MARYLAND HIGHER EDUCATION COMMMISSION
ACADEMIC PROGRAM PROPOSAL

PROPOSAL FOR:

X __NEW INSTRUCTIONAL PROGRAM

____SUBSTANTIAL EXPANSION/MAJOR MODIFICATION

____COOPERATIVE DEGREE PROGRAM

X __WITHIN EXISTING RESOURCES or____REQUIRING NEW RESOURCES

(For each proposed program, attach a separate cover page. For example, two cover pages would accompany a proposal for a degree program and a certificate program.)

Carroll Community College
Institution Submitting Proposal

January 2017
Projected Implementation Date

Lower Division Certificate	Entertainment Technology
Award to be Offered	Title of Proposed Program

1007.00	50.0502
Suggested HEGIS Code	Suggested CIP Code

Applied Arts	J. Scott Gore
Department of Proposed Program	Name of Department Head

Dr. Nancy Perry	nperry@carrollcc.edu	410-386-8231
Contact Name	Contact E-Mail Address	Contact Phone Number

_____   President/Chief Executive Approval
Signature and Date

11/11/14   Date Endorsed/Approved by Governing Board
Date

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Entertainment Technology – Lower Division Certificate

A. Centrality to institutional mission statement and planning priorities:

1. Provide a description of the program, including each area of concentration (if applicable), and how it relates to institutions approved mission.

Entertainment Technology (EN-TECH) specialists are needed to support the specialized communication needs for businesses and organizations. Carroll Community College (CCC) has developed an innovative EN-TECH program to fulfill the unmet need with comprehensive and transformative training that is pedagogically engineered to prepare students for this exciting and growing field. These specialists require advanced training in industry-specific technology that supports a multitude of presenting venues that in-turn support educational, conference, corporate, and entertainment events. EN-TECH specialists are employed at universities, school districts, science research centers, conference centers, hotels, and other venues with integrated, high-technology communication needs.

EN-TECH will offer a progressive program that creates a professional pathway for technicians. This initiative includes a detailed schedule for implementing the program and the collecting measurable assessment data that is reviewed both internally and externally.

The Entertainment Technology Certificate is a hands-on training program. The program partners with local businesses and organizations to offer on-the-job training, as well as potential post-graduation employment. EN-TECH students will train in the application of electrical, lighting, and acoustical theories and designs. The program will be led by faculty with substantial industry experience, who have served the numerous presenting organizations within the mid-Atlantic region. The curriculum for this program meets industry needs and will provide advance-skilled specialists for this growing field.

> *Carroll Community College Mission Statement: Carroll Community College is a public, open admissions, associate-degree-granting college serving Carroll County, MD with baccalaureate preparation programs, career education, workforce and business development, and personal and cultural enrichment opportunities. As a vibrant, learner-centered community, the college engages students as active learners, prepares them for an increasingly diverse and changing world, and encourages their lifelong learning.*

The EN-TECH program's training outcomes support our College's mission statement. Upon completion of the program these specialists will be able to enter the workforce. Upon certificate completion students will be able to aid local business.. These experiences will also help engage our students in the community.

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2. Explain how the proposed program supports the institutions strategic goals and provide evidence that affirms it is an institutional priority.

Entertainment Technology will support Carroll Community College's 3rd Strategic Initiative for FY 2016: III. County Economic Development

III-1 Business Training and Services- Support economic development through customized training, business consulting services, and community partnerships.

This program offers a pathway for Entertainment Technology Specialists to meet industry demand. When developing the needs assessment for this program, Carroll Community College investigated related degree programs, researched regional industry growth, surveyed local employers, researched employment opportunities for an expanded geographic region, and formed an advisory committee. This program will meet the needs of our community. The cooperative education format will foster community partnerships with the local presenting, religious and conference venues in the area. The curriculum for this program meets industry needs and will provide advance-skilled specialists for this growing field. In communications, surveys, and advisory sessions with local businesses and industries, it has become clearly evident that a need exists for entertainment technology specialists. This initiative to build an Entertainment Technology program is enthusiastically welcomed and eagerly anticipated. Without this industry support, the program would not have been envisioned. With this support, it is expected that graduates from this program will be in demand by not only local businesses, but from organizations throughout the country.

Even before the program was offered, we had 16 business partners eager to work with our students. Because of the numerous presenting organizations within this region, our goal is to have at least 30 partnerships with associated businesses by the time the first students graduate. Businesses have indicated that they would immediately hire graduates from our program (see Figure 1, page 21).

III-2- Career Pathways and Education Transitions- Design, implement, and assess the effectiveness of career pathways incorporating Adult Education, noncredit career education and degree credit programs.

In addition to the career pathways highlighted above, an Advisory Committee was convened with representatives from other audio visual technician training programs, local professional theaters, presenting houses, conference centers, religious organizations, and representatives from the local union for stage hands (IATSE). A typical comment from one of the advisory committee members was offered by Bryan Ziegler, RCI Systems, which is an event support company within the Washington DC area. He said, "The Entertainment Technology program being postulated and hopefully soon offered through Carroll Community Colleges is a brilliant, well-conceived and much needed attempt at formalized training in applicable skills so heavily in demand and so

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underdeveloped in the Washington DC and Baltimore areas." Mr. Ziegler went on to comment that the Washington DC and Baltimore region has become a destination for hosting events, and has enjoyed abundant growth for special events, corporate events, charity and fundraising events, lobby and political action events, executive meetings, and entertainment-based events. This in turn has resulted in an unprecedented growth of businesses that support presentation events, particularly businesses that support entertainment technology's integration with intelligent technology. As companies expand and new companies develop, a need for qualified and well-trained technicians and assistants has grown exponentially (Advisory Committee Meeting, 2015).

> III-3 Apprenticeships, Certificates, and Middle Skills Job Preparation- Enhance non-degree career training program opportunities and market effectively to attract new student populations to campus.

Correspondence with regional community colleges indicated the only such program offered is the recently MHEC approved program at Howard Community College. This Carroll program was created collaboratively and in partnership with Howard Community College. Currently, there is a certificate program from Prince George's Community College collaborating with the professional stage handlers union (IATSE) and from two unaccredited post-secondary schools, The Sheffield Institute and Omega Studios. The Carroll degree options will attract students in the area wishing to enter the workforce through an academic path.

Carroll Community College is currently supporting the development of three new programs. Entertainment Technology is one of the three. We have been working in collaboration with the President and our Chief Academic Officer, who have been instrumental in supporting the development of the program. In addition, we are working with our Non-Credit division to insure students that finish the certificate program may have the ability to earn additional industry certifications.

B. Adequacy of curriculum design and delivery to related learning outcomes consistent with Regulation 10 of this chapter:

1. **Provide a list of courses with title, semester credit hours and course descriptions along with a description of program requirements.**

Table 1. Entertainment Technology Certificate Plan			
Semester 1			
CAD	101	Introduction to Computer Aided Drafting/Design	3
ENTEC	101	Introduction to Entertainment Technology	3
SPCH	101	Introduction to Speech Communication	3
THTR	115	Stagecraft	4
THTR	145	Stage Management	3
		Semester Total	16
Semester 2			
ENTEC	105	Entertainment Technology Lighting	3
ENTEC	106	Entertainment Technology Audio	3
ENTEC	107	Entertainment Technology Video	3
ENTEC	215	Entertainment Technology Troubleshooting	3
THTR	245	Production Management	3
		Semester Total	15
		Total Credits	31

ENTEC-101, Introduction to Entertainment Technology, Semester 1, three credits, surveys the field of Entertainment Technology, introducing the various events and venues that utilize entertainment technicians, such as conference centers, hotels, theaters, religious centers, sports arenas and other venues with integrated, high-technology communication needs. Students will gain knowledge of industry practices and procedures. Prerequisite: READ-A-D. Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Explain the historical, present, and future world of Entertainment Technology.
2. illustrate the roles and responsibilities of entertainment technicians
3. classify the various types of presenting venues and their differing needs and characteristics
4. interpret a ground plan or blueprint
5. Identify presenting equipment, including microphones, cables, speakers, projectors, and monitors.

6. Safely hang and address lighting instruments.
7. Prepare, connect, and program basic lighting and sound control equipment.
8. Employ the requirements and collaboration for a successful production.

ENTEC-105, Entertainment Technology Lighting, Semester 2, three credits, prepares students for implementing lighting designs for presentational events. Students will learn the practical use of lighting technologies, specifically installing and uninstalling equipment for various types of events. Topics will include installation troubleshooting, lighting documentation, communication skills, customer service skills, teamwork, time management, labor management and safety codes. Prerequisite: ENTEC-101. Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Demonstrate understanding of basic electrical theory.
2. Demonstrate how to safely hang more sophisticated conventional and moving light fixtures.
3. Utilize lighting systems network communications, such as DMX512, ACN, ArtNET, and RDM.
4. Set up, address, program, and utilize lighting equipment.
5. Manage a lighting design, including reading a light plot, inventory sheets, color cut lists, and lighting cue sheets.
6. Generate and interpret paperwork for event lighting.
7. Exercise effective communication skills within the lighting team, while managing other electricians, and communicating with clients.

ENTEC-106, Entertainment Technology Audio, Semester 2, three credits, prepares students for supporting and facilitating audio needs for presentational events. Students will learn the practical use of audio technologies, specifically installing and uninstalling equipment for various types of events. Topics will include installation troubleshooting, communication skills, customer service skills, teamwork, time management, labor management and safety codes. Prerequisite: ENTEC-101. Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Demonstrate principals of basic acoustics and audio engineering.
2. Utilize audio control and playback systems.
3. Manage live audio support for an event, including adjusting to presenter needs.
4. Generate and interpret appropriate paperwork for sound needs for presentational events.
5. Exercise effective communication skills within the sound installation team, while managing a team, and when communicating with clients.

ENTEC-107, Entertainment Technology Video, Semester 2, three credits, prepares students for supporting and facilitating video needs for presentational events, both televised and

projected. Students will learn the practical use of video technologies, specifically installing and uninstalling equipment for various types of events. Students will learn to create basic content for video presentations, as well as effective video equipment installation, use, and systems. Topics will also include installation troubleshooting, communication skills, customer service skills, teamwork, time management, labor management and safety codes. Prerequisite: ENTEC-101. Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Demonstrate an understanding of video formats, standards and technology for capturing, storing, editing, transmitting and reproducing video.
2. Safely install video equipment.
3. Utilize video control and playback systems.
4. Utilize camera technologies, for recording and presenting video.
5. Manage video needs for an event, including adjusting to presenter needs.
6. Generate and interpret appropriate paperwork for video needs for presentational events.
7. Create basic video content for presentations.
8. Demonstrate effective oral communication skills during the entire production process for live events.

ENTEC-215, Entertainment Technology Troubleshooting, Semester 2, three credits, prepares students for real-world challenges discovered when supporting presenting events. Students will integrate what they have learned in lighting, audio, and video technology to develop strategies and solutions to meet challenges with presenting technology and with industry production processes. Prerequisite: ENTEC-105 and ENTEC-106. Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. demonstrate a process for identifying lighting, audio, or video challenges
2. detect specific lighting, audio, or video challenges
3. Demonstrate a method of problem-solving lighting, audio, and video challenges.
4. Demonstrate good oral communication skills during the entire production process for live events.

THTR-145, Stage Management, Semester 1, three credits, offers students an intensive introduction to the role of a professional Stage Manager during pre-production, blocking rehearsals, technical rehearsals and when running a show. This class explores Stage Management through script analysis, communication techniques, collaboration techniques, generating and implementing nesscessary paperwork, and Stage Management exercises. Prerequisite: READ A-D (Basic Reading). Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. evaluate how to serve as a Stage Manager or Assistant Stage manager for a college or professional production.

2. apply Stage Management techniques and duties as they apply to professional, non professional, community and educational theatre.
3. generate researched paperwork for productions.
4. employ effective collaboration skills.
5. compare and contrast the roles and relationships of theatrical designers, directors, theatre management, house management and actors, within a production.
6. analyze a script from a stage management perspective, so as to reveal the requirements of a stage manager.
7. create a professional stage management prompt book.
8. interpret an architectural ground plan.
9. understand the various theatrical unions and how they affect the role, duties and responsibilities of the Stage Manager.

THTR-245, Production Management, Semester 2, three credits, familiarizes students with the techniques and skills required to be a Production Manager. Production Managers provide direction and oversight in relation to objectives, organization, planning, personnel and all other relevant elements that collaborate for presenting events. Topics will include management theory, initiating events, collaboration, communication, and budget management. Prerequisite: THTR-145. Three hours lecture each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Explain the roles and responsibilities of a Production Manager.
2. Explain management theory in concept and in practice.
3. Engage in effective communication within the production team.
4. Evaluate risk management to support a safe production process.
5. Plan and schedule production needs for an event.
6. Execute a production budget.
7. Compare and contrast the differing roles of production manager for various types of events, such as conferences, public speaking, entertainment events, and theatre events.

THTR-115, Stagecraft, Semester 1, 4 credits, Stagecraft surveys the history and practice of the technical aspects of theatre, from ancient Greece to modern day Broadway. Topics include set construction methods, stage lighting, painting techniques, stage properties, costuming, and sound implementation. Prerequisite: exemption/completion of READ A-D. Students will work at least 2 (lab) hours each week as arranged with instructor. Three hours lecture and two hours of lab each week.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Identify and use terminology unique to technical theatrical production.
2. Demonstrate competence using hand and power tools to build basic scenery.
3. Demonstrate competence in reading and interpreting technical drawings.
4. Identify theater rigging and theater properties.

5. Apply techniques of shop safety.
6. Define set construction tools, materials, and hardware.
7. Identify stage lighting equipment.
8. Identify sound equipment.
9. Operate theatre lighting and sound equipment.
10. Employ techniques of handling scenery.
11. Construct stage scenery.

CAD-101, Introduction to Computer Aided Design and Drawings, Semester 1, 3 credits, is a basic course in Computer-Aided Design. Content stresses learning major CAD commands and using the graphic user-interface. Conceptual drawing and spatial relationships, as well as file maintenance and plotting output, are used to create two dimensional design models. Prerequisite: exemption/completion of READ A-D and MAT-097.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Recognize and apply standard drafting principles in a CAD environment.
2. Have developed a working knowledge and skills to effectively and efficiently create drawings using AutoCad.
3. Identify and explain the function and purpose of CAD system components.
4. Apply basic dimensioning procedures.
5. Plot CAD drawings at designated scales.
6. Utilize CAD as precision drafting tools.
7. Explain common industry CAD practices.
8. Describe the design process and responsibilities of design team members.
9. Be ready to proceed to advanced CAD course work.
10. Understand career opportunities in CAD.

SPCH-101, Introduction to Speech Communication, Semester 1, 3 credits, Introduction to Speech Communication is designed to provide a foundation for theories focusing specifically in relational, group, public, and cultural communication contexts. Students will engage in communication theory and practice focusing on interpersonal, small group, and public speaking skills. Prerequisite: exemption/completion of READ A-F, plus assessment for placement in ENGL-101.

OBJECTIVES: Upon completion of the course, students should be able to:
1. Recall information on theory and structure regarding interpersonal communication, intrapersonal communication, and public speaking.
2. Demonstrate an improved level of proficiency in speaking and listening in a variety of communication models and settings.
3. Differentiate speaker and listener responsibilities in today's world.
4. Recognize the process of communication.

5. Demonstrate what it takes for communication to work well.
6. Develop skills in listening to be able to comprehend and assess messages of different speakers, self0 monitor listening, and adapt feedback.
7. Demonstrate basic skills in oral communication as a speaker, effectively relating messages to many different audiences.
8. Practice effective conversation and public speech.
9. Organize and participate in group conversation/meeting.
10. Develop skills and strategies for decreasing communication anxiety.

