Date:	April 7, 2021
Program and Department:	Theatre – Technical
CTE Program?	☒ Yes ☐ No
Additional programs included in this review:	
Date of last comprehensive review:	2015-2016
Submitted By:	Sara Curran Ice
Attachments (* as needed):	☒ 6-year assessment plan – All programs, when applicable ☐ 2-year scheduling plan ☐ Justification for Resource Requests (if needed)

I.   Alignment of the Program with the AHC Mission

AHC Mission: Allan Hancock College fosters an educational culture that values equity and diversity and engages students in an inclusive learning environment. We offer pathways that encourage our student population to achieve personal, academic, and career goals through coursework leading to associate degrees, certificates, transfer, and skills building.

a.   Have there been any changes that would require a change to your Program Mission?

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 (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. (TCG: *Theater Profiles*)
We have also spent time in this last year assessing our program policies, procedures, and curriculum through and Equity, Diversity, and Inclusion lens. This has been done with care and consideration for the students who have been in the program and who will be entering the program this fall. Any changes

we are making are in line with our Program Mission and that of the Mission of the Allan Hancock College.

b. Explain how your program mission aligns with the college mission.

The college mission and values can be found here: https://www.hancockcollege.edu/about/mission.php

We provide career training in a comprehensive way which improves the earning potential of our students and provides our community with a professional theatre experience. We are working to increase our awareness of all Equity, Diversity, and Inclusion issues our students face and find ways to provide an environment that acknowledges and celebrates how all differences and perspectives make a program like ours stronger. We are assessing our policies, procedures, and curriculum to verify that our classroom, labs, and performance spaces are a place that values, nurtures, and engages students.

II.   Student Success, Program Accessibility and Program Capacity

*NO data analysis required this year.

a. Describe how the program works to promote student success (completions job placement, transfer). Include teaching innovations and use of academic and student support.

We have several steps we use to promote student success. The first is a mid-semester review in which each faculty members fill out forms addressing the student's successes and areas of improvement followed by a meeting with the student. We are going to start including Student Self-Assessment as part of the Mid Semester Evaluation Process in the Fall of 2021. Second, in the fall semester, our 1st-year students present the work they have done in their first semester with us and our 2nd years and interns go through a mock interview process. Third, at the end of the spring semester, all students present their portfolios to the faculty, staff, and the public. Finally, we are looking at different ways of conveying grades to students for labs, either in the shops or performance spaces. We are looking at rubrics as a standard assessment and student self-assessment as a way of having the student more engaged with the whole process.
As a part of the second year of the program, we take the students on a backstage tour of Disneyland. This is part of seeing technology in action and part networking for the students. This was a 2-day tour that has been reduced by Disney to a single day. We are assessing what other activities, like visiting rental houses or art museums, could benefit our students as part of a trip to LA.
In preparation for getting jobs, we also take the students, through fundraising efforts done by the student, to the USITT (United States Institute for Theatre Technology) convention. This is where the students can interview for jobs or a 4-year institution to continue their education. They can also participate in seminars and masterclasses alongside professionals in the industry. This is a great opportunity to expand their network. In the last two years, the pandemic has affected our ability to take students to this conference. In 2020 the conference was canceled

and in 2021 the conference was held virtually. We hope that in 2022 the conference will be a mix of live and virtual events to extend our ability to participate with the students.

b. List any notable accomplishments of the program (student awards, honors, or scholarships can be listed here also)

Not applicable at this time.

III.   Quality and Innovation in the Program and Curriculum Review

a. Are you on track in your assessment plan for course and program SLOs? If not, please explain why.

Yes

b. Have you shared your assessments or improvement plans with your department, program or advisory committee? If so, what actions resulted? If not, how do you plan to do so in the future?

We have no new assessments or improvement plans in place since our last 6-year program review. The faculty continue to work on refining the curriculum to meet the needs of the current job market. We are also assessing our curriculum, policies, and procedures to create a more equitable, diverse, and inclusive learning environment for all students.

c. Did any of section, course or program improvement plans indicate that your program would benefit from specific resources in order to support student learning and/or faculty development? If so, please explain.

Not at this time.

d. In reviewing your outcomes and assessments have you identified any and all that indicate a modification should be made to the course outline, the student learning outcomes or the program outcomes? Please state what modifications you will be making.

Not at this time.

e. Have all course outlines been reviewed within the last 5 years? If not, please explain the plan to bring course outlines up to date and include timelines for the review and submission to AP&P.

