**March 16, 2018**

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8. **Advisors**

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BS, Architecture, Pennsylvania State University

B ARCH, Pennsylvania State University

MFA, Technical Theatre, California State University Long Beach

Los Angeles City College, Full Time Faculty and Head of Design, 1995–2000

Los Angeles Opera, Design Manager and Set Designer, 2000–2009

East Los Angeles College, Chair Theatre Arts

**François-Pierre Couture**, Technical Advisory Committee Co-Chair at ELAC, Technical Theatre Faculty

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MFA, UCLA, Scenic and Lighting Design

Freelance Scenic and Lighting Designer

7 years of teaching experience in Higher Education.

East Los Angeles College, Full Time Faculty, Scenic, Lighting and Projection

**Jessica Hansen,** Technical Advisory Committee Co-Chair at ELAC, Costume Faculty

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BFA, Emerson College, Costume Design and Technology

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Freelance Costume Designer Theater, Entertainment Design and Commercials

Costume Consultant and Assistant Costumer Disneyland Resort Entertainment Costuming

East Los Angeles College, Full Time Faculty, Costumes

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BA, UCLA, Theatre Arts

Los Angeles City College, Theatre Arts Performing Arts Technician and Adjunct Faculty

Broadcast Television – 25 years

All technical areas including lighting, sound, sound editing, video editing and cameras

**Camille Schenkkan**, Center Theatre Group

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BA, Theater, Scripps College

MA, Arts Management, Claremont Graduate University

Career Development Specialist

**Jeff Kleeman**, Technical Director, Los Angeles Opera

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BFA, Technical Theater, California Institute of the Arts

Los Angeles Opera, Technical Director, 1990–present

Theatre Consulting

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BFA Technical Theatre, University of Illinois - Urbana-Champaign

CTE Teaching Credential: Arts, Media and Entertainment

Technical and production manager for theater, live events and themed entertainment

Former educator for secondary education and higher education

**Socorro Bamboa,** Latino Theater Company at the Los Angeles Theatre Center (LATC)

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BA and certifications, Social and Graphic Arts

Educational and Career Education Development

Community Engagement Manager at LATC

School to Career Education Director and Academic Principle at SFUSD

Program school to career workforce development with the City of San Francisco and La Tierra

**Antoinette Muto**, Muto Little, Inc.

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BFA, Drama Design, Carnegie Mellon University

Costume shop owner for 37 years

**Kimberly Little**, Muto Little, Inc.

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(323) 469-1618

BA, Theater

MA, University of Iowa (In Progress)

Costume shop owner for 37 years

**Ron Valentine**, IATSE Local 33, Business Agent-TV

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**Darrell Aranda**, IATSE Local 33

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LACC Theater Academy, Certificate Program

20 years in IATSE Local 33 working as stagehand

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BFA Studio Art, University of Texas - Austin

MFA Yale School of Drama

Live & Television Set Designer 2002–Present

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**Cheryl Rizzo**, Boston Court Theater

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BFA, Technical Theatre and Design, Ithaca College

MPA, Nonprofit Focus, CSUN

12 years at Boston Court in several positions.

TV development with Steve Martin Productions

10 year Ovation voter

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National Theatre School of Canada, Production

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1. **Agenda: March 16, 2018**

12:00pm - 12:10pm

Greetings & Advisor Information Sheets

12:10pm – 12:30pm

* Call to Order and Welcome
* Informal Introductions
* ELAC Theatre Department Updates

12:30pm – 2:30pm

* Certificate Validation and Overview
* Discussion of Professional Partnerships:

What would potential partners be looking for in a partnership with ELAC?

On an administrative level: waivers, use of logo, administrative assistance, etc

On an educational level: student skills, training, time commitment

On a PR level

On a financial level

* Discussion of “Job-Shadow” or Paid Internships:

How can we approach organizations to encourage them to offer work-based learning opportunities if we offer a financial incentive (stipend) to pay for the students’ time?

Where can we find existing opportunities?