Student Learning Outcomes

Program goals were vetted by the College's Entertainment Technology Advisory Board (Appendix E). Please see Appendix B for Program goals and objectives.

9. Discuss how general education requirements will be met, if applicable.

Not applicable to the certificate.

10. Identify any specialized accreditation or graduate certification requirements for this program and its students.

There are no specialized accreditation or graduate certification requirements for this program.

Students who complete this program would receive a LDC in Entertainment Technology from Carroll Community College.

11. If contracting with another institution or non-collegiate organization, provide a copy of the written contract.

At this time, we have non-binding agreements with local applicable business that they would be interested in providing cooperative education opportunities. A copy of these letters can be found in Appendix F. In these letters organizations are willing to collaborate with Carroll on the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.

- Make information regarding applicable position openings available to the College and consider program participants for these open positions.

In addition, we have gathered an Advisory Board to keep us abreast of workforce issues (Appendix E).

C. Critical and compelling regional or Statewide need as identified in the State Plan:

1. **Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the state in general based on one or more of the following:**
   *The Need for the advancement and evolution of knowledge;
   *Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education;
   * The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs.

Carroll Community College's Entertainment Technology program has been envisioned to fulfill the specific industry needs for supporting live events. According to the Bureau of Labor Statistics, the mid-Atlantic region, specifically Maryland and Washington DC, represents a growing market for Entertainment Technology specialists (2015). In a recent meeting of the Production Management Forum, an affiliated organization to the United States Institute of Theater Technology (USITT), the need for such trained entertainment specialists and technicians was of chief concern, with general opinion being that current higher education curriculums do not support training of these specialists. Carroll Community College developed a recently approved Associate of Applied Sciences degree program (AAS). Located in Maryland near Baltimore and Washington DC, this program would be ideally placed as a facility to train the next generation of industry technology specialists.

Carroll Community College's population is 64% female. Minorities account for 8% of the student population. First generation college students, with neither parent having attended college, are 26%. CCC serves approximately 340 students with disabilities, making up 9% of credit student population. CCC serves veterans. Obtaining an accurate veteran count is not viable as enrollment forms do not require that students report their military status (Maryland Higher Education Commission, 2015).

2. **Provide evidence that the perceived need is consistent with the Maryland State Plan for Postsecondary Education.**

Quality and Effectiveness - Carroll Community College is a public, open admission, associate-degree-granting college, serving Carroll County with baccalaureate preparation programs, career education, workforce and business development, and personal and cultural enrichment

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opportunities. CCC is a vibrant, learner-centered community that actively engage students, preparing them for an increasingly diverse, changing, and often challenging world. Credit enrollment at Carroll is approximately 3,800 credit students and 7,750 non-credit students. (MACC Databook, 2015). Approximately 45% of Maryland undergraduate students within Carroll County enroll at Carroll (Maryland Higher Education Commission, 2015).

<u>Access, Affordability, and Completion</u> - Since 1990, Carroll Community College has grown from a branch of a neighboring county's community college into an independent college with 60 credit programs. CCC boasts a greater than average 80% retention rate, with 95% of graduates reporting employment in a field related to their degrees or continuing education program (National Student Clearing House, 2014) (CCC Institutional Research, 2013). In 2008, CCC was named one of the top tech-savvy community colleges in the nation by the Center for Digital Education and the American Association of Community Colleges (AACC). In 2010, CCC received the National President's Honor Roll recognition for Service-Learning, the highest federal recognition a college can receive for its commitment to volunteering, service-learning, and civic engagement. Since 2014, CCC's theater program has been regionally recognized twice by the Kennedy Center's, American College Theater Festival, region 2 (KCACTF2), for outstanding theatrical productions.

<u>Diversity</u> - The United States Institute for Theatre Technology has identified this field specifically as one that is lacking in diversity. USITT is currently seeking rising professionals for this field through their Gateway programs. Our program would help shepherd students currently underrepresented in the field by providing additional opportunity and awareness otherwise not available or only found at four-year institutions.

Carroll Community College serves a strong female population, representing 64% of CCC's credit student population. Only eight percent of students account for CCC's minority population. Twenty-six percent of students are first generation college students, with neither parent having attended college. CCC serves approximately 340 students with disabilities, making up nine percent of credit student population.

<u>Innovation</u> - Within the Maryland region, including Pennsylvania, Washington DC, and Northern Virginia, the only program is the recently MHEC approved program at Howard Community College. Howard Community College and Carroll Community College created these programs cooperatively and collaboratively. Correspondence with regional community colleges indicated the only such programs offered are certificate programs from Prince George's Community College collaborating with the professional stage-handlers union (IATSE) and from two unaccredited post-secondary schools; The Sheffield Institute and Omega Studios.

<u>Economic Growth and Vitality</u> - Carroll is looking to start new and innovative programs.

In communications, surveys, and advisory sessions with local businesses and industries, it has become clearly evident that a need exists for Entertainment Technology specialists. This initiative to build an Entertainment Technology program is enthusiastically welcomed and eagerly anticipated. Without this industry support, the program would not have been envisioned. With this support, it is expected that graduates from this program will be in demand by not only local businesses, but from organizations throughout the country.

Data Use and Distribution- Many Maryland community colleges have expressed interest in offering Entertainment Technology programs and as this program has been initiated at Carroll Community College (CCC), other Maryland residents would benefit from this effort. Four community colleges that have expressed interest are Montgomery College, Howard Community College, Prince George's Community College, and the Community Colleges of Baltimore County (Essex, Catonsville, Dundalk).

D. Quantifiable & reliable evidence and documentation of market supply & demand in the region and State:
   1. **Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.**

According to the Bureau of Labor Statistics, the mid-Atlantic region, specifically Maryland and Washington DC, represents a growing market for Entertainment Technology specialists (2015). In a recent meeting of the Production Management Forum, an affiliated organization to the United States Institute of Theater Technology (USITT), the need for such trained entertainment technology specialists and theater technicians was of chief concern, with general opinion being that current higher education curriculums do not support training of these specialists.

From the meeting, Dennis Blackledge, Production Manager for Olney Theatre Center in the Washington DC area, said that "We present nine professional productions a year, plus a variety of special events within our complex. The lack of skilled technicians in Maryland, and frankly across the country, puts an enormous strain on our ability to deliver quality presentations. We have no choice but to invest a great deal of time and money in training individuals who come to us without a solid technical foundation to build upon. This proposition is costly, and many of these individuals move on to other opportunities because the demand in the field is so great."

Carroll Community College (CCC) investigated related degree programs, researched regional industry growth, surveyed local employers, researched employment opportunities for an expanded geographic region, and formed an advisory committee. The committee consists of representatives from other entertainment-related training programs, local professional theaters, presenting houses, conference centers, religious organizations, and representatives from the local union for stage hands (IATSE). The committee is accessible via email and phone. Our advisory committee is committed to assisting us with the development, implementation, and growth of the new program.

Carroll Community College is pursuing this certificate (in concert with the already approved degree) to create an effective training program for entertainment technology specialists that will serve the industry within the entire Mid-Atlantic region. According to Economic Modeling Specialists International, analysis software, which pulls data from various sources including the Bureau of Labor Statistics, the MD/DC region creates 90 jobs annually for audio video technicians, but only produced 45 graduates in this field for 2010. We are currently seeing a 10% increase in the need for audio visual technicians, with close to 2,500 jobs created in this area by 2020. Not currently documented within these statistics is the need for these technicians within theater companies, live entertainment venues, and religious organizations. Currently, this data is not a clearly defined subset with a standard occupational classification (SOC code).

SOC	Description	Annual Openings	Regional Completions (2010)	2013 Jobs	2020 Jobs	2013 - 2020 Change	2013 - 2020 % Change
27-4011	AV Equipment Technicians	60	30	1,904	2,046	142	7%
27-4014	Sound Engineering Technicians	12	15	432	449	17	4%
		90		2,336	2,495	159	9%

To quantify the need of presenting organizations not clearly identified with an SOC code, Carroll Community College created and administered a survey through the previously mentioned Production Managers Forum (PMF). With only 27 responses collected thus far, respondents indicated they have a yearly need of 116 full-time entertainment technicians and 316 part-time technicians. Of these respondents, 16 collectively indicated that they could take up to 56 students each semester for internships.

During our committee meeting a typical comment from one of the advisory committee members was offered by Bryan Ziegler, RCI Systems, which is an event support company within the Washington DC area. He said, "The AAS (and certificate) in Entertainment Technology program being postulated and hopefully soon offered through Carroll Community Colleges is a brilliant, well-conceived and much needed attempt at formalized training in applicable skills so heavily in demand and so underdeveloped in the Washington DC and Baltimore areas." Mr. Ziegler went on to comment that the Washington DC and Baltimore region has become a destination for hosting events, and has enjoyed abundant growth for special events, corporate events, charity and fundraising events, lobby and political action events, executive meetings, and entertainment-based events. This in turn has resulted in an unprecedented growth of businesses that support presentation events, particularly businesses that support entertainment technology integration with intelligent technology. As companies expand and new companies develop, a need for

qualified and well-trained technicians and assistants has grown exponentially (Advisory Committee Meeting, 2015).
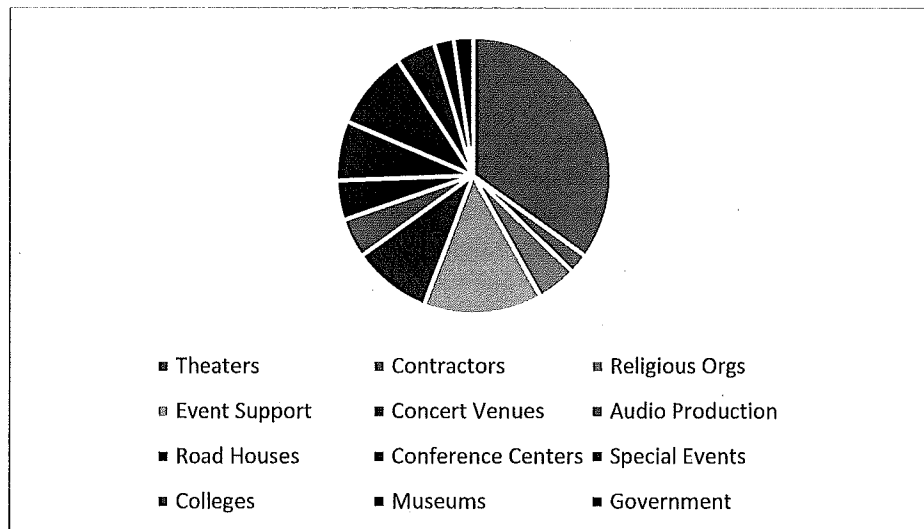
Within the Maryland region, including Pennsylvania, Washington DC, and Northern Virginia, the only program in this field is the recently MHEC approved program at Howard Community College which has been created cooperatively and collaboratively with Carroll Community College. The program at Prince George's Community College is a certificate only program, collaborating with the professional stage handlers union (IATSE). The other programs are two unaccredited post-secondary schools, The Sheffield Institute and Omega Studios.

In communications, surveys, and advisory sessions with local businesses and industries, it has become clearly evident that a need exists for entertainment technology specialists. This initiative to build an Entertainment Technology program is enthusiastically welcomed and eagerly anticipated. Without this industry support, the program would not have been envisioned. With this support, it is expected that graduates from this program will be in demand by not only local businesses, but from organizations throughout the country.

Although the AAS is newly approved, we already have 16 business partners eager to work with our students. Because of the numerous presenting organizations within this region, our goal is to have at least 30 partnerships with associated businesses by the time the first students graduate. Businesses have indicated that they would immediately hire graduates from our programs (see Figure 1, below). Letters of Collaboration for this project are in the Supplementary Documentation section of this proposal (Appendix F).

Figure 1. Types of Presenting Business Indicating Need

- Theaters
- Contractors
- Religious Orgs
- Event Support
- Concert Venues
- Audio Production
- Road Houses
- Conference Centers
- Special Events
- Colleges
- Museums
- Government

2. **Discuss and Provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.**

Please refer to the section above for more information regarding evidence of market surveys. To help us prepare for this program, we created a market survey to help measure the industry need as well as learn from the industry what they would like from a program like this. The survey yielded results from 27 participating presenting organizations. Participation was varied and included responses from theatres, special event venues, equipment suppliers, labor unions, schools and conference venues to name a few. Please reference Appendix G to review collected data and survey results from responding organizations.

The survey asked organizations how many people they hire annually in this field. Full-time positions varied anywhere from 0-150 individuals. Four groups said 16-20 individuals. Three groups indicated 5-6 individuals and five groups indicated 2-3 individuals. Part-time positions ranged from 0-800 on an annual basis. Five companies surveyed hire 40-50 part-time workers, four companies hire 16-20, and four hire 10-15.

Of the organizations surveyed, we asked how hirable graduates from our program would be if they completed the program. Of the 27 organizations, 15 would consider graduates for full-time positions and 21 for part-time positions (7 were unsure).

We also asked these groups if they would be willing to take students while they are in the program to help fulfil their cooperative education experiences. Of the 27, five would be willing to take one student. Nine would be willing to take two students. Five companies would be willing to take three or more students per semester. The rest either did now allow cooperative relationships or did not have need.

For more results and additional comments made by these organizations please review Appendix **G.**

3. Data showing the current and projected supply of prospective graduates.

At this time, the degree is driven by market demand and we believe there is a strong student interest.. As our survey and research demonstrated in the above sections and appendixes, there are many job openings in this field for our region. At this time, we estimate that the AAS Degree will have 10 students in the first year and consistently 15 for the following 4 years. This research stems from the growing industry demand for people with this skill set. As stated above, according to the Bureau of Labor Statistics, the mid-Atlantic region, specifically Maryland and Washington DC, represents a growing market for Entertainment Technology specialists (2015).

The industry need along with our collected data could help us reach out to the perspective students and lead them toward this viable career path.

E. Reasonableness of program duplication

1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.

MHEC recently approved a program at Howard Community College. Howard and Carroll Community College created these programs cooperatively and collaboratively. Within the Maryland region, including Pennsylvania, Washington DC, and Northern Virginia, there are no other Entertainment Technology AAS or LDC programs. The LDC will strengthen the program's accessibility to students. Correspondence with regional community colleges indicated the only such programs offered is a certificate program from Prince George's Community College collaborating with the professional stage-handlers union (IATSE) and from two unaccredited post-secondary schools, The Sheffield Institute, located in Phoenix, Maryland, and Omega Studios, in Rockville Maryland.

The program running at Prince George's Community College (PGCC) is a Theatre and Entertainment Technology program. This program is a certificate only program and is a cooperative venture between the International Alliance of Theatrical Stage Employees (IATSE) and the school. This program is used to upgrade and enhance currently union members as well as train students in the skill set needed for the union employees.

IATSE workers support only union theatres. Our program is aligned to support any presenting organization from conference center, theatre, religious insanitation or any other venue. Our classes will serve the needs of the industry, not just that of the union.

Sheffield Institute and Omega Studios are studio based certificate courses. Our courses would prepare students for live entertainment venues. It could also provide students with an AAS degree as well as provide transferable courses should students wish to continue their education.

2. **Provide Justification for the proposed program.**

In communications, surveys, and advisory sessions with local businesses and industries, it has become clearly evident that a need exists for entertainment technology specialists. This initiative to build an Entertainment Technology program is enthusiastically welcomed and eagerly anticipated. Without this industry support, the program would not have been envisioned. With this support, it is expected that graduates from this program will be in demand by not only local businesses, but from organizations throughout the country.

Many Maryland community colleges have expressed interest in offering Entertainment Technology programs and as this program has been approved at Carroll Community College (CCC) other Maryland students would benefit from this effort. The four community colleges that have expressed interest are Howard Community College, Montgomery College, Prince George's Community College, and the Community Colleges of Baltimore County (Essex, Catonsville, Dundalk).