Yes.

f. For **CTE courses/programs only**, as per §55003, have prerequisites, corequisites and advisories (PCAs) for courses and/or programs been reviewed within the last 2 years?

Yes.

IV. Focus and Engagement of the Program

a. Summarize major trends and opportunities as well as challenges that have emerged in the program

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, carpentry and scenery building, more focused training in sound technology & signal generation and manipulation. Also, subscription-based and cloud-based services are replacing analog and wired technology in aspects of live production. These include file sharing, content creation and revision, and remote collaboration.
Job availability, before the COVID-19 pandemic, had grown 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 Permanente 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. The reality of what the job availability will look like post-pandemic is a large industry-wide discussion. Most believe that starting late summer and early fall of 2021 job availability will increase, with a return to job availability numbers that are equal to or increase from pre-pandemic times.

Another area being addressed industry-wide is how to make all areas of the Entertainment Industry more equitable, diverse, and inclusive. These discussions have been motivated by groups like We See You White American Theatre, No More 10 out of 12s, and End Unpaid Internships. The Faculty and Staff at PCPA have been discussing these issues as well as attending training both as a company and as individuals. We must continue to be a part of the conversation at the company level and the industry level.

The Faculty has spent much of this last year taking the lessons we have learned through our Equity, Diversity, and Inclusion training as well as feedback from students to make improvements to our curriculum, policies, and procedures. This includes reviewing our Student Handbook, Individual Shop Handbooks, and our Orientation or Onboarding processes. We are reviewing our syllabi, grading practices, and how we communicate this information to students. In reviewing our syllabi we are also assessing the material we teach in each subject matter and the way instruction is administered. All of this is being done to ensure that the student experience engages and empowers each student and meets their individual learning needs. We also continue to work on the curriculum to provide the necessary skills needed to get an entry-level job in all areas of technical theatre.

In the last two years, we have received funding from CTEA, the Strongworkforce Grant, and ETC for equipment in our Classroom (CBC19), Costume Shop, Electrics Shop, Paint Shop Scene Shop, and performance spaces that will add to the quality of our productions as well as increase the knowledge base for our students. Some of the equipment we have purchased through these funds are new Drafting Desks for CBC 19, multiple types of lighting fixtures for use in our productions, welders and other equipment for the scene shop, new sound equipment for CBC 16 and 18, new sewing machines, and scissor and personnel lifts. Please see section V. b. for the impact each item will have on our students and our program. The college has also given us funds for a new sound system in the Marian Theatre that should be in place by the fall of 2021.

There are still many challenges for our program which include wage increases, rising materials costs, building issues, recruitment, and retention issues. The wage increases being made mandatory by the state of California mean that we will have to find more funding to cover the rising cost of payroll across the board. As wages increase so do the costs of materials we need to produce the shows and teach our classes. We are yet unable to restructure the relationship between the PCPA Foundation and our need for developed income to meet our funding needs. All of these factors are leading to budget constraints which affect staffing, available materials for classrooms and production, and our ability to provide quality productions for the community.

There have been improvements to CBC with the installation of the new roof and the remodeling of the bathrooms which we are excited about for when our students return. There are still issues we would like addressed in CBC that we listed in our last Program Review which include inconsistent custodial support, especially in the cleaning of studio floors, maintenance of software updates, and network support, 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 the class schedule, as Design & Tech classes cannot be scheduled opposite Youth Dance classes. Moving the program from CBC, given the nature of our year-round scheduling, would be incredibly disruptive.

One of our larger concerns is the moving of our Costume, Props, and Scene shops out of Building O and into the new Building T. Jeff Allen, our Production Manager, has been a part of the design phase and continues to be a part of that process. Jeff has been consulting with the department heads of each shop to ensure that the new spaces will be set up in the most fitting way for our classes and production processes. We are grateful to be receiving new spaces and moving those spaces in the middle of a school year or during our summer internship program will cause disruptions to the learning and production process. Part of those concerns includes the labor needed to move equipment and supplies and where that labor will come from.

The Technical Theatre Training Program has also seen a fair amount of turnover in Faculty and staff positions. This includes starting searches for department heads in Sound and Stage Management, as well as staff in Sound and Scenic Construction. This allows us to take a deeper look with new perspectives into the curriculum of our Sound and Stage Management departments.

Recruitment into the 2-year technical training program continues to be the major challenge faced, specifically in:
- Promoting the idea of vocation 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 a thriving industry.
- Shortage of affordable housing options in the area.
- Promoting the program outside of the state of California. This could be helped with a tuition waiver for out-of-state tuition or specific scholarships available to out-of-state students.
- Limited resources for recruitment purposes, which includes materials and travel.
- Limited availability for 1st-year students to receive scholarships or grants.