What are the most valuable types of internships to promote a healthy transition to the workforce?

What skills should we encourage our students to pursue through these Internships?

What are the databases or institutions to look for internships?

* Vocational Education Curriculum

What other vocational educational courses would address industry needs?

* Discussion of Scholarships:

How do we support students in their search?

Should the school have a duty to find the information or should it rely on the students’ initiative?

Would it be viable to create a funding source to build and maintain a database?

* Recruitment:

How do we advertise and promote our program and its numerous advantages?

Social Media? Website?

Professional and education sites and databases?

Outreach to high schools?

Outreach to professional organizations?

2:30pm

Closing Thanks & Adjournment

1. **CTE Advisory Meeting Minutes**

**Introductions and ELAC Theatre Department Updates**

During initial introductions, Little from Muto Little Costume Shop added that the employment of women in the arts is extremely important. Women in union positions are getting fair wages, healthcare, and pension plans. Muto Little is always looking for skilled technical employees. Little added that a student intern could move directly from internship to employment at Muto Little.

Schenkkan from Center Theatre Group (CTG) described the new official partnership with the ELAC Theatre Arts Department. CTG was interested in the ELAC program because of our focus on technical and hands-on skills as well as our curriculum on career preparation. Plans include dedicated student internships for ELAC students in the areas of arts management, costuming, and theatre in the community. Students will have the opportunity for direct job placement at CTG.

Ludmer added that there are many internships available at Universal Studios. Gamboa and Scott discussed continuing production positions available at the Los Angeles Theatre Center (LATC).

Stone thanked the committee for their attendance. In her nine years with ELAC, the CTE Advisory Committee has completely shaped the trajectory of our program. Through the committee’s recommendations and our hard work, we have become a robust and relevant technical theatre training program. We will now focus on securing work opportunities for our students, including internships, job-shadowing, and direct job placement. In addition, we are actively participating in Guided Pathways, which will help to restructure our program with a focus on graduation and transfer. We have also received two Strong Workforce grants: one for a Technical Theater Pathway Navigator/Liaison, and one for establishing High School, Civil, Industry, and Educational Partnerships. Perkins grants continue to fund equipment to keep our program innovative and current.

**Certificate Validation and Overview**

Stone described our current degrees and certificates. Our focus is on students achieving milestones on their way to a degree to increase persistence. The skills certificates lead to certificates of achievement and graduation. Kinney stated that our students need to decide between the type of education at a CSU vs. UC school. It is not necessary to get a 4-year degree in order to start working. Muto asked if there is a way to validate these certificates. Hansen answered that validation is a long process but when skilled students with these certificates start to work in the industry, these certificates begin to hold weight. Another validation would be in industry support of specific certificates and quality of skills of ELAC students. Yonemura added that certificates require a partnership between the industry and the educational source to ensure that the skills of recipients are at a certain level. These certificates give students leverage and confidence for employment.

**Discussion of Professional Partnerships, Job Shadow, Internships, Scholarships, and Recruitment**

Stone described our plan and offerings in Vocational Education as Professional Development course for specialized technical theater skills to address current openings in the industry. The committee listed possible areas and technologies for Voc Ed application: Watchout and projection software, automation (high interest from students), networking and math for sound, Q-Lab for audio and projection, live sound mixing, and production management software Airtable. Rizzo suggested courses in production management since it is a gap in current education yet each theater has someone in that position. Most stage managers like the rehearsal process and are not ready for large scale operation and for managing people. Guerin added that stage managers are being asked to step into that role but they are not prepared. Ludmer stated that the Project Management Institute offers certification and has global recognition credentials. This is a huge area for themed entertainment and project management skills are very important. Stone concluded that there is money for us to develop these courses and invite industry professionals through CTE and Perkins.

