</b>	<b>\$18,011.00</b>	

Fiscal Year, 2012-13		
Chart 18B Expenses		% of Total
Payroll & Fringes: \$11,335	\$11,335.00	62.3%
Office Expenses: \$3,043	\$3,043.00	16.7%
Member Services: \$522	\$522.00	2.9%
Information Technology: \$385	\$385.00	2.1%
All Other: \$2,922	\$2,922.00	16.0%
<b>Total Expenses</b>	<b>\$18,207.00</b>	

Chart 21 Initiation Fee Revenue	
Fiscal Year	Total (in thous.)
03-04	\$2,376
04-05	\$2,457
05-06	\$2,643
06-07	\$2,910
07-08	\$2,888
08-09	\$2,764
09-10	\$2,503
10-11	\$2,410
11-12	\$2,307
12-13	\$2,460

Chart 22 Investment Income	
Fiscal Year	Total (in thous.)
03-04	\$518
04-05	\$604
05-06	\$788
06-07	\$1,021
07-08	\$1,170
08-09	\$1,023
09-10	\$846
10-11	\$854
11-12	\$719
12-13	\$599

Chart 19 Basic Dues Income	
Fiscal Year	Total (in thous.)
03-04	\$4,558
04-05	\$5,105
05-06	\$5,105
06-07	\$5,202
07-08	\$5,388
08-09	\$5,473
09-10	\$5,405
10-11	\$5,453
11-12	\$5,558
12-13	\$5,451

Chart 20 Working Dues Income	
Fiscal Year	Total (in thous.)
03-04	\$5,479
04-05	\$5,912
05-06	\$6,866
06-07	\$7,093
07-08	\$7,541
08-09	\$7,817
09-10	\$7,663
10-11	\$7,453
11-12	\$7,516
12-13	\$7,431

Chart 23 Portfolio Market Value At March 31	
Fiscal Year	Total (in thous.)
03-04	\$23,073
04-05	\$22,272
05-06	\$23,652
06-07	\$27,785
07-08	\$28,649
08-09	\$22,368
09-10	\$29,802
10-11	\$29,204
11-12	\$27,439
12-13	\$22,590

**Set and Exhibit Designers  
Estimated Employment and Projected Growth**

<b>Geographic Area (Estimated Year-Projected Year)</b>	<b>Estimated Employment</b>	<b>Projected Employment</b>	<b>Numeric Change</b>	<b>Percent Change</b>	<b>Additional Openings Due to Net Replacements</b>
California (2014-2024)	3,700	4,100	400	10.8	900
East Bay Area (2014-2024)	170	190	20	11.8	40
Los Angeles County (2014-2024)	2,670	2,960	290	10.9	640

Source: Employment Development Department  
Labor Market Information Division  
<https://www.labormarketinfo.edd.ca.gov/>



**Set and Exhibit Designers  
2016 Wages**

<b>Geography</b>	<b>Median Hourly</b>	<b>Median Annually</b>
California	\$23.97	\$49,852
\$13		
\$28,010		
East Bay Area	\$19.17	\$39,870
Inland Empire Area	\$21.51	\$44,729
Los Angeles County	\$24.03	\$49,994
Sacramento Metro Area	\$23.03	\$47,904
San Benito and Santa Clara Counties	\$14.85	\$30,891
San Diego County	\$18.82	\$39,139
San Francisco Bay Area	\$28.85	\$60,007

Source: Employment Development Department  
Labor Market Information Division  
<https://www.labormarketinfo.edd.ca.gov/>

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# California Employment Development Department

[Back](#)

## Set and Exhibit Designers (SOC Code : 27-1027) in California

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

Employers are usually looking for candidates with a Bachelor's degree .

### Occupational Wages

[\[Top\]](#)

Area	Year	Period	Hourly Mean	Hourly by Percentile		
				25th	Median	75th
California	2016	1st Qtr	\$29.38	\$17.05	\$23.97	\$40.09

[View Wages for All Areas](#) [About Wages](#)

### Occupational Projections of Employment (also called "Outlook" or "Demand")

[\[Top\]](#)

Area	Estimated Year-Projected Year	Employment		Employment Change		Annual Avg Openings
		Estimated	Projected	Number	Percent	
California	2014 - 2024	3,700	4,100	400	10.8	130

[View Projections for All Areas](#) [About Projections](#)

### Job Openings from JobCentral National Labor Exchange

[\[Top\]](#)

Enter a Zip Code  [Find a Zip code in California](#)

Within  miles of Zip Code.

[Search Jobs](#)

### Industries Employing This Occupation (click on Industry Title to View Employers List)

[\[Top\]](#)

Industry Title	Number of Employers in State of California	Percent of Total Employment for Occupation in State of California
<a href="#">Motion Picture and Video Industries</a>	5,576	24.5%
<a href="#">Colleges and Universities</a>	3,041	5.2%
<a href="#">Independent Artists/Writers/Performers</a>	4,261	4.5%
<a href="#">Museums, Parks and Historical Sites</a>	4,389	4.3%
<a href="#">Amusement Parks and Arcades</a>	298	3.2%

[About Staffing Patterns](#)

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## Training Programs (click on title for more information)

[\[Top\]](#)

### Program Title

[Design and Visual Communications, General](#)

[Illustration](#)

[Technical Theatre/Theatre Design and Technology](#)

[About Training & Apprenticeships](#)

---

## About This Occupation (from O\*NET - The Occupation Information Network)

[\[Top\]](#)

### Top Tasks (Specific duties and responsibilities of this job.)

Examine objects to be included in exhibits in order to plan where and how to display them.

Acquire, or arrange for acquisition of, specimens or graphics required to complete exhibits.

Prepare rough drafts and scale working drawings of sets, including floor plans, scenery, and properties to be constructed.

Estimate set- or exhibit-related costs including materials, construction, and rental of props or locations.

Confer with clients and staff in order to gather information about exhibit space, proposed themes and content, timelines, budgets, materials, and/or promotion requirements.

Develop set designs based on evaluation of scripts, budgets, research information, and available locations.

Direct and coordinate construction, erection, or decoration activities in order to ensure that sets or exhibits meet design, budget, and schedule requirements.

Inspect installed exhibits for conformance to specifications, and satisfactory operation of special effects components.

Plan for location-specific issues such as space limitations, traffic flow patterns, and safety concerns.

Submit plans for approval, and adapt plans to serve intended purposes, or to conform to budget or fabrication restrictions.

## More Tasks for Set and Exhibit Designers

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### Top Skills used in this Job

**Active Listening** - Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.

**Time Management** - Managing one`s own time and the time of others.

**Judgment and Decision Making** - Considering the relative costs and benefits of potential actions to choose the most appropriate one.

**Critical Thinking** - Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems.

**Coordination** - Adjusting actions in relation to others` actions.

**Operations Analysis** - Analyzing needs and product requirements to create a design.

**Monitoring** - Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action.

**Reading Comprehension** - Understanding written sentences and paragraphs in work related documents.

**Speaking** - Talking to others to convey information effectively.

**Writing** - Communicating effectively in writing as appropriate for the needs of the audience.

## More Skills for Set and Exhibit Designers

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### Top Abilities (Attributes of the person that influence performance in this job.)

**Oral Comprehension** - The ability to listen to and understand information and ideas presented through spoken words and sentences.

## More Abilities for Set and Exhibit Designers

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### Top Work Values (Aspects of this job that create satisfaction.)

**Achievement** - Occupations that satisfy this work value are results oriented and allow employees to use their strongest abilities, giving them a feeling of accomplishment.

**Independence** - Occupations that satisfy this work value allow employees to work on their own and make decisions.

## More Work Values for Set and Exhibit Designers

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### Top Interests (The types of activities someone in this job would like.)

**Artistic** - Artistic occupations frequently involve working with forms, designs and patterns. They often require self-expression and the work can be done without following a clear set of rules.

**Realistic** - Realistic occupations frequently involve work activities that include practical, hands-on problems and solutions. They often deal with plants, animals, and real-world materials like wood, tools, and machinery. Many of the occupations require working outside, and do not involve a lot of paperwork or working closely with others.

## More Interests for Set and Exhibit Designers

**Related Links**

[LMI for Job Seekers](#)

[Local Area Profile](#)

[Compare Occupations](#)

[O\\*Net - The Occupation Information Network](#)



# SECTION 11

## APPENDIX 4: PROGRAM LISTING COURSE OUTLINES OF RECORD



ALLAN HANCOCK COLLEGE  
Theatre: Design/Technical Theatre  
Certificate of Achievement

Item 1. Program Goal and Objectives

Pacific Conservatory Theatre's two year Technical Theatre program encompasses all areas of technical theatre. The training models professional standards and practices through a master/apprentice approach. Students participate through invitation and advance based on demonstrated growth of skills and professionalism. Admittance to program is by audition/interview.