F. Relevance to Historically Black Institutions

1. **Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's**
   This program should have no impact on the implementation or maintenance of high-demand programs at HBI's. No comparable program currently exists at any Maryland HBI.
2. **Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBI's**
   No foreseeable impact on HBI's should occur with the implementation of this two year degree program.

G. If proposing a distance education program, please provide evidence of the <u>Principles of Good Practice</u>

There is no effort to offer the program by distance learning at this time. Some general education courses of the AAS program are available online.

H. Adequacy of faculty resources

Seth Schwartz, the Director of Production and Theatre Management, currently supervises curriculum and productions within the area of Entertainment Technology. Within the scope of responsibility, the Director of Production also oversees personnel, budget, facilities and production needs. Mr. Schwartz has served as the Director of Theatre Production at Carroll Community College for the past 9 years. Mr. Schwartz holds a BFA from University for the Arts (Philadelphia, PA) and has worked in the industry as a technician, production stage manager, production manager, and sound designer since 2000. As Director of Theatre Production, Mr. Schwartz teaches courses in theatre technology, mentors technology students, and manages all performing arts productions for Carroll. Mr. Schwartz also serves on the College's Starry Night Committee, Technology and Governance committee, and Senate. Outside the campus, Mr. Schwartz serves on the Carroll County Public Schools' theatre technology advisory group and is the Festival Production Manager for Region 2 of the Kennedy Center American College Theatre Festival. Mr. Schwartz will serve as discipline coordinator for the new Entertainment Technology program where he will teach the majority of the classes. Mr. Schwartz has generated the professional connections to ensure students have a quality cooperative education and has been building the courses alongside an advisory board (mentioned in the proposal) who are all industry leaders in this field. With his professional experience and roles at the college, it is a natural fit that Mr. Schwartz would provide leadership and guidance for this program.

Appendix H includes resumes of individuals who have the skill set and experience to serve as adjuncts for these class offerings.

The supplementary budget materials illustrate the cost for all new college offerings to support the program. Below is a list of the program courses illustrating which courses are currently offered and new courses. All existing courses are in the current operating budget.

ENTEC Program Course Faculty Allocation (general education courses are not included):

Course	Faculty
Semester 1	
ENTEC-101, Introduction to Entertainment Technology	Seth Schwartz
THTR-115, Stagecraft	Seth Schwartz

THTR-145, Stage Management	Seth Schwartz

Semester 2

ENTEC-105, Entertainment Technology Lighting	Adjunct
ENTEC-106, Entertainment Technology Audio	Adjunct
ENTEC-107, Video	Adjunct
ENTEC-215, Troubleshooting	Seth Schwartz
THTR-245, Production Management	Seth Schwartz

I. Adequacy of library resources

The college currently owns texts believed to be sufficient material to supplement courses.

J. Adequacy of physical facilities, infrastructure and instructional equipment

Carroll Community College is an accessible campus that complies with the American with Disabilities Act.

Laboratories:

Theatre: Carroll Community College's theatre in the Scott Center for the Fine and Performing Arts will serve as a laboratory facility. The space is a 425 seat proscenium theatre. The Theatre is equipped with sound, video, and lighting capabilities. This equipment would be accessible to students. The theatre is located in the center of the campus. Although the Scott Center is in high demand, students will have allotted times when the space will be available to them.

Amphitheatre: The Rotary Amphitheatre is an outdoor performance space that will be utilized as a laboratory space to train students to support outdoor venues. This space is equipped for lighting and sound.

Theatre Scene Shop: The scene shop is equipped with power and hand tools commonly used in the field of entertainment technology. Students will have a safe environment to learn the skills necessary for common construction elements of the field.

P*519: Also available to students is classroom P*519. This classroom is equipped with sound, video, and lighting capabilities. The space has cabinets to house the program's equipment. It is currently used as an acting classroom and rehearsal space. This program would increase its usage and lab time would be allotted.

In addition, all Carroll Community College classrooms are "smart" classrooms that have a computer and projector. Entertainment Technology program instructors could prepare a lab for students in any classroom.

These laboratory spaces will be more than adequate to support the initial stages of the program. As the program matures and the student enrollment increases, there are plans to add an additional dedicated classroom which would be converted into a laboratory space. The program advisory committee would work with the project team to design this laboratory. The new classroom would become the primary location for instruction with the Theatre in the Scott Center and Amphitheatre providing dress-rehearsal and live opportunities.

At this time no major equipment has been procured for this project. Existing laboratory spaces will support the courses.

Support:

Carroll Community College has computers available for student, faculty and staff use in classrooms, computer labs, and the library. All students are able to print for free. The college offers both Mac and PC platform computer labs. We have free wireless internet access in all buildings on campus. Carroll's Information Technology department deals promptly and efficiently with faculty and staff computer needs.

College administration, faculty, and staff embrace this effort to develop and deliver this program.

Carroll Community College's Learning Technology department assists students with their technology needs. They maintain support for all classroom technology and computer labs.

The campus Testing Center is available to administer assessments to the students with special needs or to supplement the schedule for testing.

Carroll Community College has a child care center located on campus. Students may enroll their children in the center so that they can attend classes.

Carroll Community College has advising staff to assure that students meet academic progress standards and stay on task to graduate. A transfer coordinator assists students interested in pursuing a bachelor's degree.

Carroll Community College has a risk manager to provide oversight and support any agreements that are entered into related to the program.

Administrative services are available to this program through divisional staff assigned to the Fine and Performing Arts division.

The Performing Arts Department has one storage facility and one storage bin. Both would be available for storage of equipment.

Offices:

The Director of Production and Theatre Management already has an office on campus. Adjunct faculty space is assigned to them within designated adjunct office areas on campus.

K. Adequacy of financial resources with documentation (as outlined in COMAR 13B.02.03.14)

1. Complete Table 1: Resources (pdf) and Table 2: Expenditure (pdf). Finance data (pdf) for the first five years of program implementation are to be entered. Figures should be presented for five years and then totaled by category for each year.

Please see Appendix I for TABLE 1 and TABLE 2

2. Provide a narrative rational for each of the resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.

1. Reallocated Funds

At this time there are no funds being reallocated for this certificate program.

2. Tuition/Fee Revenue

We expect a reasonable rate of growth in the program. In our first year, we expect to have as many as 10 full-time degree-seeking students and 2 lower division certificate/part-time students. By year five, we expect to have as many as 15 full-time and 6 part-time students.

The General Education requirements along with the program courses already running means that yearly FTE is low for the new courses. The new classes would be .3 FTE for our first year and .8 FTE annually for remaining years. The college has been providing a .01% cost of living adjustment, which has been included in the five-year projection calculations. This program would be able to run at a relatively low cost to the college. One full-time staff member and adjuncts would provide the staffing for the new courses with current college staff continuing to provide staffing for our General Education and existing courses. By year five, it is anticipated that the program would be generating close to $78,717.60 in revenue with expenditures for staffing by year 5 reaching $20,129.20, contributing toward a profit for the College.

3. Grants, Contracts & Other External Sources

At this time no grants, contracts or other external sources have been acquired.

4. Other Sources

The college does have a foundation office to help support college growth. At this time, no specific needs have been identified for the implementation of the program. Should a need be identified a request could be made to the foundation to aid in the success of the program.

Equipment:

Upon review of survey results and industry research the college has determined that the program could successfully thrive with current equipment and resources in place.

K. Adequacy of provisions for evaluation of program (as outlined in COMAR 13B.02.03.15).

At Carroll, we have Transfer, Career, and General Education programs. A program is defined here as an academic program as listed in the catalog and General Education disciplines also defined in the catalog. In addition, because many students take courses at Carroll to prepare for transfer, a program may also be a group of related courses. The Library, with its emphasis on information literacy, library instruction, and curricular support, also conducts a program review.

As part of the quality improvement process, program reviews at Carroll Community College periodically and systematically examine each program/discipline/department within Academic and Student Affairs to ensure:

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2) student performance is sustained at a high level and if not, continues to improve.
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Once every five years, programs are scheduled for a comprehensive review. Once a comprehensive review has been completed, annual reports will update data and identify changes to the recommended plan of action. The Annual Report will assist in formulating annual Unit Plans and Budget Requests.

This process is coordinated by the Vice President of Academic and Student Affairs, along with the Learning Outcomes Assessment Committee, a group of faculty from each academic division of the college, as well as representatives from Student Affairs, the Library, and Distance Education.

Each program designs elements within the program review that specifically meets its needs. The majority of data necessary to complete the program review is provided by the Assessment and Program Analyst and/or the Planning, Marketing, and Assessment Office. Faculty development sessions are offered in January of each year to provide guidance for those completing a program review. It is expected that all full time faculty in a program participate in the review and all part-time faculty are encouraged to participate as well.

The Theater Program 2015 Annual Review (Appendix D) cited the intention to strive for continued increased enrollment in Theater-related classes and to increase the numbers of students graduating in theater-related study. To this end, the program review also indicated the desire to create the Entertainment Technology AAS and LDC (2015 Theater Annual Report, page 12) and cited the existence of Academic Council proposals to initiate and activate the necessary courses (2015 Theater Annual Report, page 20).

Please reference Appendix B to see the Entertainment Technology Program learning outcomes chart. Here each course's objectives are stated, including how each course will be evaluated.

M. Consistency with the State's minority student achievement goals (as outlined in COMAR 13B.02.03.05 and in the State Plan for Postsecondary Education).

As mentioned above in Section C-2, The United States Institute for Theatre Technology has identified this field specifically as one that is lacking in diversity. USITT is currently seeking rising professionals for this field through their Gateway programs. Our program and relationship with USITT would help shepherd students currently underrepresented in the field by providing additional opportunism and awareness otherwise not available or only found at four-year institutions.

N. Relationship to low productivity programs identified by the Commission:

The ENTECH degree program is not related to any low productivity programs identified by the Maryland Higher Education Commission.

ASSESSMENT TABLE- ENTEC 101

ENTEC-101, Introduction to Entertainment Technology, Semester 1, three credits, surveys the field of Entertainment Technology, introducing the various events and venues that utilize entertainment technicians, such as conference centers, hotels, theaters, religious centers, sports arenas and other venues with integrated, high-technology communication needs. Students will gain knowledge of industry practices and procedures. Prerequisite: READ-A-D. Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Understand and explain the historical, present and future world of Entertainment Technology.	PG4 engage in the entire production process for live events.	GE7 Personal Development and Social Responsibility	Writing assignment
Clearly explain the roles and responsibilities of entertainment technicians.	PG4 engage in the entire production process for live events.	GE1 Communication	Writing assignment
Classify and explain the various types of presenting venues and their differing needs and characteristics.	PG2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events.		Exam, in class authentic assessment evaluated using a rubric.
Interpret a ground plan or blueprint	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG 3 demonstrate the proficient use of industry standard audio, lighting, video, stage rigging and set construction equipment. PG4 engage in the entire production process for live events. PG 5 engage in technician best practices that support live events through hands-on experience.	GE2 Critical Thinking GE 3 Quantitative and Scientific Reasoning	In class authentic assessment evaluated using a rubric.

	PG 6 Students will visualize and create basic scenic, lighting, audio and video designs.		
Identify presenting equipment, including microphones, cables, speakers, projectors, and monitors.	PG2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events. PG 5 engage in technician best practices that support live events through hands-on experience.		Test, In class authentic assessment evaluated using a rubric.
Safely hang and address lighting instruments.	PG2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events. PG 3 demonstrate the proficient use of industry standard audio, lighting, video, stage rigging and set construction equipment. PG 5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.
Prepare, connect, and program basic lighting and sound control equipment.	PG2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events. PG 3 demonstrate the proficient use of industry standard audio, lighting, video, stage rigging and set construction equipment. PG 5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.

Understand the requirements and collaboration for a successful production.	PG4 engage in the entire production process for live events.	GE1 Communication	Written assignment, In class authentic assessment evaluated using a rubric.

ASSESSMENT TABLE- ENTEC-105

ENTEC-105, Entertainment Technology Lighting, Semester 2, three credits, prepares students for implementing lighting designs for presentational events. Students will learn the practical use of lighting technologies, specifically installing and uninstalling equipment for various types of events. Topics will include installation troubleshooting, lighting documentation, communication skills, customer service skills, teamwork, time management, labor management and safety codes. Prerequisite: ENTEC-101. Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Demonstrate understanding of basic electrical theory.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events.	GE 3 Quantitative and Scientific Reasoning GE 4 Information and Technology Literacy	Exam
Demonstrate how to safely hang conventional and moving light fixtures.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG 2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events PG3 demonstrate the proficient use of industry standard audio, lighting, video, stage rigging and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.
Understand and utilize lighting systems network communications, such as DMX512, ACN, ArtNET, and RDM.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG 2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events PG3 demonstrate the proficient use of industry	G4 Information and Technology Literacy	Written exam, In class authentic assessment evaluated using a rubric.

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	standard audio, lighting, video, stage rigging and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience. practices that support live events. PG6 Student will visualize and create basic, scenic, lighting, audio and video designs.		
Set up, address, program, and utilize lighting equipment.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG 2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events PG3 demonstrate the proficient use of industry standard audio, lighting, video, stage rigging and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.
Manage a lighting design, including reading a light plot, inventory sheets, color cut lists, and lighting cue sheets.	PG4 engage in the entire production process for live events. PG6 Student will visualize and create basic, scenic, lighting, audio and video designs.	GE1 Communication GE4 Information and Technology Literacy	Written exam , In class authentic assessment evaluated using a rubric.
Generate and interpret paperwork for event lighting.	PG 2 identify and understand the types and purposes of all audio, lighting, video, stage rigging and set construction equipment used for live events PG4 engage in the entire production process for live events PG5 engage in technician best practices that support		In class authentic assessment evaluated using a rubric.

	live events through hands-on experience. PG6 Student will visualize and create basic, scenic, lighting, audio and video designs.		
Exercise good communication skills within the lighting team, while managing other electricians, and communicating with clients.	PG4 engage in the entire production process for live events PG5 engage in technician best practices that support live events through hands-on experience.	GE1 Communication	In class authentic assessment evaluated using a rubric.

ASSESSMENT TABLE- ENTEC-106

ENTEC-106, Entertainment Technology Audio, Semester 2, three credits, prepares students for supporting and facilitating audio needs for presentational events. Students will learn the practical use of audio technologies, specifically installing and uninstalling equipment for various types of events. Topics will include installation troubleshooting, communication skills, customer service skills, teamwork, time management, labor management and safety codes. Prerequisite: ENTEC-101. Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Demonstrating understanding of basic acoustics and audio engineering.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events.	GE 3 Quantitative and Scientific Reasoning	In class authentic assessment evaluated using a rubric., written exam
Demonstrate how to safely install audio equipment.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG2 identify and understand the types and purposes of all audio, lighting video, stage rigging, and set construction equipment used for live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG4 engage in the entire production process for live events. PG5 engage in technician best practices that support		In class authentic assessment evaluated using a rubric.

	live events through hands-on experience.		
Understand and utilize audio control and playback systems.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience.		Written exam, In class authentic assessment evaluated using a rubric.
Manage live audio support for an event, including adjusting to presenter needs.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG4 engage in the entire production process for live events. PG5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.
Generate and interpret appropriate paperwork for sound needs for presentational events	PG4 engage in the entire production process for live events. PG5 engage in technician best practices that support live events through hands-on experience. PG6 Students will visualize and create basic scenic, lighting, audio and video designs.		In class authentic assessment evaluated using a rubric.
Exercise good communication skills within the sound installation team, while	PG4 engage in the entire production process for live events.	GE1 Communication	

managing a team, and when communicating with clients.			