Retention of students is an issue in many programs. Our problem is when our maximum number of students is 12 and you lose one or more due to the inability of the student to keep up with the rigorous demand of our style of program. The limitation of students entering the program is based on our current equipment availability and the space within classrooms and shops. The perception is not good, however, those students who do successfully complete our program are truly ready for the demands of the industry and are very successful.

b. List any (internal or external) conditions that have influenced the program in the past year.

There have been several changes in Faculty and Staff Positions. During the Covid-19 pandemic, we decided to wait to fill positions until we had a clearer plan for producing shows and bringing students and interns back. When then took advantage of this time to review organizational structure and hiring practices. In an effort to address issues that were brought forward by the We See You White American Theatre, among other groups we are looking at our hiring practices through an EDI lens. This means we are rewriting our job ads and job descriptions and developing better interview processes. The first person hired with this new process is for the Sound Director position. Our Sound Director, Mitchell Hampton, was let go at the end of Spring 2020. This left us without any staff or faculty in the Sound Department. After a year of only having one person in the Sound Department, we decided that we needed to go back to our 2-person sound department model, a Sound Director, faculty member, and a Sound Engineer, staff member. This allows for the workload to be spread out between the 2 people and then the Sound Director will have more time to focus on the curriculum. We are happy to have Lindsay Putnam join us as the new Sound Director on May 10th, 2021. She will also be participating in the interview process for the Sound Engineer position. At the end of Spring of 2020, Christine Collins, the Production Stage Manager, was let go. In March of 2021 Carter Higgs, the Scene Shop Supervisor, and Henry Matthiessen, the Technical Director, have informed us that they will be leaving for personal reasons. We have posted the job ads and descriptions for all of the open Tech Conservatory Positions (Production Stage Manager, Sound Engineer, Technical Director, and Scene Shop Supervisor) and begun the search to replace all positions. We hope to have all positions filled by the beginning of June of 2021.

We continue to struggle with budget constraints due to the mandatory wage increases and the rise of the cost of materials. This struggle is compounded by the Covid-19 pandemic. We have been unable to produce shows in our traditional manner, which is one of our main revenue streams. We have been working on other revenue streams including providing virtual workshops for High School teachers and

students and other virtual play readings and performances. These are great ways of engaging the community and providing a much-needed service for High School Theatre Teachers. These activities are not able to bring in the same amount of revenue as with our traditional productions. We continue working on ways to raise funds.

As you are most likely aware, lumber and steel prices are again on the move. There a few things currently driving up the prices. These factors include the pandemic, the shipping delay in the Suez, tariffs, and the recent boom in construction on the central coast. Additional environmental factors will most likely cause the prices to continue to climb. These factors are related to the drought and the potential for an active fire season this year. The prices of lumber specifically usually oscillate with the seasons. In the winter a standard sheet of ¾ CDX plywood usually runs between $42-$45 and during the summer, it usually increases to about $50 during the summer months. Usually at the height of the fire season, plywood will hit a peak of around $52-$55.

To give an idea of how much the pandemic has effected prices, the same standard of plywood costs $74 which leads me to believe the price has the ability to increase by another $10 or more once construction and fires start picking up. So far, plywood seems to be the lumber material getting hit the hardest. While the other lumber material we normally has also increased in price, nothing has jumped quite as dramatically as plywood. At this time, I'm unsure if the other lumber material will catch up to the price of plywood.

Another corner of the material market to be concerned about is the metal market. Steel prices have been relatively stable for the 5 years I've been here which is why the recent increase in prices is something to watch out for. Last year 1x1- 16 gauge box tube cost $16 per stick. Honestly, that price hasn't gone up or down since 2016. However, the tariffs have started to effect those prices as well. Currently a stick of the same material is now costing a little more than $18. Now $2 isn't a whole lot, but we normally buy anywhere between 50-100 sticks of steel per production, and I usually buy an additional 100 sticks every year so I can teach our students how to weld. After talking with our steel vendor, it is a little safer to say that the prices of steel will be remaining at this rate for the foreseeable future and has the potential to increase as well.

There is also a movement in the industry to end unpaid or underpaid internships. While our internships are scholarshiped, they are on the low end of the scale. The amount of each scholarship varies based on the length of the scholarship and the internship position. We will need to be looking at how we can raise the scholarship amounts overall as well as look at scholarships based on needs.