Program Outcomes

1. demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production.
2. exhibit a process inclusive of abstract thinking, decision-making and divergent problem solving.
3. communicate through creative expression employing standard theatrical vocabulary and presentational techniques.
4. display a competency in critical reading as it relates to theatrical texts.

Item 2. Catalog Description

A two-year vocational training program designed to develop the skills in technical theatre necessary for the aspiring theatre artist to pursue a career in professional theatre. Students enrolled in this program receive instruction from theatre professionals who are company members of the Pacific Conservatory Theatre. Admittance to program is by audition/interview.

The graduate of the certificate program in design/technical theatre will:

- demonstrate safe, effective techniques and exhibit professional behavior in the support of the production and performance of a professional theatrical production.
- exhibit a process inclusive of abstract thinking, decision-making and divergent problem solving.
- communicate through creative expression employing standard theatrical vocabulary and presentational techniques.
- display a competency in critical reading as it relates to theatrical texts.

A total of 64.5 – 74 units is required for the certificate.

	<b>Course Number</b>	<b>Course Title</b>	<b>Units</b>
<b>Required core courses (64 units):</b>			
Semester 1	THEA 110	Beginning Production Lab	3
	THEA 114	Beginning Performance Lab	3
	THEA 305	Tools and Techniques 1	10
Semester 2	THEA 111	Intermediate Production Lab	3
	THEA 115	Intermediate Performance Lab	3
	THEA 306	Tools and Techniques 2	10
Semester 3	THEA 112	Advanced-Intermediate Production Lab	3
	THEA 116	Advanced Intermediate Performance Lab	3
	THEA 307	Planning, Production, and Management 1	10
Semester 4	THEA 113	Advanced Production Lab	3
	THEA 117	Advanced Performance Lab	3

THEA 308      Planning, Production, and Management 2      10

**Plus a minimum of 0.5 units selected from the following:**

DRMA 189	Independent Projects in Drama	1
THEA 198	Topics in Theatrical Performance	0.5-3
THEA 199	Topics in Theatre Stagecraft	0.5-3
THEA 301	Beginning Preparation for Repertory	1
THEA 302	Intermediate Preparation for Repertory Production	1
THEA 303	Advanced Intermediate Preparation for Repertory Production	1
THEA 304	Advanced Preparation for Repertory Production	1
THEA 310	Beginning Summer Repertory Production	10
THEA 311	Intermediate Summer Repertory Production	10
THEA 312	Advanced Intermediate Summer Repertory Production	10
THEA 313	Advanced Summer Repertory Production	10

Item 3. Program Requirements

Requirements	Dept. Name	Course Title	Units
Required Core Courses	THEA 110	Beginning Production Lab	3
	THEA 114	Beginning Performance Lab	3
	THEA 305	Tools and Techniques 1	10
	THEA 111	Intermediate Production Lab	3
	THEA 115	Intermediate Performance Lab	3
	THEA 306	Tools and Techniques 2	10
	THEA 112	Advanced-Intermediate Production Lab	3
	THEA 116	Advanced Intermediate Performance Lab	3
	THEA 307	Planning, Production, and Management 1	10
	THEA 113	Advanced Production Lab	3
	THEA 117	Advanced Performance Lab	3
	THEA 308	Planning, Production, and Management 2	10
Plus a minimum of 0.5 units selected from the following:	DRMA 189	Independent Projects in Drama	1
	THEA 198	Topics in Theatrical Performance	0.5-3
	THEA 199	Topics in Theatre Stagecraft	0.5-3
	THEA 301	Beginning Preparation for Repertory	1
	THEA 302	Intermediate Preparation for Repertory Production	1
	THEA 303	Advanced Intermediate Preparation for Repertory Production	1
	THEA 304	Advanced Preparation for Repertory Production	1
	THEA 310	Beginning Summer Repertory Production	10
	THEA 311	Intermediate Summer Repertory Production	10
	THEA 312	Advanced Intermediate Summer Repertory Production	10
	THEA 313	Advanced Summer Repertory Production	10

Required Program Total: Minimum 64.5 units. Maximum: 74 units

Program Sequence

Year 1 Fall: 16 units

Year 2 Fall: 16 units

Year 1 Spring: 16 units

Year 2 Spring: 16 units

Year 2 Summer: 0.5



**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 110

**CATALOG COURSE TITLE:** BEGINNING PRODUCTION LABORATORY

**BANNER COURSE TITLE:** BEG PRODUCTION LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
Lecture:		-	
Lab:	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** Eligibility for Math 311

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**  
 None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

### **CATALOG DESCRIPTION**

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

The exploration and development of a theatrical production at a beginning level in a lab environment. Students apply the necessary skills for the process of mounting a professional theatrical production. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: Eligibility for Math 311

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**

16

1. Standards of safety and personal responsibility applicable to stage crafts.
2. Resource use and management.
3. Beginning level project assignments as required by the production schedule for the current theatrical season. Projects may include, but are not limited to:
  - a. Development of a stage role.
  - b. Development of a stage design element.
  - c. Construction of a scenic element(s) or prop(s).
  - d. Painting of scenic element(s) or prop(s)
  - e. The hanging and focusing of lighting equipment
  - f. The installation and preparation of sound equipment
  - g. The preparation and management of a rehearsal process

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively in a production situation. A certain level of naiveté in both exhibited process and performance preparation is expected at this point. Success at the beginning level is based on a willingness to ask questions and begin a process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve beginning level project assignments within the deadlines imposed by the mounting of the theatrical season.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Production planning
Mentored development of a production element

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments.
2. Students may be expected to do outside research and memorization depending on specific assignment.



**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
1. Students will be evaluated 80% on successful application of skills through performance preparation. A certain level of naiveté in both exhibited process and performance preparation is expected at this point. Success at the beginning level is based on a willingness to ask questions and begin a process inclusive of incorporating evaluatory notes.
2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute

the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:       The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Develop specific production elements at a beginning level employing various tools of production stagecraft within the context of actual theatrical production

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 111

**CATALOG COURSE TITLE:** INTERMEDIATE PRODUCTION LABORATORY

**BANNER COURSE TITLE:** INTERM PRODUCTION LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 110 and Eligibility for Math 311

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**  
 None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**  
 THEA 110

1. function effectively in a production situation. A certain level of naiveté in both exhibited process and performance preparation is expected at this point. Success at the beginning level is based on a willingness to ask questions and begin a process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve beginning level project assignments within the deadlines imposed by the mounting of the theatrical season.

#### MATH 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

#### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

The exploration and development of a theatrical production at an intermediate level in a lab environment. Students apply the necessary skills for the process of mounting a professional theatrical production. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: THEA 110 and eligibility for Math 311

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

WEEKS  
16

1. Standards of safety and personal responsibility applicable to stage crafts.
2. Resource use and management.
3. Intermediate level project assignments as required by the production schedule for the current theatrical season. Projects may include, but are not limited to:

- a. Development of a stage role.
- b. Development of a stage design element.
- c. Construction of a scenic element(s) or prop(s).
- d. Painting of scenic element(s) or prop(s)
- e. The hanging and focusing of lighting equipment
- f. The installation and preparation of sound equipment
- g. The preparation and management of a rehearsal process

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively in a production situation. At this level, a student is expected to exhibit the development of process in performance preparation. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve intermediate level project assignments within the deadlines imposed by the mounting of the theatrical season.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

**Methods of Instruction**

- Production planning
- Mentored development of a production element

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

**Outside Assignments**

1. Students are required to read the script of the play prior to executing their performance lab assignments.
2. Students may be expected to do outside research and memorization depending on specific assignment.

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

**Methods of Evaluation**

1. Students will be evaluated 80% on successful application of skills through performance preparation. At this level, a student is expected to exhibit the development of process in performance preparation. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.

2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program*



*and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Develop specific production elements at an intermediate level employing various tools of production stagecraft within the context of actual theatrical production

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 112

**CATALOG COURSE TITLE:** ADVANCED-INTERMEDIATE PRODUCTION  
 LABORATORY

**BANNER COURSE TITLE:** ADV-INTER PRODUCTION LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 111 and Eligibility for Math 311

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

## THEA 111

1. function effectively in a production situation. At this level, a student is expected to exhibit the development of process in performance preparation. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve intermediate level project assignments within the deadlines imposed by the mounting of the theatrical season.