ASSESSMENT TABLE- ENTEC-107

ENTEC-107, Entertainment Technology Video, Semester 2, three credits, prepares students for supporting and facilitating video needs for presentational events, both televised and projected. Students will learn the practical use of video technologies, specifically installing and uninstalling equipment for various types of events. Students will learn to create basic content for video presentations, as well as effective video equipment installation, use, and systems. Topics will also include installation troubleshooting, communication skills, customer service skills, teamwork, time management, labor management and safety codes. Prerequisite: ENTEC-101. Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Demonstrating understanding of video engineering	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events.		In class authentic assessment evaluated using a rubric
Demonstrate how to safely install video equipment.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG2 identify and understand the types and purposes of all audio, lighting video, stage rigging, and set construction equipment used for live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG4 engage in the entire production process for live events. PG5 engage in technician best practices that support live events through hands-on experience.		Written exam, In class authentic assessment evaluated using a rubric
Understand and utilize video control and playback systems	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment.		In class authentic assessment evaluated using a rubric

	PG5 engage in technician best practices that support live events through hands-on experience		
Understand and utilize camera technologies, for recording and presenting video.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience		Written exam, In class authentic assessment evaluated using a rubric
Manage video needs for an event, including adjusting to presenter needs	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG4 engage in the entire production process for live events. PG5 engage in technician best practices that support live events through hands-on experience		In class authentic assessment evaluated using a rubric
Generate and interpret appropriate paperwork for video needs for presentational events.	PG4 engage in the entire production process for live events. PG5 engage in technician best practices that support live events through hands-on experience PG6 Students will visualize and create basic scenic, lighting, audio and video designs		In class authentic assessment evaluated using a rubric
Create basic video content for presentations	PG6 Students will visualize and create basic scenic, lighting, audio and video designs	GE4 Information and Technology Literacy	In class authentic assessment evaluated using a rubric
Exercise good communication skills within the sound installation team, while managing a team, and when communicating with clients	PG4 engage in the entire production process for live events.	GE1 Communication	In class authentic assessment evaluated using a rubric

ASSESSMENT TABLE- ENTEC-215

ENTEC-215, Entertainment Technology Troubleshooting, Semester 2, three credits, prepares students for real-world challenges discovered when supporting presenting events. Students will integrate what they have learned in lighting, audio, and video technology to develop strategies and solutions to meet challenges with presenting technology and with industry production processes. Prerequisite: ENTEC-105 and ENTEC-106. Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Develop and utilize a process for identifying lighting, audio, or video challenges.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.
Detect specific lighting, audio, or video challenges.	PG4 engage in the entire production process for live events.		In class authentic assessment evaluated using a rubric.
Methodically problem-solve lighting, audio, and video challenges.	PG1 utilize electrical, lighting, and acoustical theories and designs pertaining to live events. PG3 demonstrate the proficient use of industry standard, audio, lighting, video, stage rigging, and set construction equipment. PG5 engage in technician best practices that support live events through hands-on experience.		In class authentic assessment evaluated using a rubric.
Effectively and efficiently communicate needs and challenges within the production process.	PG4 engage in the entire production process for live events.	GE1 Communication	Written exam, In class authentic assessment evaluated using a rubric.

ASSESSMENT TABLE- THTR-145

THTR-145, Stage Management, Semester 1, three credits, offers students an intensive introduction to the role of a professional Stage Manager during pre-production, blocking rehearsals, technical rehearsals and when running a show. This class explores Stage Management through script analysis, communication techniques, collaboration techniques, generating and implementing nesscessary paperwork, and Stage Management exercises. Prerequisite: READ A-D (Basic Reading). Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Undestand how to serve as a Stage Manager or Assistant Stage manager for a college or professional production.	PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG5 The Students will demonstrate the development of a personal, research-based theatre art.	GE1 Communication GE 4 Information and Technology Literacy	Written exam, stage manage a show and have a post project evaluation based on rubric.
Apply Stage Management techniques and duties as they apply to Professional, Non Professional, Community and Educational Theatre.	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts. PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG5 The Students will demonstrate the development of a personal, research-based theatre art.	GE2 Critical Thinking GE4 Information and Technology Literacy GE5 Creativity	Written exam, stage manage a show and have a post project evaluation based on rubric.
Generate researched paperwork for productions.	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts. PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG5 The Students will demonstrate the development of a personal, research-based theatre art.	GE1 Communication	Assignment based on rubric.
Employ effective collaboration skills.	PG3 The student will develop the skills necessary to create performance-based or design-based theater art.	GE1 Communication	Classroom projects, stage manage a show and have a post project evaluation based on rubric.
Understand the roles and relationships of theatrical designers, directors, theatre management, house	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts.		Written exam

management and actors, within a production.	PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG5 The Students will demonstrate the development of a personal, research-based theatre art.		
Analyze a script from a stage management perspective, so as to reveal the requirements of a stage manager.	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts. PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG4 The students will demonstrate an understanding of the effective application of theatrical concepts, by performing evaluations of performances and designs. PG5 The Students will demonstrate the development of a personal, research-based theatre art.	GE2 Critical Thinking	Written assignments
Create a professional stage management prompt book	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts. PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG5 The Students will demonstrate the development of a personal, research-based theatre art.		Evaluation conference based on rubric.
Interpret an architetural ground plan.	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts. PG3 The student will develop the skills necessary to create performance-based or design-based theater art. PG5 The Students will demonstrate the development of a personal, research-based theatre art.	GE2 Critical Thinking	In class authentic assessment evaluated using a rubric.
Understand the various theatrical unions and how they affect the role, duties	PG1 The student will demonstrate understanding of the structure of creative expression in theatre arts.		Exam, writing assignment

	PG3 The student will develop the skills necessary to create performance-based or design-based theater art.		
and responsibilities of the Stage Manager.			

ASSESSMENT TABLE- THTR-245

THTR-245, Production Management, Semester 2, three credits, familiarizes students with the techniques and skills required to be a Production Manager. Production Managers provide direction and oversight in relation to objectives, organization, planning, personnel and all other relevant elements that collaborate for presenting events. Topics will include management theory, initiating events, collaboration, communication, and budget management. Prerequisite: THTR-145. Three hours lecture each week.

Course Objective/outcome	Program Goals	General Education Learning Goals	ASSESSMENT Method
Clearly explain the roles and responsibilities of a Production Manager	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.		Writing assignment, written exam.
Understand management theory in concept and in practice.	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.	GE1 Communication GE2 Critical Thinking	Writing assignment, written exam,
Engage in clear communication within the production team.	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.	GE1 Communication	In class authentic assessment evaluated using a rubric
Understand risk management to support a safe production process.	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.		Writing assignment
Plan and schedule production needs for an event.	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.		Written assignment, In class authentic assessment evaluated using a rubric
Execute a production budget.	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.		Writing assignment
Understand the differing roles of production manager for various types of events, such as conferences, public speaking, entertainment events, and theatre events.	PG3 The student will develop the skills necessary to create performance-based or design-based theatre art.		Writing assignment, written exam, In class authentic assessment evaluated using a rubric

Appendix C: Program Review Process

Carroll Community College Program Review Process

At Carroll, we have Transfer, Career, and General Education programs. A program is defined here as an academic program as listed in the catalog and General Education disciplines also defined in the catalog. In addition, because many students take courses at Carroll to prepare for transfer, a program may also be a group of related courses. The Library, with its emphasis on information literacy, library instruction, and curricular support, also conducts a program review.

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Once every five years, programs are scheduled for a comprehensive review. Once a comprehensive review has been completed, annual reports will update data and identify changes to the recommended plan of action. The Annual Report will assist in formulating annual Unit Plans and Budget Requests.

This process is coordinated by the Director of Learning Outcomes Assessment and Instructional Development, along with the Learning Outcomes Assessment Committee, a group of faculty from each academic division of the college, as well as representatives from Student Affairs, the Library, and Distance Education. A schedule for program reviews and their due dates is available on the college's iweb, as well as program reviews completed since 2004.

Each program designs elements within the program review that specifically meet its needs. The majority of data necessary to complete the program review is provided by the Assessment and Program Analyst, in cooperation with the Planning, Marketing, and Assessment Office. Faculty development sessions are offered in January of each year to provide guidance for those completing a program review. It is expected that all full time faculty in a program will participate in the review, and all part-time faculty are encouraged to participate as well.

An effective program review should contain the following:

I.   Executive Summary
This is a brief one to three-page summary of the findings. Because many program reviews will be quite lengthy, there is a need to summarize both the process and the conclusions. While the full text of all program reviews will be available to the entire college community (on the iweb), the executive summary will be distributed to all members of the academic area as well as the members of the Planning Advisory Council.

When crafting the Executive Summary, those creating the program review should be sure that this section summarizes all major conclusions and recommendations, as this section of the program review will be distributed separately from the full-text version. Data referred to in appendices should be incorporated throughout the program review. Including the data within the text of the report places the information in the most useful and consistent format.

II.   Overview
This section of the program review describes the program, including:
a.   Mission, Goals, and Outcomes
   • Provide a program mission statement that outlines the program's goals and their relationship to the institutional mission statement. This should be reviewed to ensure it continues to be a relevant statement.
   • Delineate the program's goals. This information should be consistent with the program assessment plan.
   • Identify the learning outcomes students should demonstrate.
b.   Curriculum
Faculty have determined the program goals, outcomes, and course objectives. It is valuable to engage in an in-depth conversation regarding of the combination of required skills and abilities that will best meet the needs of their students. Program faculty are strongly encouraged to include students to participate or utilize student data in this study.
   • Program Design (discuss areas as appropriate to the program)
   • Specify the degree requirements for the program, using the format of the catalog description of the program including recommendations for transfer.
   • Describe the congruence between course and program goals and national standards and expectations in the discipline or profession, as appropriate.
   • Describe the congruence between course and curricular goals, courses, and prerequisite patterns
   • Describe the methods used to ensure comparable learning outcomes among multiple sections of a course.

- Describe efforts to assure that required courses and electives are offered on a schedule to meet the needs of various student constituencies
- Describe internship opportunities and the rationale for assigning credit.
- Describe departmental procedures including student participation for the development, review, and evaluation of courses.
- Describe the advisement procedures and the way the department assesses advisement effectiveness.
- Describe alternative formats for learning including distance learning and other flexible options

c. **Students**

In the evaluation of the effectiveness of an undergraduate academic program, it is essential to consider the students it serves and those it might serve in the future. Student needs influence the design of the curriculum, the faculty to implement it, and the services to support it. The quality and success of the program depends upon the extent to which it meets the needs of its students.

STUDENT PROFILES

Graduates

Year	Number
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

- Identify the program minimum requirements for admitting students. (if applicable)
- Analyze the enrollment patterns over the last five years.

Student Needs

- Describe the goals of the students entering the program.
- Describe the financial needs of the students enrolled.
- Describe the academic needs of the beginning and transfer students.

- Describe the special needs of groups of students, such as nontraditional, international, disabled, and underprepared students.
- Explain any academic placement procedures.
- Describe any orientation activities designed to introduce students to the program.
- Analyze attrition patterns and describe efforts to improve retention.
- Analyze the time students take to complete degrees.

d. Quality Improvement

In each section above, focus the discussion on addressing changes that have been made in the past five years and provide the data on which the decisions were based, where possible.

III. Assessment of Program Quality

a. Faculty

The quality of the faculty is critical to the quality of an academic program. The qualifications of the faculty constitute traditional measures, and they are useful to show the extent to which the faculty is prepared to fulfill the mission of the program. The quality of the program also depends upon the availability of the faculty to the undergraduates and the effectiveness of the interactions, in other words, the extent to which the faculty creates a participatory culture.

Educational Content Level

Faculty Summary	Full Time	Part Time
Number of Faculty Assigned to the program	_____	_____
Men	_____	_____
Women	_____	_____
Minorities	_____	_____

Credentials

(Highest Degree Earned)

Bachelor's Degree   _____   _____

Master's Degree   _____   _____

Doctorate   _____   _____

Effectiveness in Teaching

- Analyze the teaching loads and how they are distributed among faculty by rank, fulltime, part-time, and teaching assistants (number of courses/number of students).
- Highlight faculty innovations in teaching. (e.g. promotion projects, or other creative pedagogy, innovative teaching, etc.)
- Describe the program's procedures for evaluating effectiveness in teaching.

Scholarly Ability

- Describe the recent scholarly and creative contributions of the program faculty that are important to the program goals. (e.g. summer grant projects, articles, research, presentations, books, etc.)

Effectiveness of College Service

- Describe the faculty's service to the college, such as committee work, administrative work, public service, and other activities that contribute to the fulfillment of the program's mission in relation to the college and the community.

Continuing Growth

- Identify the steps taken to assure that faculty members maintain currency in their disciplines and the activities that result in the continuing growth of the faculty including in-house, individual, and external methods of professional development.

b. Successful Achievement of Student Learning Outcomes
   This section of the program review will summarize the assessment results and describe any changes made in response to assessment results. It is also appropriate

to discuss outcomes assessment at the course level in this section of the program review.

Student Learning Outcomes are located on the program assessment plan. The focus is what students will know, think, or be able to do at the end of the program/course.

- Analyze the effectiveness of the program in achieving its goals and objectives in the discipline. Describe the procedures, criteria, and methods used for this assessment.
- Describe what core competencies were assessed the program over the past five years, the results, improvements as a result of the assessment.
- Describe discipline-, college-, and community-related student activities, and how the program promotes and supports faculty and student involvement and effort.
- Provide follow-up data on student placement for the last five years. Indicate year(s) of data collected and total number of student responses.
- Describe the results of any alumni follow-up surveys, if conducted, that reflect the student achievement of outcomes.
- Describe the dissemination of the results of the program review to appropriate constituencies.

c. Successful Assessment of Administrative/Process Outcomes
These are outcomes that focus on outcomes such as the effectiveness/efficiency of the administrative activities for the department such as obtaining new technology, staffing the course being taught, etc.

- Analyze the effectiveness of the program in achieving its administrative/process goals and objectives. Describe the procedures, criteria, and methods used for this assessment.
- Describe the planning processes, including those to be used to formulate and implement changes based on program review analysis.
- Describe the dissemination of the results of the program review to appropriate constituencies.

d. Successful Achievement of General Education Competencies
- Analyze the effectiveness of the program in achieving its goals and outcomes in general education. Describe the procedures, criteria, and methods used for this assessment.

e. Support Services

> The academic and student services of the campus provide important support to the instructional efforts of the faculty. Furthermore, support services should contribute directly to the richness of students' academic lives.

> **Special Student Services:** What provisions are made for groups of students with special needs in this program for the following groups:

> - Nontraditional students
> - International students
> - Students with disabilities
> - Students who need special remedial or tutorial services
> - Nonresidential students

> **General Student Services:** What provisions are made for all of the students, such as in the following areas?

> - Orientation (specific program for discipline)
> - Library and media resources
> - Computer resources
> - Career advisement
> - Describe student and faculty satisfaction with services that support the program.
> - Describe how student affairs and academic affairs are coordinating efforts to contribute to student success.
> - Describe the use of distance education in the program?

> **Administrative Support:** An academic program exists within the context of an institution, and it is effective in so far as it contributes to the mission of that institution. Similarly, the institution must be committed to the quality and effectiveness of the program. The health and continued vitality of an academic program is critically influenced by the quality and continuity of leadership and support that its faculty and students receive from the administration of the campus, starting at the level of the president. Furthermore, the institution's leadership plays an important role in fostering a climate that supports change and makes clear the consequences of not improving.

> - Provide an organizational chart that shows the relationship of the program to the rest of the institution.