We were granted money through CTEA funds to replace all of our Lab/classroom (CBC 19) computers in 2018, We are still in the process of acquiring these computers. IT has run into several problems finding the correct graphics cards necessary to run Vectorworks and AutoCAD, the computer-aided drafting programs taught in our curriculum. Most of the problems come from outside sources, these graphics cards are used in BitCoin mining, and supply chains have been diminished because of this and the new tariffs on electronics. IT purchased laptops with the necessary graphics cards and we plan on using the laptops instead of desktops for the replace computers for the Technical Conservatory classroom, CBC 19. We will need to set up a way of keeping the laptops secure and are working with IT for the best solution. IT will also be installing a smart classroom setup in CBC 19. This includes a teacher computer station and a 75-inch monitor. We are excited about the addition of the teacher station and large monitor for setting up the smart classroom in CBC 19.

Data for Program with Vocational TOP Codes (CTE):

https://misweb.cccco.edu/perkins/main.aspx

Please review the data and comment on any trends.

c. Current industry employment and wage data (please cite sources)

TCG Theater Facts 2019 – this is the most recent data available
https://circle.tcg.org/resources/research/theatre-facts
and
TCG (Theatre Communications Group) Salary Survey
https://circle.tcg.org/resources/research/salary-survey?ssopc=1

All data on industry and wages was collected before the Covid-19 pandemic and according to TCG's Theatre Facts 2019 "the financial realities of theatres in the foreseeable future will look very different from what is presented in this report." See link above for full report. According to Theater Facts 2019 "theatres added $2.8 billion to the economy through compensation and payment for space, services, and materials. They provided jobs to 145,000 artists, administrators, and technical personnel."

According to TCG's recent Salary Survey, link to survey included above, the average hourly wage for a theater technician ranges from $14.86 per hour for a Run Crew Position to $21.24 per hour for a Master Carpenter. These numbers are all based on Non-Union positions. The wages per hour increase by 58% if the position is a Union position. The majority of our students upon graduation will be hired for Non-Union positions.

d. Industry employment and wage trends

According to Data USA, https://datausa.io/profile/cip/technical-theatre-design-technology#employment
Going into 2019 there was a 2.6% growth in the previous year in salaries, with the average yearly wage stated as $60,149. There was also growth in the numbers of people in the workforce by 2%.

e. TOP code employment CORE indicator report

⊞ 10	FINE AND APPLIED ARTS	97.92	96.80	87.50	55.10	41.18	32.26
⊞ 1006	TECHNICAL THEATER	100.00	95.00	71.88	43.75		

1006 Technical Theater

	Core 1 Skill Attainment			Core 2 Completions			Core 3 Persistence		
	Percent	Count	Total	Percent	Count	Total	Percent	Count	Total
Program Area Total	100.00	32	32	95.00	19	20	71.88	23	32
Female	100.00	21	21	92.31	12	13	80.95	17	21
Male	100.00	11	11	100.00	7	7	54.55	6	11
Non-traditional		0	0		0	0		0	0
Displaced Homemaker		0	0		0	0		0	0
Economically Disadvantaged	100.00	26	26	93.33	14	15	73.08	19	26
Limited English Proficiency		0	0		0	0		0	0
Single Parent	100.00	1	1	100.00	1	1	100.00	1	1
Students with Disabilities		0	0		0	0		0	0
Technical Preparation		0	0		0	0		0	0
District	100.00	32	32	95.00	19	20	71.88	23	32
State	90.47	5,774	6,382	92.35	3,573	3,869	84.95	5,398	6,354

	Core 4 Employment			Core 5a NT Participation			Core 5b NT Completion		
	Percent	Count	Total	Percent	Count	Total	Percent	Count	Total
Program Area Total	43.75	7	16		0	0		0	0
Female	40.00	4	10		0	0		0	0
Male	50.00	3	6		0	0		0	0
Non-traditional		0	0		0	0		0	0
Displaced Homemaker		0	0		0	0		0	0
Economically Disadvantaged	54.55	6	11		0	0		0	0
Limited English Proficiency		0	0		0	0		0	0
Single Parent		0	0		0	0		0	0
Students with Disabilities		0	0		0	0		0	0
Technical Preparation		0	0		0	0		0	0
District	43.75	7	16		0	0		0	0
State	72.89	1,457	1,999		0	0		0	0

The DR notation indicates privacy requirements - EDD requires that counts less than six not be displayed.