## MATH 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

## CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

The exploration and development of a theatrical production at an advanced-intermediate level in a lab environment. Students apply the necessary skills for the process of mounting a professional theatrical production. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: THEA 111 and eligibility for Math 311

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**  
16

1. Standards of safety and personal responsibility applicable to stage crafts.
2. Resource use and management.
3. Advanced-intermediate level project assignments as required by the

production schedule for the current theatrical season. Projects may include, but are not limited to:

- a. Development of a stage role.
- b. Development of a stage design element.
- c. Construction of a scenic element(s) or prop(s).
- d. Painting of scenic element(s) or prop(s)
- e. The hanging and focusing of lighting equipment
- f. The installation and preparation of sound equipment
- g. The preparation and management of a rehearsal process

### **COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively in a production situation. At this level, a student is expected to attain, and articulate and define a process in performance preparation. Success at the advanced/intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve advanced-intermediate level project assignments within the deadlines imposed by the mounting of the theatrical season.

**METHODS OF INSTRUCTION** (*Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.*)

<b>Methods of Instruction</b>
Production planning
Mentored development of a production element

**OUTSIDE ASSIGNMENTS** (*Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.*)

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments.
2. Students may be expected to do outside research and memorization depending on specific assignment.

**METHODS OF EVALUATION** (*List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.*)

<b>Methods of Evaluation</b>
1. Students will be evaluated 80% on successful application of skills through

performance preparation. At this level, a student is expected to attain, and articulate and define a process in performance preparation. Success at the advanced/intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.

2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

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Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
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- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:       The PCPA Student Handbook

#### Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

## **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Develop specific production elements at an advanced-intermediate level employing various tools of production stagecraft within the context of actual theatrical production

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 113

**CATALOG COURSE TITLE:** ADVANCED PRODUCTION LABORATORY

**BANNER COURSE TITLE:** ADV PRODUCTION LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 112 and Eligibility for Math 311

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

THEA 112

1. function effectively in a production situation. At this level, a student is expected to attain, and articulate and define a process in performance preparation. Success at the advanced/intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve advanced-intermediate level project assignments within the deadlines imposed by the mounting of the theatrical season.

#### MATH 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

#### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
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- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

The exploration and development of a theatrical production at an advanced level in a lab environment. Students apply the necessary skills for the process of mounting a professional theatrical production. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: THEA 112 and eligibility for Math 311

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

**WEEKS**

The following topics will be covered over the course of 16 weeks:

16

1. Standards of safety and personal responsibility applicable to stage crafts.
2. Resource use and management.
3. Advanced level project assignments as required by the production



schedule for the current theatrical season. Projects may include, but are not limited to:

- a. Development of a stage role.
- b. Development of a stage design element.
- c. Construction of a scenic element(s) or prop(s).
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- e. The hanging and focusing of lighting equipment
- f. The installation and preparation of sound equipment
- g. The preparation and management of a rehearsal process

### **COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively in a production situation. At this level, a student is expected to attain and be able to refine and elevate their process in performance preparation to a professional standard (as defined through collaboration with industry cohorts). Success at the advanced level is based the mastery of a professional process inclusive of incorporating evaluatory notes.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit a commitment to the ensemble of production.
4. solve advanced level project assignments within the deadlines imposed by the mounting of the theatrical season.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Production planning
Mentored development of a production element

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments.
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**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
1. Students will be evaluated 80% on successful application of skills through

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### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

#### Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

## **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Develop specific production elements at an advanced level employing various tools of production stagecraft within the context of actual theatrical production

**DISTANCE LEARNING COURSE STATUS**

*If your course doesn't have a DL component, you don't need to fill out this section.*

**Method of instruction:** Indicate primary modality (check one):

- Internet
- Other (please list modalities to be used):

**Instructor-Student Contact:**            hours per week

**Method of Contact**

Please check below the methods that may be used for this course:

Per Week

- e-mail communication (group and/or individual communications)
- Listserv
- Chatroom
- Discussion Board via Blackboard
- Telephone contacts
- Social Networking pages [i.e. Ning, Facebook, VoiceThread]
- Other (please specify):

Per Semester (in person contact)

- Orientation sessions
- Group Meetings
- Review Session
- Labs
- Testing
- Other (please specify):

Adjustments to assignments:

Adjustments to evaluation:

Accessible to students with disabilities: YES

On-line services notification:

<p><b>Note:</b> If you want a DL component in your course, you need to submit the Request for Distance Learning (DL) Offering to AP&amp;P.</p>
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**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 114

**CATALOG COURSE TITLE:** BEGINNING PERFORMANCE LABORATORY

**BANNER COURSE TITLE:** BEG PERFORMANCE LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** Eligibility for ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

#### ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

#### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

In this intensive beginning level laboratory course, the student can apply and develop all of the skills utilized in dramatic performances. Students may spend class hours with the instructor dealing with different performance situations, working under pressure to meet unchanging deadlines, and engaging in actual performance experiences. Therefore, absence from a production laboratory meeting is allowed only with prior approval of the instructor. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: ENGL 100 or ENGL 101

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

#### WEEKS

16

The following topics will be covered over the course of 16 weeks:

1. Project Analysis and Preparation (in connection with acting assignments) or Familiarization with and Training on Equipment and/or Procedures (in connection with technical and front of house assignments)
2. Technical Rehearsals.
3. Performance

## **COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at a beginning level, which will face them in practical production situations. A certain level of naiveté in both exhibited process and performance is expected at this point. Success at the beginning level is based on a willingness to ask questions and begin a process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
1. Technical rehearsal
2. Performance



**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments.
2. Students may be expected to do outside research and memorization depending on specific assignment.



**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
1. Students will be evaluated 80% on successful application of skills through performance. A certain level of naiveté in both exhibited process and performance is expected at this point. Success at the beginning level is based on a willingness to ask questions and begin a process inclusive of incorporating evaluatory notes.
2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This

includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence.

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Produce a performance, at a beginning level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.



**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 115

**CATALOG COURSE TITLE:** INTERMEDIATE PERFORMANCE  
 LABORATORY

**BANNER COURSE TITLE:** INTERM PERFORMANCE LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 114, and Eligibility for ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

#### THEA 114

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at a beginning level, which will face them in practical production situations. A certain level of naiveté in both exhibited process and performance is expected at this point. Success at the beginning level is based on a willingness to ask questions and begin a process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

#### ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

#### ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

#### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

In this intensive intermediate level laboratory course, the student can apply and develop all of the skills utilized in dramatic performances. Students may spend class hours with the instructor dealing with different performance situations, working under pressure to meet unchanging deadlines, and engaging in actual performance experiences. Therefore, absence from a production laboratory meeting is allowed only with prior approval of the instructor. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: THEA 114, and ENGL 100 or ENGL 101

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

**WEEKS**

16

The following topics will be covered over the course of 16 weeks:

1. Project Analysis and Preparation (in connection with acting assignments) or Familiarization with and Training on Equipment and/or Procedures (in connection with technical and front of house assignments)
2. Technical Rehearsals.
3. Performance

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at an intermediate level, which will face them in practical production situations. At this level, a student is expected to exhibit the development of process in performance. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
1. Technical rehearsal 2. Performance

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments. 2. Students may be expected to do outside research and memorization depending on specific assignment.

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
1. Students will be evaluated 80% on successful application of skills through

performance. At this level, a student is expected to exhibit the development of process in performance. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.

2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence.

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:      The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

## **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Produce a performance, at an intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 116

**CATALOG COURSE TITLE:** ADVANCED-INTERMEDIATE PERFORMANCE  
 LABORATORY

**BANNER COURSE TITLE:** ADV-INTER PERFORMANCE LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 115, and Eligibility for ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

### THEA 115

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at an intermediate level, which will face them in practical production situations. At this level, a student is expected to exhibit the development of process in performance. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

### ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

### ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

In this intensive advanced-intermediate level laboratory course, the student can apply and develop all of the skills utilized in dramatic performances. Students may spend class hours with the instructor dealing with different production situations, working under pressure to meet unchanging deadlines, and engaging in actual performance experiences. Therefore, absence from a production laboratory meeting is allowed only with prior approval of the instructor. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: THEA 115, and ENGL 100 or ENGL 101

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

**WEEKS**

16

The following topics will be covered over the course of 16 weeks:

1. Project Analysis and Preparation (in connection with acting assignments) or Familiarization with and Training on Equipment and/or Procedures (in connection with technical and front of house assignments)
2. Technical Rehearsals.
3. Performance

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at an advanced-intermediate level, which will face them in practical performance situations. At this level, a student is expected to attain, and articulate and define a process in performance. Success at the advanced/intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
1. Technical rehearsal 2. Performance



**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments. 2. Students may be expected to do outside research and memorization depending on specific assignment.