- Explain how the program is represented in the institution's governance bodies and planning processes.
- Describe faculty development and support efforts by administration in the program area.

f. Previous recommendations Addressed
    Please list recommendations from the last completed program review, actions taken regarding the recommendations, and how they are incorporated into the current program review.

- Describe the most recent evaluation of the program, what was learned from the evaluation, and what improvements resulted.

g. **Quality Improvement**
    In each section above, focus the discussion on addressing changes that have been made in the past five years and provide the data on which the decisions were based, where possible.

IV. Recommendations

a. Internal Opportunities
    Internal factors, such as faculty or facilities. To identify a factor as an opportunity, there should be substantial data to support the conclusion. For example, analysis of student evaluation data might lead to the conclusion that adjunct faculty consistently meet departmental expectations on classroom performance.

- List any internal opportunities
- What strategies have been tried to address these opportunities
- If they were addressed, what was the resulting action?

b. External Opportunities
    External factors, such as external grant funding, community or college/university partnerships, or potential for new programs as a result of community need.
- List any external opportunities
- What strategies have been tried to address these opportunities
- If they were addressed, what was the resulting action?

c. Internal Challenges:
    Internal factors, such as limited classroom space, availability of outcomes data, communication, etc. It is expected that all programs will be able to identify some areas of potential improvement.

- List any internal challenges
- What strategies have been tried to address these challenges?
- If they were addressed, what was the resulting action?

d. External Challenges:
External factors such as declining enrollment or diminished demand for graduates.
- List any external challenges
- What strategies have been tried to address these challenges?
- If they were addressed, what was the resulting action?

e. Recommendations for the next five years
- How does the program plan on addressing opportunities?
- Describe the planning processes, including those to be used to formulate and implement changes based on program review analysis.
- Describe how changes will be implemented on the course, program, and institutional level and how those changes will be assessed (feedback loop). Please provide an estimated time table for implementing changes.

V.   Action Plan

a. Five Year Plan
Provide a step-by-step implementation plan, along with a projected budget need, for each of the five years going forward. This plan will be updated annually.

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Appendix D: 2015 Theatre Program Review

Carroll Community College
Annual Assessment and Outcomes Report
FY 2015

PROGRAM	Theatre		
Chair/Director/Coordinator	Scott Gore/Bill Gillett		
DATE PROGRAM INITIATED			
PROGRAM TYPE	Degree	Certificate	Certification Cluster
(indicate with an X)	X		

I.   **PROGRAM DESCRIPTION/INFORMATION**

    a.   Purpose/Mission of the Program

> The mission of the Arts and Sciences-Theatre program is to provide knowledge and skills in drama, expressive communication, performance, technical theatre, and production by educating the whole person through the study of theatre as an academic and artistic discipline within the context of liberal arts, preparing students for further study in theatre and other career paths that require interpersonal, creative, and interpretive skills; providing an ongoing mentoring relationship between faculty and students designed to nurture a student's unique artistic voice and passionate point of view; and fostering an appreciation of social, cultural and aesthetic diversity via academic and artistic opportunities.

    b.   List program learning goals and provide a link to the program page on the Website.

        1. The student will demonstrate understanding of the structure of creative expression in theatre arts.
        2. The student will discriminate between historical periods/genres of theatre.
        3. The student will develop the skills necessary to create performance-based or design-based theatre art.
        4. The students will demonstrate an understanding of the effective application of theatrical concepts, by performing evaluations of performances and designs.
        5. The student will demonstrate the development of a personal, research-based theatre art.

    c.   List any marketing, promotion, or recruitment activities for your program (including dates, locations, etc.).
        List effectiveness from activities (if any). For example, my program received 10 inquiries after placing an advertisement, or Program Coordinator worked with Public Relations to run an ad about a successful student in the program.

1

> Continual outreach to local high schools – Bill Gillett & Seth Schwartz conducted 6 workshops for high school students in Carroll County. Bill Gillett & Seth Schwartz continue to be on-call for any advising/assistance requested from high school programs. Seth has served with a CCPS group assessing theatre facility needs at all local high schools. Carroll Theatre offers help and resources whenever needed. We organize and host annual drama festival and technical theatre event. We are encouraged by our success attracting students who we have first made contact with through these efforts. Approximately 6 of the new theatre students in FY15 were a direct result from outreach activities.
>
> All Theatre Program productions are marketed through Carroll's Marketing and Creative Services department (MACS). We distribute posters, postcards, hang a banner, and advertise through the LCD monitors throughout the campus.
>
> Press Releases are sent out to local news sources, which usually results in a feature article for all theatre events (and opera).
>
> For select productions, MACS has chosen to run quarter page advertisements in the Carroll County Times.
>
> There is no clear evidence that our marketing and public relations are resulting in larger audiences or increased enrollments.

2

II. PROGRAM BENCHMARKS

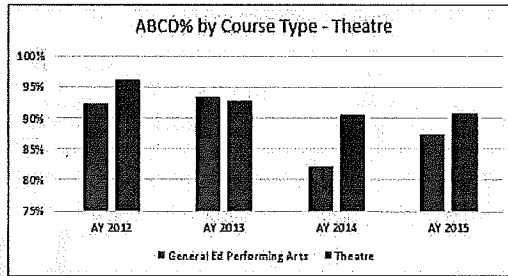For each benchmark area, list the assessment measures used and the benchmarks that have been established.

Academic Year	Results/Evidence (include specific data such as percentages to show benchmark has been met)				Analysis /Improvements (If benchmark was met, how will the measure continue; or if the benchmark was not met, what strategies will be implemented.)
Enrollment: Enrollment is analyzed through section enrollments as well as billable hours.					
Note: While AY 2015 is the first year of the five year review, three prior years' data is provided for context.					
2014-15		Section Enroll-ments	Billable Hours	Theatre Enrollment by Billable Hour	There is a general upward trend in enrollments, with FY15 seeing the highest enrollments in billable hours within the past 4 years. No benchmark has been set for enrollments, but with the trend being positive, the theatre program hopefully will continue the current efforts, which include successful productions and outreach. Regardless of any enrollment gains college-wide, Theatre will continue to be one of the smaller programs at Carroll, however the positive trend in Theatre numbers possibly indicates current success.
	2012	144	397		
	2013	158	446		
	2014	132	383		
	2015	163	469		
2015-16					
2016-17					
2017-18					
2018-19					

3

Retention / Persistence: Grade distributions are measured as a percentage of all grades and withdraws for the course.					
Note: While AY 2015 is the first year of the five year review, three prior years' data is provided for context.					
2014-15	Year	ABCD%	FW%	ABCD% AY 2012 - 2015	The ABCD% for Theatre Program courses has consistently exceeded the college-wide rate of 82%. However, there is a downward trend for this percentage which appears to be nearing the college-wide average. There is no clear explanation as to why these trends continue to be high. It is possible that those who enroll in theatre courses tend to do so because they have some enthusiasm for Theatre. Most theatre courses are active, exciting, and provide hands-on experiences. The Theatre Program continues to assess the quality of instruction to insure courses are meeting their course and program goals and are being taught with appropriate rigor (see section III).
	2012	94.44%	5.56%		
	2013	93.04%	6.94%		
	2014	86.36%	13.64%		
	2015	88.96%	11.04%		
2015-16					
2016-17					
2017-18					
2018-19					

4

ABCD% by Course Type - Theatre

Completers: Number of graduates by academic credential.				
2014-15	Year	AA, A&S Theatre		The Theatre program remains small with our 4-year high of graduates being 5 students. With clear and identifiable students (we know them all), we can explain the current graduate recession being a result of many students' personal finance situations. There appears to be a cohort of students who are all intending to graduate at the same time, which is expected by spring 2017. At that time the number will rise sharply, then perhaps there will be a following cohort of students. We continue to identify and recruit theatre majors, encouraging them to finish with Carroll and transfer to 4-year schools.
	2012	3		
	2013	5		
	2014	3		
	2015	2		

Theatre Graduates AY 2012-2015

				As we continue our recruitment efforts, hopefully we will see larger populations of theatre students, with more consistent graduation rates. With the current size of enrollment of Carroll, the best possible outcome we foresee would be a graduating class of 10 students.
2015-16				
2016-17				
2017-18				
2018-19				
Placement / Transfer:				
2014-15				
2015-16				
2016-17				
2017-18				
Assessment/Licensure/Other Exams:				
(Score expected for this year)				
Student Satisfaction:				
2014-15				
2015-16				
2016-17				
2017-18				
Graduate Satisfaction:				
(Score expected for this year)				
Employer Satisfaction:				
(Score expected for this year)				

III. STUDENT LEARNING OUTCOMES AND/OR COMPETENCIES

a. Program learning goals. List all goals identified in the five-year plan.

Benchmark	Assessment Tools	Results/Evidence	Analysis /Improvements

Entertainment Technology Proposal for a
Lower Division Certificate
Carroll Community College

(Specific indicators/measures that the students should obtain)	(List all assessment tools that will evaluate the outcome and measure selected)	(Include specific data such as percentages to show benchmark measure has been met)	(If benchmark was met, how will the measure continue; or if the benchmark was not met, what strategies will be implemented.)
Year 1: Learning Outcome :			
1. The student will demonstrate understanding of the structure of creative expression in theatre arts.	Assignment Rubric	Baseline established at scoring 70% or better on assignment rubric which pertained to elements within acting performances in THTR-210 that assessed outcome.	Baseline was established in FY08 then scheduled for reevaluation in FY13. In FY07 of the 3 courses selected for assessment one 1 section ran for the entire year with only 6 students. In FY13 of the 3 different courses were selected for assessment none ran the entire year. We attempted to redo the assessment for FY14, but the adjunct instructor accidently omitted the assessment activity from the course. With other assessment taking priority, the plan is to reassess in FY19, when this learning outcome is again scheduled for assessment.
Year 2: Learning Outcome :			
2. The student will discriminate between historical periods/genres of theatre.	Embedded questions within selected exams. Assignment Rubric.	No data	Although this outcome should be assessed as part of a well-rounded theatre degree program, none of the courses that specifically instruct students in the discrimination between historical periods/genres successfully ran (THTR-120, 121, 207). This outcome could be assessed in THTR-101, Theatre Appreciation, however at the time of this assessment, it was determined that THTR-101, would be assessed as part of Fine and Performing Arts General Education assessment. This has since changed, and we can assess this outcome when it is scheduled to be assessed again in FY20.
Year 3: Learning Outcome :			
3. The student will develop the skills necessary to create performance-based or design-based theatre art.	Embedded questions within selected exams. Assignment Rubric	Baseline established for THR-115 of 65% correct answers for embedded questions within final exam.	Based on data from one class of 4 students, baseline was initially established at 50% correct answers on embedded questions on final exam. It was determined that this baseline was much too low, and because of the low number of students which we were using to establish baseline, we chose to reassess this outcome in the following year. The next year saw 6 students in THTR-115, with 65% of students answering the embedded questions correctly.

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			We feel this baseline is low, however our data set is very small. Regardless, Seth Schwartz, the instructor for THTR-115, has modified instruction, developing new student exercises that reinforce learning. When reassessed in FY2016, we assess if the teaching enhancements have resulted in increased learning. With this assessment as others for theatre, the dataset was lower because of the 3 courses selected for assessment, only 1 course had enough enrollment to run.
Year 4: Learning Outcome :			
4. The student will demonstrate an understanding of the effective application of theatrical concepts, by performing evaluations of performances and designs.	Assignment Rubric	Baseline established at 4 on a scale of 1-5 for students correctly identifying artistic vision and dramatic purpose within play response papers.	No changes made. Baseline Established. Will reassess in FY17. Small dataset. Of the 3 courses selected for assessment, only 1 has successfully run.
Year 5: Learning Outcome :			
5. The student will demonstrate the development of a personal, research-based theatre art.	Assignment Rubrics	Baseline established. For THTR-110, Acting for Non-Majors, 62% of students successfully incorporated all character research in their assignment.	For THTR-110, 62% was deemed low. Have begun greater emphasis on incorporating role-analyses into characters, with assigning 10% of possible grade for performances to successfully incorporating research. Will reassess in FY18.

*Include overall results of assessment measures listed such as assignments, common essay rubric, grading rubric, or other measure lists.

b. General Education student learning goals. List all goals identified by the Gen. Ed. Review for analysis.

Benchmark	Assessment Tools	Results/Evidence	Analysis /Improvements
(Specific indicators/measures that the students should obtain)	(List all assessment tools that will evaluate the outcome and measure selected)	(Include specific data such as percentages to show benchmark measure has been met)	(If benchmark was met, how will the measure continue; or if the benchmark was not met, what strategies will be implemented.)

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Gen. Ed. Learning Goal 1: Information and Technology Literacy (could include recording cooperative projects done with library and media staff)			
Gen. Ed. Learning Goal 2: Communication			
Gen. Ed. Learning Goal 3: Global Awareness			
Gen. Ed. Learning Goal 4: Quantitative and Scientific Reasoning			
Gen. Ed. Learning Goal 5: Critical Thinking			
Gen. Ed. Learning Goal 6: Creativity			
Gen. Ed. Learning Goal 7: Personal Development			

IV. ADDITIONAL ASSESSMENT MEASURES

List specific measures used by faculty in courses/program ([common] departmental exams, [common] rubrics, skill check-offs, etc.)

Course/Faculty	Type of Measure	Results/Action Plans/Strategies	Implementation Date

*Attach all copies of blank instruments used. This may also be listed in the Student Learning Outcomes area.

V. SUPPORT SERVICES (list 3-5)

	How does each service support the program?	What specific enhancements, purchases, and suggestions would you make to improve your program in each service area?

VI. PROGRAM PLANNING/EVALUATION/IMPROVEMENT

9

a. Program Trends
List specific measures identified through the Occupational Analyst Resource Information
Growth potential for occupations within the program: Regional: National:
Regional openings: (number)
Regional Program Completions: (number)

b. Summary of Completion of Strategies to Strengthen the Program
As a result of the last program review, summarize what was done to strengthen the program.

- Continue and increase recruitment efforts.
  - Staffing all college open houses and new-student orientations.
  - Volunteering for all opportunities to visit local high schools for career days, workshops, etc.
  - Organizing, hosting, and facilitating the CCPS high school Drama Fest annually each spring for 500 high school drama students.
  - Hosting and facilitating the CCPS high school Theatre Olympics annually each fall.
  - Advising and supporting the local high school Drama teachers with expertise and equipment.
  - Whenever possible offering student matinees of our mainstage shows.
  - Continuing participation in the Kennedy Center American College Theatre Festival so that any recognition received at the festival helps to advertise the success of the Theatre program.
  - Continuously striving for media coverage of Theatre events.

- Continue outcomes assessment data collection.

See section III.

- Develop and refine marketing strategies for program and productions.

See section I.c.

- Continue efforts to increase effective communication with administration.

This has been a priority. In order to better communication opportunities, Bill Gillett and Seth Schwartz have been highly involved with college committee work. Bill Gillett has twice served has Senate president, Area of Study Committee, Learning and Outcomes Assessment Committee, assisted in the development and assessment of the General Education oral communication goal. Seth Schwartz serves on TAG, 25 Live, and at least 6 search committees within the past 5 years. Bill and Seth have also participated in monthly meetings with the Carroll's maintenance leadership for the purposes of bettering communication.

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- Continue efforts to have appropriate class and storage space.

  The Theatre Program continues to find creative use of existing storage with use of the vertical space in the back stage and prop storage room. Our requests for assistance resulted in the Carroll's renting of an additional storage container that now occupies space next to the Rotary Amphitheatre.

- Research the possibility of adding online course options, and if possible, implement online courses.

  THTR-101, Theatre Appreciation, was offered for the first time in fall 2014. As students have become aware of this option, enrollment is growing.

c. **Top Three Strengths**
   List what you perceive to be the "top three" strengths of your program as it currently exists.