Performance Rate Less Than Goal is Shaded

Core 1 - Skill Attainment, GPA 2.0 & Above: 88.42% Performance Goal - (2017- 2018)
Core 2 - Completions, Certificates, Degrees and Transfer Ready: 89.00% Performance Goal - (2017- 2018)
Core 3 - Persistance in Higher Education: 91.00% Performance Goal - (2017- 2018)
Core 4 - Employment: 73.23% Performance Goal - (2017- 2018)
Core 5 - Training Leading to Non-traditional Employment: Greater than 19.93% Participation & 23.97% Completion - (2017- 2018)

Source: CCCCO MIS Database, EDD Base Wage File, CSU Chancellor's Offce,
UC Office of the President, 2000 Census, Student Loan Clearing House   Page 1 of 1   Report Create Date: 02/01/2010

f. Advisory committee recommendations

Our advisory committee last met in December of 2019. The following are their recommendations from that last meeting.

Darren Levin states that there needs to be a continued emphasis of video, projection, and lighting elements into scenic and lighting elements, integration of lighting elements into costuming (and exploring control technologies), some conversion to LED in the lighting industry but continuing to explore this technology as applicable is going to be essential to maintain prevalence in the industry, and automation of scenic elements continues to be a trend, therefore, training in this area is also going to be essential.

Tammy Honesty says that hand drafting teaches the students how to read the graphic language, slow down, and think about what they are doing, and provides the foundation to

CAD. However, the necessity to be more adept with CAD especially 3D is on the rise.   Also, trends are VR/AR in the design process (which requires a higher skill level in 3D drafting). 3D printing for scale model pieces, props, costumes, and even scenic elements (sound and lighting could probably find ways to jump on board, too), and soft skills of management, communication, and collaboration are important (as always) with a healthy side of curiosity and being willing to learn or be taught.

Vincent Olivieri stated that digital networking for sound is here to stay and immersive multi-channel environments are much more common than before.

Jane Childs encourages us to continue to incorporate as many outside industry entities and folks as possible to broaden your students' visions of what this industry is about and the options and possibilities that it offers to them.

V.   Continuous Improvement of the Program

a. Status of Final Plan of Action – Post Validation
Summarize the progress made on the recommendations from your last comprehensive program review plan of action

PLAN OF ACTION	ACTION TAKEN/RESULT AND STATUS
Develop SLOs that are consistent with course goals and supported by current faculty.	Several faculty retreats were held with Conservatory faculty, goals reviewed and SLOs for each course and program developed and mapped.
Regularly evaluate SLO with industry cohorts to maintain student preparedness for the workplace.	Attendant to Action #1, this evaluation is, and will be, ongoing.
Identify new ways to promote the program and recruit students: Seek funding sources as needed.	On-going outreach to the area, regional and statewide arts magnet schools, universities, and national organizations, together with recruitment 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. This varies from year to year and we are still struggling to find new ways to market our program.
Promote within the northern Santa Barbara County community the option of technical theatre as a viable career option for women and Hispanics.	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. In the past two years, we have successfully recruited women and Hispanics into the program. This is will be an ongoing process.
Institute curricular changes to return the Conservatory to a curricular model that existed before 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.	Major curricular revisions were undertaken in multiple phases, over several years. This goal was completed earlier. We as a program decided to undergo a further assessment of our curriculum to continue to enhance our viability as a program and meet the changing demands of the professional world.
Institute a regular retreat cycle for program faculty to address SLO's, core instructional and programmatic values, and industry responses to the current curriculum	A regular retreat cycle has not been possible due to budget constraints, pressures and compression upon production timelines. Irregular meetings have occurred. The new Technical Theatre Coordinator is working with each department head to regularly assess the curriculum to meet the needs of the job market.
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.	Significant engagement with USITT continues as do several informal articulation agreements, but no formal "matriculation process" has been developed. Transfer is not among the primary goals of this CTE program.
Continue to explore options for different formats for the educational content to be delivered, including research of best practices	This remains a programmatic core value and is ongoing.

from other institutions that have a similar curriculum.	
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	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 are available from the fall of 2019. We have not had students this past year, there is no new data available at this time.

b. List any new resources that the program received in the past year and the results