**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*



### **Methods of Evaluation**

1. Students will be evaluated 80% on successful application of skills through performance. At this level, a student is expected to attain, and articulate and define a process in performance. Success at the advanced/intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.
2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

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### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty

supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Produce a performance, at an advanced-intermediate level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 117

**CATALOG COURSE TITLE:** ADVANCED PERFORMANCE LABORATORY

**BANNER COURSE TITLE:** ADV PERFORMANCE LAB

**UNITS:** 3

**TOTAL NUMBER OF CONTACT HOURS:** 144-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	9	144 - 162	3
<b>Total Contact Hours:</b>	9	144 - 162	3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 116, and Eligibility for ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

THEA 116

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at an advanced-intermediate level, which will face them in practical performance situations. At this level, a student is expected to attain, and articulate and define a process in performance. Success at the advanced/intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

#### ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

#### ENGL 101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

### **CATALOG DESCRIPTION**

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

In this intensive advanced-intermediate level laboratory course, the student can apply and develop all of the skills utilized in dramatic performances. Students may spend class hours with the instructor dealing with different performance situations, working under pressure to meet unchanging deadlines, and engaging in actual performance experiences. Therefore, absence from a production laboratory meeting is allowed only with prior approval of the instructor. Limitation on Enrollment: Completion of the appropriate PCPA program application and procedures for enrollment. Advisory: THEA 116, and ENGL 100 or ENGL 101

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

**WEEKS**  
16

The following topics will be covered over the course of 16 weeks:

1. Project Analysis and Preparation (in connection with acting assignments) or Familiarization with and Training on Equipment and/or Procedures (in connection with technical and front of house assignments)
2. Technical Rehearsals.
3. Performance

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit skills in their areas of interest through the many and various disciplines in the theatre.
2. work under pressure of unchanging deadlines toward common goals.
3. solve the many and varied problems, at an advanced level, which will face them in practical performance situations. At this level, a student is expected to attain and be able to refine and elevate their process in performance to a professional standard (as defined through collaboration with industry cohorts). Success at the advanced level is based the mastery of a professional process inclusive of incorporating evaluatory notes.
4. engage in actual performance experiences.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
1. Technical rehearsal 2. Performance

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
1. Students are required to read the script of the play prior to executing their performance lab assignments. 2. Students may be expected to do outside research and memorization depending on specific assignment.

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
1. Students will be evaluated 80% on successful application of skills through

performance. At this level, a student is expected to attain and be able to refine and elevate their process in performance to a professional standard (as defined through collaboration with industry cohorts). Success at the advanced level is based the mastery of a professional process inclusive of incorporating evaluatory notes.

2. Students will be evaluated 20% on professionalism and classroom participation as outlined in the PCPA handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

#### Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

## **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. Produce a performance, at an advanced level, exhibiting professional behavior, in a production process, adapting and developing their rehearsal process and techniques to the demands of public performance.

**ALLAN HANCOCK COLLEGE  
COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 198

**CATALOG COURSE TITLE:** Topics in Theatrical Performance

**BANNER COURSE TITLE:** SPECIAL TOPICS IN THEATRICAL PERFORMANCE

**UNITS:** .5-3

**TOTAL NUMBER OF CONTACT HOURS:** 64-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	1.5 - 9	24 - 162	.5 - 3
<b>Total Contact Hours:</b>	1.5 - 9	64 - 162	.5 - 3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** None

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

None (no advisory for this course)



## CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

*Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*

*Prerequisites, corequisites, advisories and/or limitations on enrollment.*

*Designation of course repeatability.*

*Lecture/lab/activity/studio hours and units.*

*Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

This course provides an opportunity to explore particular aspects of the performance disciplines which are not covered in detail in the existing program. Course includes public performances; therefore there is a limitation on enrollment based on audition/interview and/or portfolio review. This is a lab course with offered units based on unit formula.

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

	<b><u>HOURS</u></b>
1. Introduction and the Sequence of Production	14
A. determination of procedure and methods utilized	
B. determination of design/style departure	
2. Preparation of Production Within the Touring Repertory Framework	81
A. integration of rehearsal/technical processes with multiple production demands	
B. development of techniques which enhance touring production	
C. development of skills which enhance repertory production	
3. Performance Within the Repertory Framework	68
A. sequential openings of productions in different locations, stabilization and adaptation of skills to meet rigid multiple production deadlines.	
B. necessities and procedures for repertory theatre	

Hours, rather than weeks are indicated as this course is to be scheduled as an open-entry/open exit course.

## COURSE OBJECTIVES:

**At the end of the course, the student will be able to:**

1. apply learned skills in a production situation.
2. use the various tools employed in a wide variety of production performance.
3. exhibit an understanding of the importance of the ensemble in production.

4. complete project assignments within the deadlines imposed by the mounting of the theatrical season.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Demonstration Experimentation Collaborative participation Repetitive drill Directed artistic expression

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Students will be required to read plays in the production season and may be required to do out of class memorization.

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
The following will be considered in the students' evaluation 1. Performance of craft technique. 2. Collaboration 3. Professionalism: Professionalism as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.  Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.  Professionals are those who have determined to be among the few who consistently

produce at the highest possible level, who strive to adhere to the highest standards of excellence."

4. Class attendance and participation is mandatory.

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

*This field includes the text (and when possible, with date of publication) and other instructional materials.*

*Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*

*This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*

*Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:      Text is drawn from scripts produced in repertory season.

Supplemental Readings and/or Other Materials:

None

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to apply learned skills in a production situation.
2. The student will be able to use the various tools employed in wide variety of production stagecraft.
3. The student will be able to exhibit an understanding of the importance of the ensemble in production.
4. The student will be able to complete project assignments within the deadlines imposed by the mounting of the theatrical season.

2012-2013

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 199

**CATALOG COURSE TITLE:** Topics in Theatre Stagecraft

**BANNER COURSE TITLE:** TOPICS IN THEATRE STAGECRAFT

**UNITS:** .5-3

**TOTAL NUMBER OF CONTACT HOURS:** 24-162

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	1.5 - 9	24 - 162	.5 - 3
<b>Total Contact Hours:</b>	1.5 - 9	64 - 162	.5 - 3

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** None

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

None (no advisory for this course)

**CATALOG DESCRIPTION**

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

*Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*

*Prerequisites, corequisites, advisories and/or limitations on enrollment.*

*Designation of course repeatability.*

*Lecture/lab/activity/studio hours and units.*

*Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

This course provides an opportunity to explore particular aspects of the technical disciplines which are not covered in detail in the existing program.

Course includes public performances; therefore there is a limitation on enrollment based on audition/interview and/or portfolio review. This is a lab course with offered units based on unit formula.

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

	<u>HOURS</u>
1. Introduction and the Sequence of Production	14
A. determination of procedure and methods utilized	
B. determination of design/style departure	
2. Preparation of Production Within the Touring Repertory Framework	81
A. integration of rehearsal/technical processes with multiple production demands	
B. development of techniques which enhance touring production	
C. development of skills which enhance repertory production	
3. Performance Within the Repertory Framework	68
A. sequential openings of productions in different locations, stabilization and adaptation of skills to meet rigid multiple production deadlines.	
B. necessities and procedures for repertory theatre	

Hours, rather than weeks are indicated as this course is to be scheduled as an open-entry/open exit course.

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. apply learned skills in a production situation.
2. use the various tools employed in wide variety of production stagecraft.
3. exhibit an understanding of the importance of the ensemble in production.

4. complete project assignments within the deadlines imposed by the mounting of the theatrical season.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

**Methods of Instruction**

Demonstration  
Experimentation  
Collaborative participation  
Repetitive drill  
Directed artistic expression

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

**Outside Assignments**

There are no outside assignments as this is a lab only course.

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

**Methods of Evaluation**

The following will be considered in the students' evaluation

1. Performance of craft technique.
2. Collaboration
3. Professionalism: Professionalism as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently

produce at the highest possible level, who strive to adhere to the highest standards of excellence."  
4. Class attendance and participation is mandatory.

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

*This field includes the text (and when possible, with date of publication) and other instructional materials.*

*Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*

*This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*

*Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text: Text is drawn from scripts produced in repertory season.

Supplemental Readings and/or Other Materials:

None

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to apply learned skills in a production situation.
2. The student will be able to use the various tools employed in wide variety of production stagecraft.
3. The student will be able to exhibit an understanding of the importance of the ensemble in production.
4. The student will be able to complete project assignments within the deadlines imposed by the mounting of the theatrical season.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 301

**CATALOG COURSE TITLE:** Beginning Preparation for Repertory Production

**BANNER COURSE TITLE:** **BEG PREP FOR REP PRODUCTION**

**UNITS:** 1

**TOTAL NUMBER OF CONTACT HOURS:** 48 - 54

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	3	48 - 54	1
<b>Total Contact Hours:</b>	3	48 - 54	1

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** None

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

None



## CATALOG DESCRIPTION

The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:

- Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.
- Prerequisites, corequisites, advisories and/or limitations on enrollment.
- Designation of course repeatability.
- Lecture/lab/activity/studio hours and units.
- Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.