1) Active production program
2) Student engagement with theatre faculty and staff
3) Good community standing

d. **Program Challenges**
   List the challenges that will be faced by your program over the next five years and indicate the strategies which you plan to employ to address as appropriate. Please list each challenge in one row. *(type in box, press tab to add additional rows)*

Challenges	Specific Strategies (measurable)
Low student enrollment	Continual outreach efforts, and survey incoming students on why they chose Carroll.
Need for additional human resources	Will attempt budget requests for new staffing. Pursuing possible grant for new Entertainment Technology, which would result in new full-time faculty position.
Need for additional funding	Will attempt budget requests. Pursuing grant for ET.

e. **Annual Improvement Strategies**
   As a result of this program review, summarize what needs to be done in the next academic year to improve the program.

1. Space
   For the theatre program to strive and for the theatre to see more use, it is recommended that the college seeks a larger space that can be used an acting studio and a black box theatre. The preferred recommendation would be to convert the Rotary Amphitheatre into a dual-use space that could be used as a classroom/black box and continue to be used as an outdoor amphitheater. Other options: Find 2 large side-by-side classrooms that could be combined to

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become the needed space, Build a new structure on campus for the space, rent an off-campus space (this last option would require a vehicle and new theatre equipment).
2. Vehicle
   Each year we rent a vehicle to transport the children's theatre tour. Not only is there a substantial rental fee, but no matter how careful the theatre staff is more money ends up being spent on the rental to cover cosmetic damage. A vehicle would also be incredibly helpful for transporting lumber, equipment, and stage properties.
3. Funding
   There has been no increase in the cultural events budget for 7 years. The Theatre Program has not sought a budget increase during this time for several reasons. It was felt that it was more necessary to lobby for a Technical Director, the general state of the economy was causing a financial burden to the college, and the theatre program found creative ways of using current funds were found. Currently the Theatre Program is operating at the maximum of its financial ability.
4. Enrollment
   The Theatre program will continue to encourage enrollment. The current efforts include...
   - Staffing all college open houses and new-student orientations.
   - Volunteering for all opportunities to visit local high schools for career days, workshops, etc.
   - Organizing, hosting, and facilitating the CCPS high school Drama Fest annually each spring for 500 high school drama students.
   - Hosting and facilitating the CCPS high school Theatre Olympics annually each fall.
   - Advising and supporting the local high school Drama teachers with expertise and equipment.
   - Whenever possible offering student matinees of our mainstage shows.
   - Continuing participation in the Kennedy Center American College Theatre Festival so that any recognition received at the festival helps to advertise the success of the Theatre program.
   - Continuously striving for media coverage of Theatre events.
   Along with continuing these efforts the Theatre program will constantly seek new ways of recruiting students.
5. Entertainment Technology AAS
   It is hoped the Theatre Program can develop and implement an Entertainment Technology AAS degree. This work-force ready degree is for students who wish to pursue technical jobs at performing arts venues, large churches, or as AV specialists with other companies or organizations. An Entertainment Technology AAS would be a middle-skill job ideally implemented by a community college and could attract students from farther than the boundaries of Carroll County.

f. **Annual Improvement Results**
   Report on the results of the strategies you initiated to address last year's challenges.

Specific Strategies (measurable)	Status

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g. **Annual Resource Needs**
What are the specific program resources/budget needs you will need for next year that was recommended or that you will be requesting? List the top five needs. *(type in box)*

Item	"X" here (if this item was requested last year and not purchased.)	Vendor	Cost
Truck		Any vehicle vendor.	$30,000

VII. OTHER
Summarize any other information you feel is relevant to this year's report or any additional plans for program improvement not already addressed.

FY15 had 6 Theatre Productions
2014 September – December, Children's Theatre Production/Tour, *2 Dumb Dogs, The Amazing Adventures of Fargo and Floof* by Edith Weiss.
**Performed for over 7000 elementary school students throughout Carroll County.
2014 October, The Last Days of Judas Iscariot by Stephen Adly Guirgis (2015 Pulitzer Prize awardee for drama)
**Production was invited to KCACTF, region 2 festival in Cleveland, OH (2nd year Carroll production was invited. Only 2-year college within region to have productions invited in back-to-back years. Only 3rd 2-year college within region to be invited).
2014 November, Inherit the Wind by Robert Lee
**Poster won marketing award
2015 March, Into the Woods by Stephen Sondheim
2015 May, One-Act Festival
**Student Directors
2015 June, As You Like It by William Shakespeare (outdoor performances)

VIII. COMMENTS FROM ORAL REVIEW (Comprehensive Review only)
Comments gathered from oral review will be entered here.

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ADDENDUM TO THE PROGRAM REVIEW

I. COMPLETION DATA

a. Graduate Employment Records
Of the students graduating, list the number employed in the program field, the number employed in other fields, and the number who transferred to another college. Then calculate the initial job placement rate percentage by taking the number of students employed in program field only by the number of graduates and dividing by the number of graduates.

Term	Number of graduates listed above (a)	Employed in Program Field (b)	Employed in Other Fields (c)	Transferred to Other College (d)	Not Employed	Placement Rate % (b) / (a)	Continuance Rate % (b + d) / (a)
Fall 200_							
Spring 200_							

Add other comments related to students' employment (such as early leavers with marketable skills) and/or transfer of students to other institutions.

b. Assessment Exams
For Strategies to be implemented, specifically list what you will do in your program to address any proficient and non-proficient testing areas, (i.e., record student/client interaction and have students assess communication techniques leading to empathetic listening. Students will be able to explain the contents of an assigned reading selection in a medical record).

c. Other Assessments
Performance on program certifications, licensing or registry exams—use first-time attempt for calculating passage rate, etc.) *(insert additional lines as needed)*

Academic Year	Type of Exam	Date of Exam	Number Tested	Number Passed	First-time Pass Rate%

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II. DISTANCE ENROLLMENT DATA

Of the courses within the program, list data specifically for distance learning courses below. Note: A blended course meets at least 50% of the time required by COMAR based on credit hours, while a hybrid course has regularly scheduled meeting times, but they are less than 50% of the time required by COMAR. An online course has no regularly scheduled synchronous meetings.

Academic Year	Results/Evidence (Include specific data such as percentages to show benchmark has been met)		Analysis /Improvements (If benchmark was met, how will the measure continue; or if the benchmark was not met, what strategies will be implemented.)
Online Enrollment: Enrollment is analyzed by section enrollments.			
Note: While AY 2015 is the first year of the five year review, three prior years' data is provided for context.			
2014-15	AY / 2012 / 2013 / 2014 / 2015	Enroll-ment / 0 / 0 / 3 / 13	We began offering an online section of Theatre Appreciation in the fall of 2014. We then continued to offer this section in winter and spring 2015. The class appears to be working well. We have yet to fill a section, but as more potential students become aware of this option, we hope to see this offerings enrollment grow.
			There are other THTR courses that could be offered online: THTR-137, Script Analysis, THTR-120, Theatre History 1, & THTR-121, Theatre History 2. If developed, THTR distance learning enrollment will grow.
2015-16			
2016-17			
2017-18			
2018-19			

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		ABCD%	F%	W%		
Retention / Persistence: Grade distributions are measured as a percentage of all grades and withdraws for the course.						
Note: While AY 2015 is the first year of the five year review, three prior years' data is provided for context.						
2014-15	2012 / 2013 / 2014 / 2015	66.67% / 69.23%	33.33% / 30.77%	0.00% / 0.00%		
2015-16						
2016-17						
2017-18						
2018-19						

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III. **PROGRAM ADVISORY COMMITTEE (if applicable)**

   a. List in alphabetical order the current program members and their organization; also indicate your chair. *(tab in last box to add more lines for additional members)*

Name of Member	Name of Organization

   b. List program committee dates and the number of members present for each meeting.

Term	Meeting Date	Number of External Members Present	Number of ESC Members Present

   c. Review Program Advisory Committee minutes and summarize what your members have recommended as improvements for the program during this academic year.

   d. Report on the status of the recommendations given by the Program Advisory Committee from last year's review.

IV. **PROGRAM RESOURCES**

   a. Budget

List the budget information for the program.

Academic Year	Amount Budgeted *(Production Budget)*	Amount Spent *(Total Production Budget)*
2011-2012	$45,000	$42,705.79
2012-2013	$45,000	$38,936.98
2013-2014	$45,000	$72,706.62
2014-2015	$45,000	$66,031.56
2015-2016		

Summarize budget-related issues and/or future budgetary needs.

Production amount spent exceeds amount budget through use of earned income and other unused budget lines.

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   b. Facilities

Summarize any facility-related issues and/or future needs to be addressed.

1.

   c. Faculty

List the current program faculty and their full-time or part-time status.

Name of Faculty	Full-Time/Part-Time	Credentials
Bill Gillett	Full-Time	MA
Seth Schwartz	Part-Time	BFA
Emily Hall	Part-Time	MFA
Mark Kamie	Part-Time	MA
Stephen Strosnider	Part-Time	BFA

Name of Faculty	Full-Time/Part-Time	Credentials
Joseph Brady	Part-Time	MA

List all program-specific professional development that program faculty participated in during the current academic year (do not include general professional development).

Faculty Member Name	Date	Professional Development Activity
Bill Gillett	July 2014	Presented panels on Small-Programs, Transfer/Articulation, and 2-Year College Strategies for Association of Theatre in Higher Education (ATHE), Scottsdale, AZ
Bill Gillett	July 2014	Attended 8 professional development sessions at ATHE conference (12 hours)
Bill Gillett	July 2014 –July 2015	Served as Focus Group Representative for Two Year College Theatre Programs for ATHE.
Bill Gillett	January 2015	Presented workshops for Theatre Majors pursuing non-theatre careers for Kennedy Center American College Theatre Festival (KCACTF), Cleveland, OH
Bill Gillett	January 2015	Attended 1 professional development session at KCACTF (3 hours)
Seth Schwartz	January 2015	Presented 3 workshops in Technical Theatre for KCACTF
Bill Gillett	August 2014-July 2015	Served on leadership for KCACTF, region 2 for Irene Ryan Scholarship and Next Steps program.

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Bill Gillett & Seth Schwartz	August 2014-July 2015	Served as leaders of Maryland Area Community College Performing Arts Collective (MACCPAC). This affinity group meets in January and June each year to discuss issues concerning 2-year performing arts programs and to meet with 4-year college representatives about articulation.

V. CURRICULUM

a. List any curriculum changes that occurred in the program during the current academic year.

Changes	Justification
Added exercises developed by Uta Hagen to THTR-200, Acting Fundamentals and THTR-210, Advanced Acting.	Acting students were engaged in mostly monologue scene work, and it was determined that structured exercises which resulted in grades would best flesh out the actor training. Previously acting exercises were developed on an as-needed basis. This change helped better to systemize actor training within these advanced classes.
Added Theatre Practicum sections, THTR-127, 128, 227, 228	Students enroll in Theatre Practicum to receive credit for work done for theatre productions. Students previously had only 4 sections of theatre practicum to choose from: THTR-125, 126, 225, 226. Theatre practicum has variable credit (1-3 credits). If a student wanted to receive credit for working on each production within a season for 1 credit each, they could have run out of course identifiers within 2-years. More identifiers were added to alleviate this problem. In order for Academic Council to approve this change, I developed a presentation for the council that demonstrated justification through research from other colleges and universities. At this time Academic Council discovered that Theatre Practicum had never been aligned with program and college goals, because no course goals were ever established. I developed course goals for Theatre Practicum as well as adding a paper assignment that would assist in assessment.

b. List any curriculum changes planned in the program for the next academic year.

Changes	Justification

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Entertainment Technology	See Academic Council Proposal (new program).

c. List any curriculum problems encountered in the program during the current academic year.

Curriculum Concerns	Ramifications/Resolution
NA	

d. List any new credential offerings added to the program during the current academic year.

New Offerings	Justification
NA	

e. List any credential deactivation(s) recommended for the next academic year.

Deactivation	Justification
Entertainment Technology Associate of Applied Science and Certificate Program.	Potential new program.

Prepared by:
Bill Gillette, Chair, Performing Arts
  Print Name, Title

_____   _____
  Signature   (Date)

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Appendix E: Advisory Board

Advisory Board

Seth Schwartz- Director of Production and Theatre Management – Carroll Community College

Bill Gillett- Chair, Theatre & Dance- Howard Community College

David Leon- Technical Director- Life Point Church

Daniel Mori- Theatre Production Specialist- City of Rockville

Mark Rapach –Technical Director- University of Maryland College Park

Bruce Holtman Jr.- Business Agent- I.A.TS.E. #19

Dennis Blackledge- Production Manager- Olney Theatre Center

Fred T. Paul- Company Manager- Olney Theatre Center

Bryan Ziegler- Accounts Manager- RCI Systems

Appendix F: Letters of Collaboration

**ADVENTURE
THEATRE
MUSICAL THEATER CENTER**

1/6/16

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

This letter documents the understanding and non-binding commitment of Carroll Community College, and Adventure Theatre MTC to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Adventure Theatre MTC agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Adventure Theatre MTC looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Maritta Slayden-Robinson
Director of Production

WWW.ADVENTURETHEATREMTC.ORG
INFO@ADVENTURETHEATREMTC.ORG

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CENTERSTAGE

1/20/16

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

This letter documents the understanding and non-binding commitment of Carroll Community College, and **Center Stage** to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Center Stage agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Center Stage looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Rick Noble
Director of Production

City of
Rockville
Get into it

111 Maryland Avenue | Rockville, Maryland 20850-2364 | 240-314-5000
www.rockvillemd.gov

This letter expresses my intention of collaborating with Carroll Community College's and Howard Community College's creation of Audio Video Technology Systems Associate of Applied Sciences Degrees (AAS) and Certificate Programs, in pursuance of National Science Foundation (NSF), Advanced Technological Education Grant (ATE).

This letter documents the understanding and non-binding commitment of Carroll Community College, Howard Community College, and [your organization] to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual technology systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

City of Rockville Department of Recreation and Parks agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

City of Rockville Department of Recreation and Parks looks forward to working with Carroll Community College and Howard Community College on this opportunity to build and expand educational programs to prepare the critically needed Audio Video Technology Systems workforce.

Sincerely,

Daniel Mori
Theatre Production Specialist
Department of Recreation and Parks
DMori@rockvillemd.gov
Office: 240-314-8664

January 11, 2016

To Whom It May Concern,

This letter expresses my strong intention of collaborating with Carroll Community College's and Howard Community College's creation of Audio Video Technology Systems Associate of Applied Sciences Degrees (AAS) and Certificate Programs, in pursuance of National Science Foundation (NSF), Advanced Technological Education Grant (ATE).
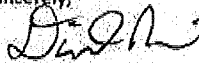
This letter documents the understanding and non-binding commitment of Carroll Community College, Howard Community College, and Flying V Theatre to collaborate on mutually agreed upon activities in the Maryland region with the intention of providing advanced training, internships and jobs in audio visual technology systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Flying V Theatre agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

The whole staff here at Flying V Theatre is looking forward to working with Carroll Community College and Howard Community College. This is an exciting opportunity to build and expand educational programs which will prepare the critically needed Audio Video Technology Systems workforce.