Source	Specific Resource	Est. Amount $	Impact on program or course outcomes
CTEA	Drafting Desks for CBC 19	$6000	These desks provide a better working surface for our students to learn hand drafting.
SWP	New sound systems for CBC 16 and 18	$2000	Our students will have better equipment to rehearse productions and a better learning environment so that they can be better prepared for the professional world
SWP	12 domestic Sewing Machines	$15803	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	6 new motors for industrial sewing machines	$1557	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	Electropounce	$1200	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	Dust Collector ins the scene shop	$20000	This helps with the safety and well-being of our faculty, staff, and students.
SWP	2 Millermatic 120 welders	$2400	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	2 Hobart handler 210 welders	$1600	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	2 Hobart Handler 180 Welders	$1600	Our students will be learning on better technology which better prepares them for

			the professional world and our work on productions is done more efficiently.
SWP	Milllermatic 211 Welder	$1200	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	Saw Stop	$5000	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
SWP	30 Chauvet Color Spot Lights	$39000	Our productions are of better quality and our students are learning on better technology which better prepares them for the professional world
SWP	Seachangers (lights)	$6000	Our productions are of better quality and our students are learning on better technology which better prepares them for the professional world
SWP	Doug Fleenor ISO Splitters	$1992	Our productions are of better quality and our students are learning on better technology which better prepares them for the professional world
ETC	34 Source 4 Lights	$16830	Our productions are of better quality and our students are learning on better technology which better prepares them for the professional world
CTEA	Personnel Lift	$30000	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
CTEA	Scissor Lift	$30000	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
CTEA	Fork Lift	$40000	Our students will be learning on better technology which better prepares them for the professional world and our work on productions is done more efficiently.
AHC	Marian Sound System	$300000	Our productions are of better quality and our students are learning on better technology which better prepares them for the professional world
CTEA	12 Comptuers for CBC 19	$82350	Our students will have access to the latest versions of the standard software in the industry and be better prepared for the professional world.

c. List any new or modified recommendations below, including rationale for these in the table.

Program Improvement Plan (Program ,Priority Number, year)	Anticipated Outcome (Goal)	Program Goal Status (Indicate if this goal is ongoing from a previous Annual Or Comprehensive Program Review or new this year).	Alignment to Strategic Directions and planning goals (see " Alignment to Strategic Directions" Attached	Activities	Justification (Evidence of need)	Resource Request (From table Below)	Anticipated Completion Date or On-going
PCPA P1 2021	Increase Student Access to Technology and Equipment	On-going	Goal SLS1, SLS2, SLS3, SLS4, IR1, IR3	Maintain current equipment, replace out of date technology with new technology and add new technology as it becomes industry standard	see trends and section III in the definition of program	RR 4-11,13,15-28, 34 – 50,53 – 58, 64, 65	On-Going

PCPA P2 2021	Maintain numbers in the two-year technical training Certificate Program	On-going	Goal SLS2	Pursue marketing strategies for Technical Theatre Program and increase the number of recruitment opportunities we attend	see prevalidation plan on last 6-year review	NA	On-Going
PCPA P3 2021	Enhance Student learning through Guest Artists and Master Classes	On-going	Goal SLS1, IR2, E1	Continue to look for funding to bring in guest artists for production and masterclasses	See executive summary and plan of action post validation and section VIII of the definition of programs	NA	On-Going
PCPA P4 2021	Enhance student learning in CBC	On-going	Goal IR4 and SLS6	Update paint, flooring, and restrooms; improve consistency of custodial care	see prevalidation plan on last 6-year review	NA	On-Going

PCPA P5 2021	Enhance student learning in CBC	On-going	Goal IR4 and SLS6	Work with facilities on the sound abatement for the Dance Studios	see prevalidation plan on last 6-year review	RR 16, 17, 21 – 23, 27, 28, 40 – 44, 64, 65	On-Going
PCPA P6 2021	Enhance student learning, health, and safety in CBC 16 and 18	On-going	Goal IR4	Replace sprung floors	See section VIII of Definition of Programs	NA	On-Going
PCPA P7 2021	Increase resources available in the Library	On-going	Goal SLS2	Coordinate with Library Services	See Student Data Summary	NA	On-Going
PCPA P8 2021	Maintain and enhance the students and audience experience in our Facilities	New	Goal SLS2, IR2, IR4	Update and maintain Marian and Solvang Facilities	See the plan of action post validation on the last 6-year review	RR 15, 32, 52	On-Going
PCPA P9 2021	Enhance student access to resources	On-going	Goal IR1	Hire Warehouse Supervisor	see prevalidation plan on last 6-year review	PCPA RR1 2021 – PCPA RR65 2032	On-Going

d. Summary of request for resources. Please list the type of request (facility, technology, staffing, equipment, other) and rank their priority.