A focused vocational course offering the opportunity for theatre practitioners to update, develop, and refine their skills on a specific topic, in a professional theatre setting. Under the supervision of the professional staff, the students hone theatre skills and expand resumes and portfolios through their participation in the development and performance of a variety of theatrical productions in a repertory season.

Limitation on Enrollment: Completion of the program application and procedures for enrollment.

**COURSE CONTENT** (Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)

### WEEKS

16

The following topics will be covered over the course of 16 weeks:

1. Safety and company orientation
2. Production research on plays in current season
3. Production development/research
4. Production performance
5. Professionalism

## COURSE OBJECTIVES:

**At the end of the course, the student will be able to:**

1. exhibit a commitment to the ensemble of production.
2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at a beginning level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at a beginning level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

A certain level of naiveté in both exhibited process and performance is expected at the beginning level. Success at the beginning level is based on a willingness to ask questions and begin developing a process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods or instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
<p><b>Students will be graded on:</b></p> <p><b>Participation</b></p> <p><b>Professionalism</b> as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.</p> <p>Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.</p> <p>Professionals are those who have determined to be among the few who consistently</p>

produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**  
**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. The student demonstrates positive and appropriate critical thinking technique in approaching a variety of production related challenges.
3. The student continues to develop skills in diverse disciplines in the theatre.
4. The student displays an awareness of the differing roles and responsibilities of the members of the artistic and production teams.
5. The student develops and maintains a professional resume and/or portfolio.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 302

**CATALOG COURSE TITLE:** Intermediate Preparation for Repertory Production

**BANNER COURSE TITLE:** INTERM PREP FOR REP PRODUCTION

**UNITS:** 1

**TOTAL NUMBER OF CONTACT HOURS:** 48 - 54

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	3	48 - 54	1
<b>Total Contact Hours:</b>	3	48 - 54	1

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 301

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. exhibit a commitment to the ensemble of production.

2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at a beginning level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at a beginning level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

### **CATALOG DESCRIPTION**

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

A focused vocational course offering the opportunity for theatre practitioners, who have some beginning experience, to update, develop, and refine their skills on a specific topic, in a professional theatre setting. Under the supervision of the professional staff, the students hone theatre skills and expand resumes and portfolios through their participation in the development and performance of a variety of theatrical productions in a repertory season. Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: THEA 301

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**  
16

1. Safety and company orientation
2. Production research on plays in current season
3. Production development/research
4. Production performance
5. Professionalism

### **COURSE OBJECTIVES:**

- At the end of the course, the student will be able to:**
1. exhibit a commitment to the ensemble of production.

2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at an intermediate level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at an intermedite level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

At the intermediate level, a student is expected to exhibit the development of process in performance. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
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Lecture Presentation Experimentation
--------------------------------------------

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
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Written assignments Craft assignments Portfolio and resume development
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**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
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<b>Students will be graded on:</b>
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<b>Participation</b>
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<b>Professionalism</b> as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to
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contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**

**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:      The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the

development of a theatrical production, recognizing the importance of ensemble as essential to the production process.

2. The student demonstrates positive and appropriate critical thinking technique in approaching a variety of production related challenges.
3. The student continues to develop intermediate level skills in diverse disciplines in the theatre.
4. The student displays an understanding of differing roles and responsibilities of the members of the artistic and production teams.
5. The student develops and maintains a professional resume and/or portfolio.



**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 303

**CATALOG COURSE TITLE:** Advanced-Intermediate Preparation for Repertory Production

**BANNER COURSE TITLE:** ADV-INT PREP FOR REP PROD

**UNITS:** 1

**TOTAL NUMBER OF CONTACT HOURS:** 48 - 54

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	3	48 - 54	1
<b>Total Contact Hours:</b>	3	48 - 54	1

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 302

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. exhibit a commitment to the ensemble of production.
2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at an intermediate level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at an intermediate level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

### **CATALOG DESCRIPTION**

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

A focused vocational course offering the opportunity for theatre practitioners, who have some intermediate level experience, to update, develop, and refine their skills on a specific topic, in a professional theatre setting. Under the supervision of the professional staff, the students hone theatre skills and expand resumes and portfolios through their participation in the development and performance of a variety of theatrical productions in a repertory season.

Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: THEA 302

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

1. Safety and company orientation
2. Production research on plays in current season
3. Production development/research
4. Production performance
5. Professionalism

**WEEKS**  
16

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit a commitment to the ensemble of production.
2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at an advanced-intermediate level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at an advanced-intermediate level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

At the advanced-intermediate level, a student is expected to attain, and articulate and define a process in performance. Success at the advanced-intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
<b>Students will be graded on:</b> Participation

**Professionalism** as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**  
**Portfolio and resume presentation**

### REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:      The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### STUDENT LEARNING OUTCOMES

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program*

*and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. The student demonstrates positive and appropriate critical thinking technique in approaching a variety of production related challenges.
3. The student continues to develop advanced-intermediate level skills in diverse disciplines in the theatre.
4. The student displays a facility in dealing with the differing roles and responsibilities of the members of the artistic and production teams.
5. The student develops and maintains a professional resume and/or portfolio.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 304

**CATALOG COURSE TITLE:** Advanced Preparation for Repertory Production

**BANNER COURSE TITLE:** ADV PREP FOR REP PROD

**UNITS:** 1

**TOTAL NUMBER OF CONTACT HOURS:** 48 - 54

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	3	48 - 54	1
<b>Total Contact Hours:</b>	3	48 - 54	1

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 303

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. exhibit a commitment to the ensemble of production.

2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at an advanced-intermediate level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at an advanced-intermediate level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

### **CATALOG DESCRIPTION**

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

A focused vocational course offering the opportunity for theatre practitioners, who have some advanced-intermediate level experience, to update, develop, and refine their skills on a specific topic, in a professional theatre setting. Under the supervision of the professional staff, the students hone theatre skills and expand resumes and portfolios through their participation in the development and performance of a variety of theatrical productions in a repertory season.

Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: THEA 303

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**

16

1. Safety and company orientation
2. Production research on plays in current season
3. Production development/research
4. Production performance
5. Professionalism

### **COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit a commitment to the ensemble of production.
2. exhibit the safe and appropriate use of tools in a wide variety of production opportunities.
3. function effectively, at an advanced level, in the preparation of a touring/repertory theatre situation in a specific area of emphasis.
4. function effectively, at an advanced level, in the presentation of a touring/repertory theatre situation in a specific area of emphasis.
5. communicate artistic choices from artistic team to production staff.
6. complete assigned duties with an expressed awareness and appreciation of the importance of the ensemble.
7. continue to develop skills in diverse disciplines in the theatre.
8. demonstrate a comprehension of and an appreciation for the differing roles and responsibilities of the members of the artistic and production teams.
9. develop and maintain a professional resume.

At the advanced level, a student is expected to attain, and be able to refine and elevate their process in performance to a professional standard; as defined through collaboration with industry cohorts. Success at the advanced level is based the mastery of a professional process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
<b>Students will be graded on:</b> <b>Participation</b> <b>Professionalism</b> as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal



requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**  
**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
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- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:      The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to practice professional behavior in the support of the development of a theatrical production, recognizing the importance of ensemble as essential to the production process.
2. The student demonstrates positive and appropriate critical thinking technique in approaching a variety of production related challenges.
3. The student continues to develop advanced level skills in diverse disciplines in the theatre.
4. The student displays a mastery in dealing with the differing roles and responsibilities of the members of the artistic and production teams.
5. The student develops and maintains a professional resume and/or portfolio.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 305

**CATALOG COURSE TITLE:** Materials, Tools, and Techniques 1

**BANNER COURSE TITLE:** MATERIALS, TOOLS, & TECH 1

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	30	480 - 540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** Eligibility for Math 311 and ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

Eligibility for Math 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers

- and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
  3. compare fractions using the least common multiple of the denominators.
  4. reduce fractions to lowest terms using the greatest common divisor.
  5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
  6. evaluate simple variable expressions and formulas using given values.
  7. analyze and solve verbal problems by translating into an equation and solving.

Eligibility for ENGL 100 or ENGL 101

ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

An introductory course in the tools, materials, and production techniques employed by a professional theatrical technician. This vocational course offers the opportunity for theatre practitioners to update, develop, and refine their skills in a professional theatre setting. This course is required of all students enrolled in the Drama -- Technical Theater Certificate program.

Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: Eligibility for Math 311 and for ENGL 100 or ENGL 101 .