Sincerely,

Daniel Mori
Intern Coordinator
Flying V Theatre
dan@flyingvtheatre.com

FolgerSHAKESPEARE LIBRARY

Advancing knowledge & the arts

January 7, 2016

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.
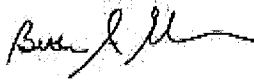
This letter documents the understanding and non-binding commitment of Carroll Community College and Folger Theatre to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Folger Theatre agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Folger Theatre looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Beth A. Emelson
Assistant Artistic Producer

January 6, 2016

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.
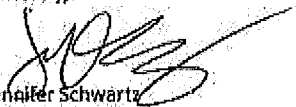
This letter documents the understanding and non-binding commitment of Carroll Community College, and Imagination Stage to collaborate on mutually agreed upon activities in the Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Imagination Stage agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Finding employees to work with my full time staff at Imagination Stage is incredibly difficult. Finding employees who understand equipment, and can work independently is almost impossible. A program like this would produce employees into the work force who truly are technicians that can troubleshoot on their own, set things up on their own. It would mean being able to hire an employee to work an event or load in with minimal supervision. The graduates of this program would fill a huge gap in the DC theater community, and hold skills I would find invaluable. This is only part of the reason why Imagination Stage looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Jennifer Schwartz
Production Manager
Imagination Stage

1/7/16

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

This letter documents the understanding and non-binding commitment of Carroll Community College, and James Lee Community Center Theater to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

James Lee Community Center Theater agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for those open positions.

James Lee Community Center Theater looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Daniel Schrader
Theatre Manager
James Lee Community Center
Neighborhood and Community Services
Fairfax County

1/21/2016

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

This letter documents the understanding and non-binding commitment of Carroll Community College, and OTHER VOICES THEATRE to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

OTHER VOICES THEATRE agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

OTHER VOICES THEATRE looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Susan Thornton   Artistic Director, Other Voices Theatre
The Performing Arts Factory 244 S. Jefferson St, Frederick, MD 21701
OtherVoicesTheatre@hotmail.com

January 14, 2016

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

This letter documents the understanding and non-binding commitment of Carroll Community College, and RCI Systems to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

RCI Systems agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

RCI Systems looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Bryan Ziegler
Accounts Executive
RCI Systems
240-848-0905 cell
301-931-9001 x223 office
www.rcisystems.com

January 11, 2016

To Whom It May Concern,

Round House Theatre is excited to collaborate with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

At Round House, we find that we are consistently in search of applicants with training and at least some experience in this field. This type of collaboration between colleges and professional organizations can, in our experience, provide students who are uniquely qualified to enter the field.

With that in mind, this letter documents the understanding and non-binding commitment of Carroll Community College, and Round House Theatre to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Round House Theatre agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry,
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Round House Theatre looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Danisha Crosby
Associate Producer

THEATRE

January 28, 2016

240.644.1100 box office
301.585.1225 administration
240.644.1099 annual office

RoundHouseTheatre.org

To Whom It May Concern,

Round House Theatre is excited to collaborate with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

At Round House, we find that we are consistently in search of applicants with training and at least some experience in this field. This type of collaboration between colleges and professional organizations cam, in our experience, provide students who are uniquely qualified to enter the field.

With that in mind, this letter documents the understanding and non-binding commitment of Carroll Community College, and Round House Theatre to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Round House Theatre agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Round House Theatre looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Danisha Crosby
Associate Producer

BETHESDA
4545 East West Highway
Bethesda, MD 20814-1350

EDUCATION CENTER
925 Wayne Avenue
Silver Spring, MD 20910-4401

ADMINISTRATIVE OFFICE
Silver Spring Town Building
One Veterans Plaza
Silver Spring, MD 20910-4081

tobys

The Dinner Theatre of Columbia

Columbia

January 15, 2016

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.

This letter documents the understanding and non-binding commitment of Carroll Community College, and Toby's Dinner Theatre to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training, internships and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

Toby's Dinner Theatre agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Assist with curriculum development and program design by ensuring that the competencies and skills taught will adequately prepare students for success in their industry.
- Provide student internships.
- Participate in mentoring and coaching activities for students.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Allow use of appropriate equipment and facilities.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position openings available to the Colleges and consider program participants for these open positions.

Toby's Dinner Theatre looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Toby Orenstein

Owner/Artistic Director, Toby's Dinner Theatre

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THE CLARICE

January 21st, 2016

To Whom It May Concern,

This letter expresses my intention of collaborating with Carroll Community College on their Associate of Applied Arts and Sciences Degree (AAS) and lower Division Certificate (L.D.C.) in Entertainment Technology.
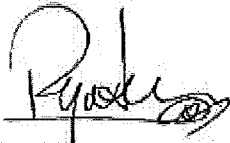
This letter documents the understanding and non-binding commitment of Carroll Community College, Howard Community College, and The Clarice to collaborate on mutually agreed upon activities in Maryland region with the intention of providing advanced training and jobs in audio visual systems and Entertainment Technology, in pursuit of filling needed industry demand, and promoting science, technology, engineering, and mathematics fields as they influence and merge with presenting technology.

The Clarice agrees to collaborate with Carroll Community College and Howard Community College on some or all of the following:

- Participate in mentoring and coaching activities for students.
- Provide opportunities for students to tour and engage in the production process at The Clarice.
- Participate in activities that promote business transactions that will result in the creation of companies and jobs in the region.
- Participate in the creation and execution of field training opportunities for students.
- Participate in job fairs for the purposes of interviewing and hiring graduates.
- Make information regarding applicable position

The Clarice looks forward to working with Carroll Community College on this opportunity to build and expand educational programs to prepare the critically needed Entertainment Technology workforce.

Sincerely,

Ryan N. Knapp
Associate Director of Production and Instruction
The Clarice Smith Performing Arts Center

Appendix D: Advisory Board

Advisory Board

Seth Schwartz- Director of Production and Theatre Management – Carroll Community College

Bill Gillett- Chair, Theatre & Dance- Howard Community College

David Leon- Technical Director- Life Point Church

Daniel Mori- Theatre Production Specialist- City of Rockville

Mark Rapach –Technical Director- University of Maryland College Park

Bruce Holtman Jr.- Business Agent- I.A.TS.E. #19

Dennis Blackledge- Production Manager- Olney Theatre Center

Fred T. Paul- Company Manager- Olney Theatre Center

Bryan Ziegler- Accounts Manager- RCI Systems

Appendix E: Survey Results

Carroll Community College									
Entertainment Technology Degree Survey									
2015									
Responses: 27									
Name of organization:									
Adventure Theatre MTC				JCC of Greater Washington					
Artistic Concepts Group				LifePoint Church					
Bethesda North Marriott				Montgomery College					
Carroll Arts Center				NextStop Theatre Co					
Center Stage				Olney Theatre Center					
Chicago Childrens Theatre				RCI Systems					
Clarice Smith Performing Arts Center - UMD (2)				Round House Theatre					
JCC of Greater Washington				Shakespeare Theatre Company					
Flying V Theatre				Smithsonian Discovery Theater					
Folger Theatre				University of Maryland Baltimore (					
Imagination Stage				Washington National Opera					
International Alliance of Theatrical Stage Employees Local #19				Woolly Mammoth Theatre Compa					
James Lee Community Center Theatre				Yale Repertory Theatre					

Question: What are you looking for in a student with a degree in Entertainment Technology:

Responses:

- A commitment to working in Technical Production and an appreciation for Live Entertainment.
- I am looking for a student who is is knowledgeable, easy to work with, and a self starter. Someone who is always striving to learn and always trying to make the "production" better. Students need to know how to be creative and come up with safe solutions to any challenge.
- Production People: understanding of temporary lighting setups, dmx addressing, portable power setup. Install people: ladder safety, basic electrical knowledge, low voltage terminations, basic rigging knowledge.
- Diligence, Interest, Etiquette
- Hard, eager worker. Not looking for someone who wants to be a leader but someone who understands and wants to grow into a leadership position. Have the knowledge first, become a leader later.
- Holistic knowledge of entertainment tech (understanding of all aspects in addition to area of specialization); Personal management skills; Strong interpersonal skills;
- The ability to work in many different production fields (lighting, sound, and video), with the vocabulary and tools to be effective in all three areas. Looking for a team player with good listening skills who can work independently or with a group.
- The ability to speak a common technical theatrical language, team mindset, ability to see big picture, willingness to recognize that the industry accommodates many different approaches.
- Able to operate alone or as part of a team, highly motivated and able to multi-task on an absurd level. Able and willing to work at the proper "level" for everything from internationally known stars to community theatres.

- I look for a person that can work with a variety of different types of theatrical equipment. People skills are very important.
- Most technicians will need to work with renters/ users with limited theatrical experience, knowledge and a wide variety of personality types.
- Eagerness to learn new techniques, take direction well and commit to a task to fruition
- besides adequate training in their respective discipline, strong interpersonal communication and work ethic
- Hospitality skills
- Hard working, good attitude and customer service skills, broad stage knowledge, A/V and Audio skills are especially valuable
- Well rounded knowledge of the special events side of the industry and how it differs from concert or theatre sound, with a heavy emphasis on corporate events; attentiveness to detail and strong knowledge of video presentations.
- I think I speak for all of the Baltimore area theatres when I say there is a shortage of good utility overhire that can come in and work in different areas as the staff expands and contracts for each show.
- Hands on experience with the equipment and software. Perhaps relationships or at the very least interactions with various designers.
- Understanding of the parts of a system (Rigging, staging, lighting, sound, video, etc.), ability to learn new skills and consoles, willingness to work not manage. Show up on-time and ready to work.
- Eager to learn, problem solving abilities
- Someone who can walk into a work space and be useful with minimal oversight/direction. Jack of all trades who can fill in at any department in a pinch, who can follow directions and knows when to ask for clarification.

Question: Please provide any further specific or general comments that will assist with this new program:

Responses:

- The most challenging positions to fill are in scenery construction, costume construction and properties construction.
- This sounds like a great program, I am happy to assist!
- I did not see it in the list of prior working knowledge section, able to use Mac OS X as well as Windows 7 or Windows 8
- We would be interested in students that were interested in either live event production or permanent installations. We are a full service production company as well as an ETC dealer installing permanent theatrical systems.
- Management training (specifically Stage Management or Event Management) would also be good to have... always great to develop that global mindset of a producing a show or event.
- We are a 6 venue performing arts center with over 600 events per year. We would love to speak to you further about your program
- There are way too few entertainment technicians in town - this is great!
- As we are part of a County Government system, hiring and use of volunteers/ interns can be complicated, but not impossible. Also while we do have a relatively busy schedule it varies greatly and might not be conducive to a student's schedule.
- I think being exposed to many different work environments would be extremely helpful to the students. Every organization works so differently and keeping an open mind when working with different organizations is the key to being adaptable and reliable and someone that will be rehired again in the future.
- I look forward to remaining involved during this planning process and thank you for the opportunity to provide some insight. I strongly support this program and believe this is a very necessary and useful curriculum toward preparing students for a much needed career in special events technical production.
- Both from the perspective of putting on shows, and for student experience of seeing projects through beginning to end, it can eat up a lot of hours in the week to integrate someone into the organization. Happy

to talk more on the phone about this. Also, for the students' sake, it would be good if they got at least some life advice on taxes and other things that become an issue when you're freelancing since that's the likely early career path.

- I don't think the survey questions apply to us as we don't hire students to work with us. I would be happy to talk to you about your students transferring to UMBC to complete their 4 year degree in Design & Production.

Question: Please share other suggested student knowledge before employment:

Responses:

- scene painting, projection hookup, projection console, costume construction, properties construction
- All of those things would be great, but we can train on our specific equipment
- Basic understanding of Art-net protocol. DSLR Workflow. Basic trouble shooting techniques.
- Really would be based on what job they would do for us- contact me for more info
- Loading and unloading a truck.
- Knowing beforehand what they would like to learn will help us create a specific learning experience
- We are open to working with any skill set. We often work with new students as part of a labor pool.
- other knowledge is more than welcome - I just included the basics that we would really require
- General Event Management, Contracts and Advances, Video mixing, recording, and projection
- One off event communication and facilitation
- problem solving- thinking outside of the box
- Hospitality skills
- A/V skills, PowerPoint, setting up and operating video projectors
- Loading/packing and unloading a truck, CDL Certification, basic electrical understanding
- Really all of them, I've just checked the biggest needs.
- Video system setup, trouble shooting, Run Crew,
- Google Drive

Question: What is the make and model of your primary lighting console:

Responses:
- ETC Ion - 4
- ETC Element - 2
- ETC EOS
- ETC Eos and Ion
- ETC eos system Ion/Gio console
- ETC Express
- ETC Express 48/96
- ETC Expression
- ETC Expression 3
- ETC Expression
- ETC ION 4000
- ETC. Eos (Gio, Ion, Element)
- ETC; Gio, Ion, and express. ETC Congo JR
- Expression 3
- High End Systems Hog 4 PC V 3.0
- PM5D
- Road Hog Full Boar, Lightronics TL-5024, ETC Express 1224, ETC Smartfade 1248, Hog 1000
- Strand 300
- various

Question: What is the make and model of your sound console:

Responses:
- Allen & Heath GL2400 - 2
- DiGiCo and Yamaha
- Mackie 1604
- Mackie SR series 24.4.2 4-Bus mixing console
- Midas M32
- Yamaha

(Continued): What is the make and model of your sound console:

- Yamaha (Ls9, M7)
- Yamaha DM2000, DigiDesign Venue Profile, Midas PRO1,
- Yamaha LD3
- Yamaha LS9
- Yamaha LS-9 (32 &16)
- Yamaha LS-9 and M-7
- Yamaha LS9-16
- Yamaha LS9-16 Digital Console
- Yamaha LS-9's 16 and 32 Ch., Yamaha PM5D, Yamaha M7CL, and Yamaha CL5
- Yamaha M7CL 48 Channel
- Yamaha O2R96 (likely to be replaced)
- Yamaha PM5D
- Basically a 6-channel mixer. We don't do much live sound support, almost everything is QLab.
- several models used for in-house and touring productions
- various

Question: What computer software or apps would a student benefit from having experience with prior to working at your organization:

Responses:
- Auto CAD and Vectorworks
- AutoCad, VectorWorks, Spike Mark, LightWright, QLab, Isadora
- AutoCad, Vectoworks, Light Wright, QLab, Isadora
- AutoCAD, Watch Out, and many more
- control, Quicktime, iTunes, iDVD, PowerPoint, Vectorworks.
- Google Drive; Excel; QLab
- Isadora, Qlab
- Isadora, Qlab, vectorworks, autocad, Ligthwright
- Microsoft office, windows OS,
- Playback Pro, Power Point, Prezi
- . Power point, Windows Media player
- PowerPoint
- Powerpoint, Excel, Word
- Pro Presenter 5, PowerPoint, Adobe Production Suite, Pro Tools,
- Q Lab, Google Drive, MS Office Suite
- QLab - 3
- QLab Pro, Audacity, Peak Studio, ETC Offline editor, Yamaha StageMix, ETC RFR remote for iOS, Barco Projection
- Vectorworks, AutoCAD, Sketchup
- Vectorworks, Lightwright, Qlab, Isadora

- vectorworks, lite write, CAD, Q Lab
- Vectorworks/Lightwright
- watchout, qlab
- We use Stage Cue Systems to operate sound cues during shows

Question: Which, if any unions does your organization work with on a regular basis:

Responses:
- AEA
- AEA, SDC
- AEA, USA - 2
- AEA, SDC, USA - 5
- ASFCME
- I.A.T.S.E. # 19
- Local 19, Local 22 - 2
- United Scenic Artists- Lighting Designers
- Equity and USA Artist
- UMBC Theatre
- Shakespeare Theatre Company
- We are a non-union house.
- N.A. - 4
- None – 3

Appendix F: Resumes for Potential Faculty

Bryan Petersen Ziegler
1111 Park Ave. #1610
Baltimore, MD 21201
240-848-0905
Bruzziegler13@gmail.com

OBJECTIVE

—To expand on skills and experience in strategic management, team leadership, project management, and customer relationship management (CRM), through collaboration with a creative marketing team.

—To obtain challenging employment with a competitive, forward-focused organization concentrated on developing strong core competencies and motivating a workforce through innovation.