Resource Requests (Program, RRX year)	Name	Program Goal	Type	One-time cost	On-going cost (per fiscal year)	Anticipated Completion Date or On-going
PCPA RR1 2021	Welding Jackets x10 (2 sm, 2 M, 3 L, 3 XL)	PCPA P9 2021	equipment	$ 1,651.25	NA	Fall 2021
PCPA RR2 2021	MIG Welding Gloves x10	PCPA P9 2021	equipment	$ 639.88	NA	Fall 2021
PCPA RR3 2022	Wig & Make-Up Artist	PCPA P9 2021	staffing	NA	$48,000	on going
PCPA RR4 2022	Microsoft Surface Pro 7 - 12.3" - Core i5 1035G4 - 8 GB RAM - 256 GB SSD	PCPA P1 2021, PCPA P9 2021	technology	$ 27.07	NA	on going
PCPA RR5 2022	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 4	PCPA P1 2021, PCPA P9 2021	equipment	$ 32.62	NA	on going
PCPA RR6 2022	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 24	PCPA P1 2021, PCPA P9 2021	equipment	$ 38.60	NA	on going
PCPA RR7 2022	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 44	PCPA P1 2021, PCPA P9 2021	equipment	$ 366.35	NA	on going
PCPA RR8 2023	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 8	PCPA P1 2021, PCPA P9 2021	equipment	$ 7,536.25	NA	on going
PCPA RR9 2023	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 46	PCPA P1 2021, PCPA P9 2021	equipment	$ 2,206.65	NA	on going
PCPA RR10 2023	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 12	PCPA P1 2021, PCPA P9 2021	equipment	$ 26,056.25	NA	on going
PCPA RR11 2023	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 20	PCPA P1 2021, PCPA P9 2021	equipment	$ 563.75	NA	on going
PCPA RR12 2023	Stage Operations Supervisor	PCPA P9 2021	staffing	NA	$42,000	on going
PCPA RR13 2023	Drill Impact Driver Combo Set x5	PCPA P1 2021, PCPA P9 2021	equipment	$ 1,409.38	NA	on going
PCPA RR14 2023	Mini Triple Swivle Castors x 10	PCPA P9 2021	equipment	$ 1,905.25	NA	on going
PCPA RR15 2023	LED Moving Light wash units - Rogue R2 or similar (Can use in lot's of 4 units) - 8 Total Units Requested	PCPA P1 2021, PCPA P8 2021, PCPA P9 2021	technology	$ 16,060.00	NA	on going
PCPA RR16 2023	LED Moving Light wash units - Rogue R3 or similar (Can use in lot's of 6 units) - 12 total units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 33,125.00	NA	on going

PCPA RR17 2023	LED Moving Light profile units, Maveric Force2 or similar (Can use in lot's of 5 units) - 15 total units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 131,200.00	NA	on going
PCPA RR18 2023	Double Ear Muff Headsets (Can use in lot's of 4 units)- 14 total units requested	PCPA P1 2021, PCPA P9 2021	equipment	$ 3,145.00	NA	on going
PCPA RR19 2024	DMX Tester - 1 unit requested	PCPA P1 2021, PCPA P9 2021	equipment	$ 430.63	NA	on going
PCPA RR20 2024	Color Source Relays - Wired - 8 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 2,225.00	NA	on going
PCPA RR21 2024	ETC Gateways (2 port, lighting specific networking) - 2 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 1,948.75	NA	on going
PCPA RR22 2024	ETC Cue Light Systems or similar - All 3 Theaters (Can divide into 3 systems) - 3 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	equipment	$ 18,796.25	NA	on going
PCPA RR23 2024	5° Source 4 Barrels - 12 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	equipment	$ 5,320.00	NA	on going
PCPA RR24 2025	3D Printer - Sketch Classroom (2 printers - 1 props, 1 scenic design)	PCPA P1 2021, PCPA P9 2021	technology	$ 17,100.00	NA	on going
PCPA RR25 2025	Formech 450DT Desktop Vacuum Forming Machine	PCPA P1 2021, PCPA P9 2021	equipment	$ 4,800.00	NA	on going
PCPA RR26 2027	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 14	PCPA P1 2021, PCPA P9 2021	equipment	$ 22,800.00	NA	on going
PCPA RR27 2025	Midi-controled Keyboards	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 1,750.00	NA	on going
PCPA RR28 2025	Wireless Microphones	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 1,300.00	NA	on going
PCPA RR29 2026	Charge Artist	PCPA P9 2021	staffing	NA	$44,000	on going
PCPA RR30 2026	Properties Carpenter / Welder	PCPA P9 2021	Staffing	NA	$48,000	on going
PCPA RR31 2026	Company Manager (split from current Assistant Production Mng. / Company Mng.)	PCPA P9 2021	staffing	NA	$50,000	on going
PCPA RR32 2026	Dry Erase Board - mobile 4x6	PCPA P8 2021	equipment	$ 48,000.00	NA	on going
PCPA RR33 2026	Pneumatic Lift Triple Swivels (x6)	PCPA P9 2021	equipment	$ 4,800.00	NA	on going
PCPA RR34 2026	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 6	PCPA P1 2021, PCPA P9 2021	equipment	$ 3,600.00	NA	on going