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for*

each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)

The following topics will be covered over the course of 16 weeks:

**WEEKS**  
16

1. Shop safety
2. Basic skills
3. Tool identification, operation, and maintenance
4. Basic stagecraft theory
5. Professional behavior

### **COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. Express the important role they play in creating a safe work environment.
2. Exhibit a facility in the basic skills necessary to function with supervision in a variety of theatrical shops.
3. Exhibit a basic understanding of the purpose and function of the tools employed in the shops to which they have been assigned.
4. Present a portfolio and resume documenting their theatrical work to date.

**METHODS OF INSTRUCTION** (Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)

#### **Methods of Instruction**

Lecture  
Presentation  
Experimentation

**OUTSIDE ASSIGNMENTS** (Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)

#### **Outside Assignments**

Written assignments  
Craft assignments  
Portfolio and resume development

**METHODS OF EVALUATION** (List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)

#### **Methods of Evaluation**

Students will be graded on:  
Participation  
Professionalism  
Written and craft assignments

Portfolio and resume presentation

**REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

**STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

At the end of this course the student will be able to:

1. express the important role they play in creating a safe work environment.
2. exhibit a basic understanding of the purpose and function of the tools employed in the production areas to which they have been assigned.
3. present a portfolio and resume documenting their theatrical work to date.

**DISTANCE LEARNING COURSE STATUS**

*If your course doesn't have a DL component, you don't need to fill out this section.*

**Method of instruction:** Indicate primary modality (check one):

- Internet
- Other (please list modalities to be used):

**Instructor-Student Contact:**            hours per week

**Method of Contact**

Please check below the methods that may be used for this course:

Per Week

- e-mail communication (group and/or individual communications)
- Listserv
- Chatroom
- Discussion Board via Blackboard
- Telephone contacts
- Social Networking pages [i.e. Ning, Facebook, VoiceThread]
- Other (please specify):

Per Semester (in person contact)

- Orientation sessions
- Group Meetings
- Review Session
- Labs
- Testing
- Other (please specify):

Adjustments to assignments:

Adjustments to evaluation:

Accessible to students with disabilities: YES

On-line services notification:

**Note:** If you want a DL component in your course, you need to submit the Request for Distance Learning (DL) Offering to AP&P.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 306

**CATALOG COURSE TITLE:** Materials, Tools, and Techniques 2

**BANNER COURSE TITLE:** MATERIALS, TOOLS, & TECH 2

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	30	480 - 540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 305, and eligibility for Math 311 and ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

THEA 305



1. express the important role they play in creating a safe work environment.
2. exhibit a facility in the basic skills necessary to function with supervision in a variety of theatrical shops.
3. exhibit a basic understanding of the purpose and function of the tools employed in the shops to which they have been assigned.
4. present a portfolio and resume documenting their theatrical work to date.

#### Eligibility for Math 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
- 2, perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

#### Eligibility for ENGL 100 or ENGL 101

##### ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

##### ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

An expansion on THEA 305 in the tools, materials, and production techniques employed by a professional theatrical technician. This vocational course offers the opportunity for theatre practitioners to update, develop, and refine their skills in a professional theatre setting. This course is required of all students enrolled in the Drama -- Technical Theater Certificate program.

Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: THEA 305 or proof of equivalent prior training and or work experience and eligibility for Math 311 and for ENGL 100 or ENGL 101 .

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**  
16

1. First aid training and certification
2. Materials identification and utilization
3. Intermediate stagecraft theory
4. Skills refinement
5. Specialty equipment operation and certification

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. respond appropriately in work related emergency situations.
2. exhibit a facility in the basic skills necessary to function with limited supervision in a variety of theatrical shops.
3. exhibit a facility in the safe operation and basic maintenance of the tools employed in the shops to which they have been assigned.
4. present a portfolio and resume documenting their theatrical work to date.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

**Methods of Evaluation**

Students will be graded on:  
Participation  
Professionalism  
Written and craft assignments  
Portfolio and resume presentation

**REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.  
Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

**STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

At the end of this course the student will be able to:

1. achieve CPR certification
2. exhibit a facility in the safe operation, function and basic maintenance of the tools employed in the shops to which they have been assigned.
3. present a portfolio and resume documenting their theatrical work to date.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 307

**CATALOG COURSE TITLE:** Planning, Production, and Management 1

**BANNER COURSE TITLE:** PLANNING, PROD., AND MGMT. 1

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	30	480 - 540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 305, THEA 306, Eligibility for Math 311 and  
 Eligibility for ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

THEA 305

1. express the important role they play in creating a safe work environment.
2. Exhibit a facility in the basic skills necessary to function with supervision in a variety of theatrical shops.
3. exhibit a basic understanding of the purpose and function of the tools employed in the shops to which they have been assigned.
4. present a portfolio and resume documenting their theatrical work to date.

#### THEA 306

1. respond appropriately in work related emergency situations.
2. exhibit a facility in the basic skills necessary to function with limited supervision in a variety of theatrical shops.
3. exhibit a facility in the safe operation and basic maintenance of the tools employed in the shops to which they have been assigned.
4. present a portfolio and resume documenting their theatrical work to date.

#### Eligibility for Math 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

#### Eligibility for ENGL 100 or ENGL 101

##### ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

##### ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major,*

- *degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

An introductory course on planning, production, and management processes and techniques employed by professional theatrical artists and craftspersons. This vocational course offers the opportunity for theatre practitioners to update, develop, and refine their skills in a professional theatre setting. This course is required of all students enrolled in the Drama -- Technical Theater Certificate program.

Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: THEA 305 and THEA 306 or proof of equivalent prior training and or work experience.

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**

16

1. Project planning and development
2. Development of craft
3. Shop/department/production organization
4. The role of a director/supervisor

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit a positive and appropriate process in the planning and executing of an assigned production related project.
2. exhibit an awareness of the importance of the collective ensemble in successful theatre companies.
3. exhibit through example a comprehension of the interconnected nature of the varied disciplines employed in production development.
4. provide appropriate research in response to, and in support of a set of given circumstances.
5. present an audition and/or portfolio and resume documenting their theatrical work to date exhibiting a developing mastery of craft.

**METHODS OF INSTRUCTION** *(Types and/or methods or instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture
Presentation
Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
Students will be graded on: Participation Professionalism Written and craft assignments Portfolio and resume presentation

**REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:      The PCPA Student Handbook

Supplemental Readings and/or Other Materials:
Additional texts chosen from published play scripts used in producing theater season. Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

**STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

At the end of this course the student will be able to:

1. exhibit a positive and appropriate process in the planning and executing of an assigned production related project.
2. exhibit an awareness of the importance of the collective ensemble in successful theatre companies.
3. exhibit through example a comprehension of the interconnected nature of the varied disciplines employed in production development.
4. present an audition and/or portfolio and resume documenting their theatrical work to date exhibiting a developing mastery of craft.



**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 308

**CATALOG COURSE TITLE:** Planning, Production, and Management 2

**BANNER COURSE TITLE:** PLANNING, PROD., AND MGMT. 2

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		- 540	
<b>Lab:</b>	30	480 - 540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 307, and eligibility for Math 311 and  
 eligibility for ENGL 100 or ENGL 101

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

THEA 307

1. exhibit a positive and appropriate process in the planning and executing of an assigned production related project.
2. exhibit an awareness of the importance of the collective ensemble in successful theatre companies.
3. exhibit through example a comprehension of the interconnected nature of the varied disciplines employed in production development.
4. provide appropriate research in response to, and in support of a set of given circumstances.
5. present an audition and/or portfolio and resume documenting their theatrical work to date exhibiting a developing mastery of craft.

#### Eligibility for Math 311

1. read and write whole numbers, common fractions, mixed numbers, decimal numbers and integers correctly.
2. perform the four basic operations with whole numbers, fractions, mixed numbers, decimal numbers and integers.
3. compare fractions using the least common multiple of the denominators.
4. reduce fractions to lowest terms using the greatest common divisor.
5. simplify an expression that includes mixed operations and more than one set of grouping symbols.
6. evaluate simple variable expressions and formulas using given values.
7. analyze and solve verbal problems by translating into an equation and solving.

#### Eligibility for ENGL 100 or ENGL 101

##### ENGL 100

1. identify the main and subordinate ideas in essays and other forms of communication.
2. comprehend information at the literal, inferential, and evaluative levels.
3. write rhetorically and grammatically sound paragraphs and essays (including under time constraints) using the process of prewriting, drafting, analyzing, and revising.
4. think critically in evaluating ideas and developing them in writing.
5. effectively use resources external to the classroom.

##### ENGL101

1. write rhetorical and grammatically sound paragraphs and essays – under time constraints – using the process of prewriting, drafting, analyzing, and revising.
2. think critically in evaluating ideas and developing them into rhetorically and grammatically sound paragraph and essays.
3. identify the main subordinate ideas in essays and other forms of communication.
4. comprehend written communication at the literal, inferential, and evaluative levels.
5. use effective resources external to the classroom.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*

- Lecture/lab/activity/studio hours and units.
- Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.