EDUCATION

UMUC, Shady Grove, MD Bachelor of Science, Management Studies (2013-2015)
Montgomery College, Germantown, MD Associate of Arts, Psychology (1995-1998)

PROFESSIONAL EXPERIENCE

RCI Systems, Beltsville, MD
Accounts Executive/Project Manager/Marketing Director – 8/2013-Present
- Qualify, call on and close sales leads for medium to large event productions resulting in direct annual revenue totaling approximately $450,000 within two years of employment ($300,000 in first year).
- Design AV setup for special events to include audio, video, lighting, staging, and décor and also manage AV projects by staffing and overseeing teams of 5-15 technicians and AV specialists.
- Manage economics on various accounts by increasing gross margins through the minimization of costs and maximization of revenue.
- Manage active accounts by interacting directly with clients both leading up to and during the day(s) of special events (account and project management).
- Manage long term relationships with clients including follow up after the event, collection of receivables, timely management of deliverables, and continued marketing efforts which further maximize customer retention.
- Lead a team of sales executives, IT managers, and directors of operations toward initiating and implementing a full scope online marketing presence including website redesign, full social media promotions, and quarterly newsletter marketing.
- Maintain and manage CRM Systems to include utilization and optimization of cloud based systems and SaaS contact management solutions.

Team Lead/Lead Audio Engineer (A1, A2 and Crew) – 8/2011-8/2013
- Oversee load-in and setup of small, mid and large format AV systems to support events drawing thousands of spectators.
- Manage teams in the execution of corporate events, meetings, conferences, branding events and other special events.
- Interact with producers, event planners and corporate managers to ensure high level customer satisfaction.
- Operate in secure government facilities, military installations, and secured corporate environments ensuring increased professionalism in top clearance scenarios alongside c-level executives, politicians, and high profile celebrities.

Innovative Audio and Sound, Charlottesville, VA
Lead Audio Engineer (A1) – 3/2010-8/2013
- Customer interaction and project management to assure client satisfaction in fast paced, high-demand event scenarios.
- High-level focus on branding and product/service promotions toward the growth of a medium sized events company.
- Manage expansion of company from local to regional presence through lead generation, qualification, and aggressive sales growth.
- Interact with ownership and employees toward expansion from a concert based business model to a corporate, special events business model.

SKILLS

I am experienced in event planning from account inception, design, and event completion to follow up and invoicing. I have extensive experience in strategic management of teams and projects. I am highly proficient in a variety of utility based software packages and multi-media platforms including, but not limited to, MS Office Suite, OneNote, Quicken home finances, Intuit QuickBooks, HireTrack Inventory IS, Power Point and Prezi presentation software, and a wide variety of cloud based scheduling platforms. I am familiar with web 2.0 and Google Hummingbird search algorithms as well as techniques of SEO (Search Engine Optimization). I am also experienced in a variety of cloud based and SaaS based Enterprise Systems. I am practiced in online social network promotions through various network platforms. I am highly skilled in interpersonal communication and focused on customer retention and CRM. Finally, I am educated and experienced in a comprehensive marketing mix to include product and price development, innovative service/product promotions, and a creative regional, national, and international marketing reach. I am highly interested in active customer engagement for the purpose of brand advocacy and the development of brand ambassadors through networking and personalized, direct-to-consumer marketing efforts.

Jos. B. Musumeci, Jr.
Entertainment Management, Consultation and Design

1987 – Present – *ProScenia Design*, **Owner and Principal**. Freelance Design, Management and Consultation.

* Skilled at maintaining multiple projects.
* Eequally comfortable in the role of the artist as of the engineer,
* Intimately familiar with the guidelines and code languages of of Actors' Equity Association, United Scenic Artists, USITT, OISTAT, and IATSE for design and construction of live performance, event, and support spaces.
* Familiar with IBC and ADA requirements for access and egress in public gathering spaces. Familiar with NECA 2000 as applies to event, task safety and temporary lighting.
* Provide a full range of graphic and digital imaging services, including large format printing.
* Have produced graphic identities for productions and seasons for MetroStage, The Shakespeare Project, Boston Court Theatre of Pasadsena, CA and the Round House Theatre, Jewish Community Center of Greater Washington, Washington Irish Arts Festival

February, 2007 – Present – *Jewish Community Center of Greater Washington* – **Facility Manager,** – Michael Feinstein, Chief Executive Officer

November 2003 –January, 2007 - *Jewish Community Center of Greater Washington* - **Theatre Manager, Kreeger Auditorium.** Toni Goodman, Chief Operating Officer

The Kreeger is a 290-seat theater with 21 linesets and fully computerized lighting and sound systems, formerly the home of the Washington Jewish Theatre. Recently, the space has been finding its feet as a multi-purpose presentation and rental space. As the Theatre Manager for the last 40 months, I have:

* Dramatically increased income from rentals, and raised awareness of the availability of the space for the use of community groups – from community theatres to classical Indian dance troupes.
* Instituted a safety awareness program for program directors presenting in facility.
* Inventoried all equipment and begun automation of the control facility utilizing Apple computers to bring the functional focus more in line with a multi-purpose facility.
* Produced and oversaw over 200 events each year, from full-scale dance concerts with an overhire production staff of 4-6 and full tech process, to the highly regarded music and lecture programs which I ran myself, with volunteer front of house and one other volunteer from the staff of the Center. Also serve as the Production Manager and Tech Director of the Sports Hall of Fame Dinner of Champions, which is the largest single event in the JCCGW Calendar.

1994-1998 – *Round House Theatre* – **Production Manager.** Jerry Whiddon, Producing Artistic Director. (Emeritus)
The Round House Theatre is known both regionally and nationally, both for the quality of its work, and for its meteoric growth over the last decade and a half. As the Production Manager and a member of the management team from 1994-98, I was an integral part of the energy behind both. I began with the Theatre as a part time carpenter before embarking on my graduate education, and returned to join the full-time staff in 1987. I remain a member of the artistic company there, visit regularly as a guest artist.

* Served as part of five-member management team, responsible for executive steering of organization
* Served as point man for extensive new facilities projects on multiple sites.
* Managed all aspects of a five to seven show season, including full-time production staff and overhire totaling 75-100/season.
* Managed all hiring, budgeting and scheduling aspects of production.
* Primary casting contact for theatre.

1991-1995 – *Round House Theatre* – **Technical Director and Resident Designer.** Jerry Whiddon, Artistic Director.
* Led four-person shop plus overhire through four to six play season, through all technical aspects of production.
* Managed all technical budgets and schedules.
* Coordinated with production manager to maintain equipment and facilities of theatre
* Instituted capital planning and budgeting for equipment maintenance and replacement.
* Co-Founded the Washington Area Open Call for Technicians (Techie Cattle Call).
* Designed Production Graphic Images for 1991-92 Season.

1987 – 1991 – *Round House Theatre* – **Assistant Technical Director.** Jane Flank, Technical Director.
* Assisted technical director with all technical aspects of 5 show season
* Served as Paint Charge
* Served as Master Carpenter

519 Magnolia Avenue, Frederick MD, 21701 202.277.2159. jmusumeci@adelphia.net

Jos. B. Musumeci, Jr.
Entertainment Management, Consultation and Design

Teaching Experience:
Hood College, Frederick MD, 2005 - 2008
Adjunct Faculty: Theatre survey, Stagecraft 201, Independent Study in Stagecraft, Design mentor
University of Maryland, College Park, MD 1999
Adjunct Faculty. Scenography 273, Design Mentor
Montgomery College, Rockville MD 1998
Adjunct Faculty, Summer Dinner Theatre: Technical Director
St. Mary's College of MD, St. Mary's City MD 1991-2000
Visiting Instructor: scenography, design, Temporary Faculty: Stagecraft, design mentor.

Awards:
Recipient, Giby Award for outstanding Set Design, Catholic University, 2004
Nominee, Helen Hayes Award for Outstanding Set Design, 1993, 2003
Recipient, Mary Goldwater Award for outstanding Set Design, 1992.
Recipient, Midwestern States Journalism Association Special Award for Design, 1984

Memberships
United Scenic Artists, Local 829 (on hiatus); United States Institute of Theatre Technology; Theatre Communications Group; American Association of Community Theatres; Eastern States Theatre Association.

Special Skills and Qualifications
Graphic and fine art skills, mechanical drawing and CADD, Mac and PC friendly and equipped, modeling, plastics, sculpture, motorcycle license. Stage electrics, sound, stage carpentry and welding (light stick and wire-feed) Software: Photoshop, Illustrator, Peak 4.0/SoundSoap 2.0, Corel Graphics Suite, VectorWorks 10-12 (Spotlight), Office XP and Mac, as well as good old fashioned graphic paste up skills from when "cut-and-paste" was not a euphemism. Budgeting genius. Mensa qualified, good at chess, fun to be with.

Education:

Certificate in Advanced VectorWorks Techniques, Nemetschek, USA, Columbia, MD. May, 2003.

North Carolina School of the Arts, Winston-Salem, North Carolina 27117. MFA Candidate, Scene Design, 1986-87. Leave of absence due to family obligations, Degree incomplete.

Certificate in Advanced Layout and Design, Knight Ridder Newspapers, February 1983.

University of Notre Dame. South Bend, Indiana, 46556
B.A., Theatre. with concentrations in Design and Performance. Producer, Student Players, 83-84. Features Editor, Observer, 82-83. Dean's list 83. 120 credit hours. Graduate, Bachelor of Arts, 1984.

519 Magnolia Avenue, Frederick MD, 21701 202.277.2159, jmusumeci@adelphia.net

Seth Schwartz

Sschwartz@carrollcc.edu   (410) 386-8348

EXPERIENCE

Director of Production and Theatre Management,   **2007-Present**
 Carroll Community College

- Acts as Production/Events Manager for all Scott Center Theatre, Rotary Amphitheatre and Black Box Theatre productions and events within the theatre and corresponding spaces
- Coordinates and collaborates all event and technical needs with a variety of groups ranging from community theatres, guest speakers, conferences, dance troupes, and touring productions to name a few.
- Coordinates and collaborates all event and technical needs with college and county administration, risk management, environmental services and security on special events within the space
- Serves as Production Manager for fine and performing arts main stage productions consisting of 2 shows in the fall, 2 in the spring, 2 in the summer.
- Hires guest designers for Performing Arts main stage productions.
- Executes all necessary paperwork including contracts, technical riders, and lease agreements
- Schedules all outside groups, and maintaining calendars for multiple spaces
- Day of event duties include working with clients from set up through execution of event to strike
- Aides in communication and collaboration between directors, designers and college staff for all productions
- Design lights, sound and projections as needed for events
- Creates contracts for all outside artist involved in theatre events including directors, designers, and other performers
- Tracks expenses and income for all Performance Arts productions.
- Supplies and trains students to serve as run crew for all PA productions and events.
- Hires all hourly employees and tracks labor budget
- Maintains OSHA Construction and General Industry guidelines for day to day operations of scene shop and performance spaces
- Maintains and purchases equipment for the Scott Center Theatre
- Directly supervises full time Technical Director of Scott Center Theatre, Hourly Theatre Technicians and Run Crew.
- Sound and projection design for Scott Center Theatre productions

- Teaches stagecraft and stage management; oversees internships and practicums in stage operations

Adjunct Instructor,   **2013- Present**
   Howard Community College

- Teaches Stagecraft
- Instruct students in safe stage operations and building practices

Stage Manager,   **2003- Present**
   Freelance

- Handled communication to actors for scheduling, conflict resolution, and artistic needs
- Organized auditions
- Facilitated communication between the production staff and administrative staff during events, rehearsals and performances
- Kept rehearsal records for blocking/stage movement, costume tracking and stage properties tracking.
- Kept accurate rehearsal reports, performance reports, and other form paperwork (i.e. workman's compensation, ticket requests, payment requisitions).
- Supervised maintenance of stage combat rehearsals
- Managed the artistic and technical direction of the production by calling the technical cues, managing the backstage crew, supervising rehearsals, and maintaining the schedules

Producing Director, Summer Theatre Arts for Youth,   **2001- 2005**
   Jewish Community Center of Greater Washington

- Produced a 6 week program for students in grades 6-12 which culminated in a full scale production of a Broadway Musical
- Maintained effective communication between camp staff and the JCC administration.
- Interacted with parents and resolve any concerns they may have
- Assisted with hiring, including creating contracts
- Supervised and train a staff of 16
- Supervised a cast of up to 30 students
- Maintained schedule for all camp activities
- Organized auditions
- Kept production schedules up to date and make sure deadlines are met
- Oversaw the production process, including the building of sets, props, and costumes, and the implementation of lights and sounds
- Supervised all the artistic and technical aspects of running of the show
- Planned and organized field trips, social events, and daily activities

Group Leader,   **2004**
    Project: 1.866.MYVOTE1

- Assisted with facilitation of a first of its kind national voter alert line project run in conjunction with NBC National News and broadcast live all day on Election Day 2004 from the National Constitution Center.
- Oversaw 150 students and volunteers in the data processing center while live on national TV
- Managed flow of students and volunteers in and out of the constitution center and to and from their computer stations all day while on live national TV
- Supervised compliance with safety precautions and security restrictions
- Answered questions and troubleshot problems with the participants as necessary to maintain a calm and organized environment
- Worked effectively with others to anticipate and delegate responsibilities as necessary

EDUCATION
Bachelor of Fine Arts, Applied Theatre Arts, University of the Arts

SPECIAL SKILLS
Proficient in R25 Room Scheduler
Currently learning 25 Live Room Scheduler
Proficient in Microsoft software Word, Excel, Power Point and Mac software pages, Keynote and Numbers
Proficient in various production software Qlab, ETC lighting consoles, multiplay, final cut pro, Strand lighting consoles, Camtasia, iMovie and some experience with Adobe suites.
Proficient in stage operation related apps for iPod touch and iPad.
Proficient in stage equipment and power tools
30-Hour OSHA General Industry Certification
30-Hour OSHA Construction Certification
Aerial Work Platform Operation Certified
Bloodborne pathogen training certificated
CPR/FIRST AID/AED Certificated

Appendix G: Resources and Expenditures

TABLE 1: RESOURCES:					
Resource Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Reallocated Funds					
2. Tuition/Fee Revenue (c + g below)	$48,859.20	$75,198.40	$78,717.60	$78,717.60	78,717.60
a. Number of F/T Students	10	15	15	15	15
b. Annual Tuition/Fee Rate	$4,524	$4,524	$4,524	$4,524	$4,524
c. Total F/T Revenue (a x b)	$45,240	$67,860	$67,860	$67,860	$67,860
d. Number of P/T Students	2	4	6	6	6
e. Credit Hour Rate	$150.80	$150.80	$150.80	$150.80	$150.80
f. Annual Credit Hour Rate	12	12	12	12	12
g. Total P/T Revenue (d x e x f)	$3,619.20	$7,338.40	$10,857.60	$10,857.60	10,857.60
3. Grants, Contracts & Other External Sources					
4. Other Sources					
TOTAL (Add 1 – 4)	$49,764	$76,908	$81,432	$81,432	$81,432

TABLE 2: EXPENDITURES:					
Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5
1. Faculty (b + c below)					
a. # FTE	.3	.8	.8	.8	.8
b. Total Salary	$7,272	$19,585.92	$19,781.76	$19,979.52	$20,179.20
c. Total Benefits					
2. Admin. Staff (b + c below)					
a. # FTE					
b. Total Salary					
c. Total Benefits					
3. Support Staff (b + c below)					
a. # FTE					
b. Total Salary					
c. Total Benefits					
4. Equipment					
5. Library					
6. New or Renovated Space					
7. Other Expenses					
TOTAL (Add 1 – 7)	$7,272	$19,585.92	$19,781.76	$19,979.52	$20,179.20