PCPA RR35 2026	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 10	PCPA P1 2021, PCPA P9 2021	equipment	$ 650.00	NA	on going
PCPA RR36 2027	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 18	PCPA P1 2021, PCPA P9 2021	equipment	$ 1,800.00	NA	on going
PCPA RR37 2027	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 36	PCPA P1 2021, PCPA P9 2021	equipment	$ 25,000.00	NA	on going
PCPA RR38 2027	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 38	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00 -	NA	on going
PCPA RR39 2027	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 40	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00	NA	on going
PCPA RR40 2028	Chauvel Ovation - 12 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 25,495.00	NA	on going
PCPA RR41 2028	ETC Gateways (4 port, lighting specific networking) - 2 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 1,953.13	NA	on going
PCPA RR42 2028	Hazer, Ultratec Radiance or similar	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	equipment	$ 1,488.75	NA	on going
PCPA RR43 2028	Color Source Spot Jr or similar (Can use in lot's of 10 units)- 30 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 29,510.00	NA	on going
PCPA RR44 2028	City Theatrical Multiverse Transmitter (for LED Source Four Luster Series 3) - 2 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 4,015.00	NA	on going
PCPA RR45 2029	LED Source Four Luster Series 3 (Can use in lot's of 10 units) - 42 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 128,990.00	NA	on going
PCPA RR46 2029	LED Cyc Lights, Chauvet Cyc1 or similar (Can use in lot's of 12 units) - 48 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 52,800.00	NA	on going
PCPA RR47 2029	Pixel Tape Controler - 2 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	equipment	$ 3,965.00	NA	on going
PCPA RR48 2029	ENTEC LED mapper software program	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 756.88	NA	on going
PCPA RR49 2029	City Theatrical Multiverse Transmitter (for Pixel Tape Controler)	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	equipment	$ 2,007.50	NA	on going
PCPA RR50 2029	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 22	PCPA P1 2021, PCPA P9 2021	equipment	$ 516.56	NA	on going

PCPA RR51 2029	Craft Room Supervisor (Split from current Designer/Craft Room Supervisor)	PCPA P9 2021	staffing	NA	$50,000	on going
PCPA RR52 2029	Marian Seating	PCPA P8 2021	facilities	$ 120,000.00	NA	on going
PCPA RR53 2030	Creative Connors Pushstick-Mini	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00	NA	on going
PCPA RR54 2030	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 0	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00	NA	on going
PCPA RR55 2030	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 2	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00	NA	on going
PCPA RR56 2030	Professional Female Half Body Dress Form w/ Collapsible Shoulders size 16	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00	NA	on going
PCPA RR57 2030	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 34	PCPA P1 2021, PCPA P9 2021	equipment	$ 435.00	NA	on going
PCPA RR58 2030	Professional Male Half Body Dress Form w/ Collapsible Shoulders size 42	PCPA P1 2021, PCPA P9 2021	equipment	$ 462.19	NA	on going
PCPA RR59 2030	Properties Graphic Artist	PCPA P9 2021	Staffing	NA	$42,000	on going
PCPA RR60 2031	Costume Technician	PCPA P9 2021	Staffing	NA	$40,000	on going
PCPA RR61 2031	Scenic Carpenter / Welder	PCPA P9 2021	Staffing	NA	$48,000	on going
PCPA RR62 2031	First Hand	PCPA P9 2021	Staffing	NA	$45,000	on going
PCPA RR63 2032	Scenic Carpenter / Welder	PCPA P9 2021	Staffing	NA	$48,000	on going
PCPA RR64 2032	ETC Gio@5	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	technology	$ 27,687.50	NA	on going
PCPA RR65 2032	New Dimmer Racks with Dimmers for The Marian and Severson - 4 units requested	PCPA P1 2022, PCPA P5 2022, PCPA P9 2021	facilities	$ 350,000.00	NA	on going