An expansion on THEA 307 in the planning, production, and management processes and techniques employed by professional theatrical artists and craftspersons. This vocational course offers the opportunity for theatre practitioners to update, develop, and refine their skills in a professional theatre setting. This course is required of all students enrolled in the Drama -- Technical Theater Certificate program.

Limitation on Enrollment: Completion of the program application and procedures for enrollment. Advisory: THEA 307 or proof of equivalent prior training and or work experience and eligibility for Math 311 and ENGL 100 or ENGL 101 .

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**

16

1. Company organization/structure
2. Production maintenance
3. Project supervision
4. Production planning
5. Mastery of craft
6. Placement preparation

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. exhibit a positive and appropriate process while supervising the planning and executing of an assigned production related project.
2. exhibit an awareness of the importance of the collective ensemble in successful theatre companies.
3. exhibit through example an understanding and appreciation of company organization, structure and flow of communication.
4. demonstrate a mastery of craft in the area(s) to which they are assigned appropriate to one ready to enter the field.
5. present an audition and/or portfolio and resume documenting their theatrical work to date exhibiting their mastery of craft.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

**Methods of Instruction**

Lecture  
Presentation  
Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
Students will be graded on: Participation Professionalism Written and craft assignments Portfolio and resume presentation

**REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:
Additional texts chosen from published play scripts used in producing theater season. Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

**STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

At the end of this course the student will be able to:

1. exhibit a positive and appropriate process while supervising the planning and executing of an assigned production related project.
2. exhibit an awareness of the importance of the collective ensemble in successful theatre companies.
3. exhibit through example an understanding and appreciation of company organization, structure and flow of communication.
4. demonstrate a mastery of craft in the area(s) to which they are assigned appropriate to one ready to enter the field.
5. present an audition and/or portfolio and resume documenting their theatrical work to date exhibiting their mastery of craft

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 310

**CATALOG COURSE TITLE:** Beginning Summer Touring Repertory Production

**BANNER COURSE TITLE:** **BEG SUMMER TOUR REP PRODUCTION**

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>		-	
<b>Lab:</b>	30	480 - 540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** None

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

None

## CATALOG DESCRIPTION

The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:

- Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.
- Prerequisites, corequisites, advisories and/or limitations on enrollment.
- Designation of course repeatability.
- Lecture/lab/activity/studio hours and units.
- Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.

A course in which the beginning career-oriented theatre student works in every aspect of preparation for touring multiple-production season. Each student is placed in the repertory company according to proficiency in a major area of emphasis. Areas of study include acting, singing, dance, design, costume crafts, property crafts, lighting, sound and scenery crafts, marketing, house and stage management. Within the framework of preparation for touring repertory theatre, the student is challenged with the rigors of a professional experience among practicing professional artists who collaborate in a program of lecture, rehearsal, technical preparation, self-analysis, and discussion.

Limitation on Enrollment: Completion of the program application and procedures for enrollment.

**COURSE CONTENT** (Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)

The following topics will be covered over the course of 16 weeks:

WEEKS

16

1. Introduction of Productions and the Sequence of Repertory
  - A. determination of procedure and methods utilized
  - B. determination of design/style departure
2. Beginning Preparation of Production Within the Touring Repertory Framework
  - A. integration of rehearsal/technical processes with multiple production demands
  - B. development of techniques which enhance touring production
  - C. development of skills which enhance repertory production
3. Beginning Performance Within the Touring Repertory Framework
  - A. sequential openings of productions in different locations, stabilization and adaptation of skills to meet rigid multiple production deadlines.
  - B. necessities and procedures for touring

## COURSE OBJECTIVES:

At the end of the course, the student will be able to:

1. function effectively, at a beginning level, in the preparation of a touring repertory

- theatre situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
  3. meet rigid production deadlines that demand personal discipline for success.
  4. at a beginning level, solve the many and varied problems which will face the student in the practical production situation.

A certain level of naiveté in both exhibited process and performance is expected at the beginning level. Success at the beginning level is based on a willingness to ask questions and begin developing a process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
<p><b>Students will be graded on:</b></p> <p><b>Participation</b></p> <p><b>Professionalism</b> as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.</p>



Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**  
**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:       The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to function effectively, at a beginning level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.
2. The student will be able to differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. The student will be able to meet rigid production deadlines that demand personal discipline for success.
4. The student will be able to solve, at a beginning level, the many and varied problems which will face the student in the practical production situation.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 311

**CATALOG COURSE TITLE:** Intermediate Summer Touring Repertory Production

**BANNER COURSE TITLE:** INT SUMMER TOUR REP PRODUCTION

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>			
<b>Lab:</b>	30	480 - 540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 310

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*

Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. function effectively, at a beginning level, in the preparation of a touring repertory theatre

- situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
  3. meet rigid production deadlines that demand personal discipline for success.
  4. at a beginning level, solve the many and varied problems which will face the student in the practical production situation.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

A course in which the intermediate career-oriented theatre student works in every aspect of preparation for touring multiple-production season. Each student is placed in the repertory company according to proficiency in a major area of emphasis. Areas of study include acting, singing, dance, design, costume crafts, property crafts, lighting, sound and scenery crafts, marketing, house and stage management. Within the framework of preparation for touring repertory theatre, the student is challenged with the rigors of a professional experience among practicing professional artists who collaborate in a program of lecture, rehearsal, technical preparation, self-analysis, and discussion.

Limitation on Enrollment: Completion of the program application and procedures for enrollment.

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

**WEEKS**  
16

1. Introduction of Productions and the Sequence of Repertory
  - A. determination of procedure and methods utilized
  - B. determination of design/style departure
2. Intermediate Preparation of Production Within the Touring Repertory Framework
  - A. integration of rehearsal/technical processes with multiple production demands
  - B. development of techniques which enhance touring production
  - C. development of skills which enhance repertory production
3. Intermediate Performance Within the Touring Repertory Framework
  - A. sequential openings of productions in different locations, stabilization and adaptation of skills to meet rigid multiple production deadlines.
  - B. necessities and procedures for touring

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively, at an intermediate level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. meet rigid production deadlines that demand personal discipline for success.
4. at an intermediate level, solve the many and varied problems which will face the student in the practical production situation.

At the intermediate level, a student is expected to exhibit the development of process in performance. Success at the intermediate level is based on an openness to critical evaluation and the exhibition of a process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
<p><b>Students will be graded on:</b></p> <p><b>Participation</b></p> <p><b>Professionalism</b> as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the</p>

theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**

**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to function effectively, at an intermediate level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.
2. The student will be able to differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. The student will be able to meet rigid production deadlines that demand personal

discipline for success.

4. The student will be able to solve, at an intermediate level, the many and varied problems which will face the student in the practical production situation.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 312

**CATALOG COURSE TITLE:** Advanced-Intermediate Summer Touring Repertory  
 Production

**BANNER COURSE TITLE:** ADV-INT SUMMER TOUR REP PROD

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>			
<b>Lab:</b>	30	480-540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 311

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. function effectively, at an intermediate level, in the preparation of a touring repertory

- theatre situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
  3. meet rigid production deadlines that demand personal discipline for success.
  4. at an intermediate level, solve the many and varied problems which will face the student in the practical production situation.

## CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

A course in which the advanced-intermediate career-oriented theatre student works in every aspect of preparation for touring multiple-production season. Each student is placed in the repertory company according to proficiency in a major area of emphasis. Areas of study include acting, singing, dance, design, costume crafts, property crafts, lighting, sound and scenery crafts, marketing, house and stage management. Within the framework of preparation for touring repertory theatre, the student is challenged with the rigors of a professional experience among practicing professional artists who collaborate in a program of lecture, rehearsal, technical preparation, self-analysis, and discussion.

Limitation on Enrollment: Completion of the program application and procedures for enrollment.

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

The following topics will be covered over the course of 16 weeks:

WEEKS  
16

1. Introduction of Productions and the Sequence of Repertory
  - A. determination of procedure and methods utilized
  - B. determination of design/style departure
2. Advanced-Intermediate Preparation of Production Within the Touring Repertory Framework
  - A. integration of rehearsal/technical processes with multiple production demands
  - B. development of techniques which enhance touring production
  - C. development of skills which enhance repertory production
3. Advanced-Intermediate Performance Within the Touring Repertory Framework
  - A. sequential openings of productions in different locations, stabilization and adaptation of skills to meet rigid multiple production deadlines.



B. necessities and procedures for touring

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively, at an advanced-intermediate level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. meet rigid production deadlines that demand personal discipline for success.
4. at an advanced-intermediate level, solve the many and varied problems which will face the student in the practical production situation.

At the advanced-intermediate level, a student is expected to attain, and articulate and define a process in performance. Success at the advanced-intermediate level is based the development of a vocabulary of critical evaluation as well as the ability to define a personal process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

**Methods of Instruction**

Lecture  
Presentation  
Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

**Outside Assignments**

Written assignments  
Craft assignments  
Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

**Methods of Evaluation**

**Students will be graded on:**

**Participation**

**Professionalism** as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all

other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

Our desire for success and excellence comes with the knowledge that a theatre does not run smoothly or successfully if abuses are neglected and problems go unsolved. A professional knows when to make a complaint, how, and to whom, so that complaints can do the most good, with the least harm. Conversely, fruitless complaining, malicious or frivolous gossip, and favoritism all undermine morale, which is vital to the success of the theatre, and to that extent are unprofessional.

Professionals are those who have determined to be among the few who consistently produce at the highest possible level, who strive to adhere to the highest standards of excellence."

**Written and craft assignments**  
**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

- *This field includes the text (and when possible, with date of publication) and other instructional materials.*
- *Text and other learning materials may have external requirements due to articulation requirements or certification requirements found in many programs.*
- *This section only contains that which is required for the student to be able to effectively participate in and successfully pass the course.*
- *Assignments specific to required reading and instructional materials should be given in the form of examples, where possible.*

Adopted Text:        The PCPA Student Handbook

Supplemental Readings and/or Other Materials:

Additional texts chosen from published play scripts used in producing theater season.

Appropriate clothing and tools for production responsibility as defined by faculty supervisor.

### **STUDENT LEARNING OUTCOMES**

*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to function effectively, at an advanced-intermediate level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.

2. The student will be able to differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. The student will be able to meet rigid production deadlines that demand personal discipline for success.
4. The student will be able to solve, at an advanced-intermediate level, the many and varied problems which will face the student in the practical production situation.

**ALLAN HANCOCK COLLEGE  
 COURSE OUTLINE**

**DISCIPLINE:** Stagecraft

**DEPARTMENT:** Fine Arts

**PREFIX & NUMBER:** THEA 313

**CATALOG COURSE TITLE:** Advanced Summer Touring Repertory Production

**BANNER COURSE TITLE:** ADVANCED SUMMER TOUR REP PROD

**UNITS:** 10

**TOTAL NUMBER OF CONTACT HOURS:** 480 - 540

	Hours per week (based on 16 weeks)	Total Hours per Term (range based on 16-18 weeks)	Units
<b>Lecture:</b>			
<b>Lab:</b>	30	480-540	10
<b>Total Contact Hours:</b>	30	480 - 540	10

**GRADING OPTION:** Letter Grade Only

**PREREQUISITE(S):** None

**COREQUISITE(S):** None

**ADVISORY(IES):** THEA 312

**LIMITATION ON ENROLLMENT:** *(Some common limitations on enrollment are: a requirement to pass a tryout prior to being enrolled in an athletic course or team, or physical requirement where the student's safety would be compromised by an inability to meet specific physical capabilities.)*  
 Completion of the program application and procedures for enrollment.

**PREREQUISITE SKILLS** *(The course outline must document entry skills without which student success is highly unlikely. Must be included if the course has a prerequisite.)*

**Upon entering this course, the student should be able to:**

None (no prerequisite for this course)

**ADVISORY SKILLS** *(For advisories, the course outline must document entry skills which are either necessary but are likely to be obtained by other means or, while not necessary, would broaden or enhance student learning but are not fundamental to student success.)*

**Upon entering this course, the advisory skills are to:**

1. function effectively, at an advanced-intermediate level, in the preparation of a touring

- repertory theatre situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
  3. meet rigid production deadlines that demand personal discipline for success.
  4. at an advanced-intermediate level, solve the many and varied problems which will face the student in the practical production situation.

### CATALOG DESCRIPTION

*The catalog description could begin with a short paragraph (course description) that provides a well-developed overview of topics covered. Some suggested language is:*

- *Identification of the target audience depending on whether the course is required for the major, degree or certificate, transfer, etc., that will assist students in their educational planning.*
- *Prerequisites, corequisites, advisories and/or limitations on enrollment.*
- *Designation of course repeatability.*
- *Lecture/lab/activity/studio hours and units.*
- *Field trip potential or other requirements that may impose a logistical or fiscal burden upon the students should be included along with an option for alternatives.*

A course in which the advanced career-oriented theatre student works in every aspect of preparation for touring multiple-production season. Each student is placed in the repertory company according to proficiency in a major area of emphasis. Areas of study include acting, singing, dance, design, costume crafts, property crafts, lighting, sound and scenery crafts, marketing, house and stage management. Within the framework of preparation for touring repertory theatre, the student is challenged with the rigors of a professional experience among practicing professional artists who collaborate in a program of lecture, rehearsal, technical preparation, self-analysis, and discussion.

Limitation on Enrollment: Completion of the program application and procedures for enrollment.

**COURSE CONTENT** *(Indicate all major topics to be covered and approximate number of weeks for each, based on 16 weeks. If the course works on hours, rather than weeks, include the number of hours to cover each of the topics for the course.)*

### WEEKS

16

The following topics will be covered over the course of 16 weeks:

1. Introduction of Productions and the Sequence of Repertory
  - A. determination of procedure and methods utilized
  - B. determination of design/style departure
2. Advanced Preparation of Production Within the Touring Repertory Framework
  - A. integration of rehearsal/technical processes with multiple production demands
  - B. development of techniques which enhance touring production
  - C. development of skills which enhance repertory production
3. Advanced Performance Within the Touring Repertory Framework
  - A. sequential openings of productions in different locations, stabilization and adaptation of skills to meet rigid multiple production deadlines.
  - B. necessities and procedures for touring

**COURSE OBJECTIVES:**

**At the end of the course, the student will be able to:**

1. function effectively, at an advanced level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.
2. differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. meet rigid production deadlines that demand personal discipline for success.
4. at an advanced level, solve the many and varied problems which will face the student in the practical production situation.

At the advanced level, a student is expected to attain, and be able to refine and elevate their process in performance to a professional standard; as defined through collaboration with industry cohorts. Success at the advanced level is based the mastery of a professional process inclusive of incorporating evaluatory notes.

**METHODS OF INSTRUCTION** *(Types and/or methods of instruction are required. The course outline may show one or more teaching patterns. However, instructors have the freedom to choose how they will achieve course objectives.)*

<b>Methods of Instruction</b>
Lecture Presentation Experimentation

**OUTSIDE ASSIGNMENTS** *(Assignment examples, if provided, should reflect coverage of all objectives and course content. Assignments can include supplemental reading materials beyond the required texts. The initiator should give the basis for grading, and relate assignments to skills and abilities listed in the objectives.)*

<b>Outside Assignments</b>
Written assignments Craft assignments Portfolio and resume development

**METHODS OF EVALUATION** *(List or describe the types and/or methods of evaluation. The course outline should describe the basis for grading or other evaluations, and relate the methods of evaluation to skills and abilities in the course objectives.)*

<b>Methods of Evaluation</b>
<b>Students will be graded on:</b> <b>Participation</b> <b>Professionalism</b> as defined by the PCPA Student Handbook: "Our shared goal is the success of PCPA, both as a theatre and a conservatory. The pursuit of this goal requires an awareness of the whole, an appreciation of the importance of everyone and their contributions to the total effort, and an earnest desire to do all one can to contribute to that success. From this awareness, appreciation, and desire flow all other specific professional attitudes and behaviors. Professionalism produces a desire for the theatre's smooth operation, which requires one to treat others with courtesy and respect. This includes the public, who are vital contributors to the

theatre's success. Professionalism infers a desire to fully understand and faithfully execute the commitments we undertake, while striving to adhere to the highest standards of ethics and conduct.

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**Written and craft assignments**

**Portfolio and resume presentation**

### **REQUIRED TEXTS AND OTHER INSTRUCTIONAL MATERIALS**

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Adopted Text:      The PCPA Student Handbook

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*In this section, the initiator is to list the current course Student Learning Outcomes (SLOs). The outcomes may be revised as part of the program review annual update process, but is not done using this form. For new courses, the SLOs must be defined and need to be mapped to the program and institutional learning outcomes. Please contact Institutional Research and Planning (IRP) for assistance with new or modified SLOs.*

1. The student will be able to function effectively, at an advanced level, in the preparation of a touring repertory theatre situation in a chosen area of emphasis.
2. The student will be able to differentiate among the production methods utilized in preparation for a touring repertory theatre program.
3. The student will be able to meet rigid production deadlines that demand personal discipline for success.

4. The student will be able to solve, at an advanced level, the many and varied problems which will face the student in the practical production situation.