Couture asked the committee what they would gain from our students taking specialty course offered in Vocational Education. Schenkkan responded that companies hire applicants with an MFA for an entry-level position. They need to hire early career and be willing to advance that applicant to imagine their possibility ten years down the road. She emphasized that companies need to focus on training, and not just using interns for free labor. Rizzo stated that highly specialized skills are not needed at a small theater like Boston Court, but rather a well-rounded student that can fit into many parts of the theater operations. Schenkkan agreed, if a student is a theater generalist than a small theater is best, a great place to start. CTG is more specialized and a focused internship is best for large theaters. Nakasone affirmed that he is more likely to hire a well-rounded technician for his shows.

Kinney discussed that there is a misnomer in the industry for “working for free”. It is not working for free because you gain learning experience and it adds to your network, which is valuable currency in our field. When a student puts in the time for an internship or apprenticeship it pays off in many ways. Yonemura added that apprenticeships are a fast track to employment. Aranda said that a level 5 in IATSE 33 takes 18 months to reach the next level. They cannot be requested but do make full rate. They will gain a variety of experience and will learn on the job. It is fine for a level 5 to also be in school. The union will work with schedules and then blend with the college system. Schenkkan addressed Aranda and Valentine that CTG would be interested in negotiating apprenticeship crew positions for students that are enrolled at ELAC.

Muto and Little said that the best way to learn the scale of different shows is by participating in summer repertory theatre. That is a great way to “plug into the system”. Valencia, a current ELAC student, said that the exposure to theatre and career knowledge needs to start earlier in high school. Many students in our college have never seen theatre and then students feel they have to catch up. Little explained that the gap exists due to the elimination of home economics and carpentry in high school. Valencia added that many students at ELAC have school, work and family obligations and a day time internship is not possible. Tinoco, a current ELAC student, agreed that students need to choose between work or an internship based on their schedule. Scott explained that LATC has a model to address the problem. The only requirement is that the student is enrolled part time at a community college. LATC offers students six-week hands-on training by LATC staff before the student is hired.

Couture asked the group how we can help support students and what the best source of funding would be. Gamboa offered that student interns need to be paid to address the issue mentioned by current students. She suggested holding a town hall style meeting with students to ask them about their concerns, both current students and high school students. Gamboa added to cast a small net to get started. The Workman school would be a good feeder school for ELAC. She encouraged being sensitive to the challenges and that all experiences are different.

Yonemura said that the challenge for many students is that the departments need to help relieve the burden on students that are over-extended, especially those working on our productions. Gamboa explained that it is important to address the parents of our students and show them that a career in theatre is sustainable. She suggested an open house for parents. Rizzo explained that the LA County Internships are a good model since they all offer funding and that would help our students.

Scott suggested that a pipeline to bridge high school to community college while students work. Kleeman said that the education department at LA Opera and the new audience development program is continually interested in this topic. Schenkkan added that the partnership with ELAC’s Theatre in the Community program will provide opportunities for students in educational outreach programs in the industry. Muto added that the pipeline from community college to Muto Little does not always happen straight from school and that some positions, including costume stitchers, will need more experience for employment. She also stated that degree level does not matter for employment, skill does. Little expressed that Local 705 has very little diversity in its membership and this type of outreach is necessary. Valencia stated that networking is vital even while still being a student. Little encouraged the committee to connect with the Themed Entertainment Association (TEA) to learn about the steps involved for membership.

Aranda noted that many schools and employers are working towards the same goal and an on-campus career day would benefit everyone. Yonemura said that the students at both ELAC and LACC have the skills but not the confidence. Nakasone added that resumes will only get students so far and that a conversation with employers is more meaningful. Muto expressed the need for both experience and skills in live theater specifically. Before anyone gets work in TV or film, they must be trained in live theater. Ludmer mentioned that USITT and TEA are great resources that faculty and students should attend their conferences annually. Little added that students need to also explore a variety of course, like business classes. Students need an orientation into all avenues of employment because there is a wide application of theater skills. She added that women in film and TV are successful due to their organization, work ethic, and communication skills. Everyone in the committee agreed that they would be willing to speak to our students about employment possibilities.

Stone introduced the concept that the college could offer the stipend for job shadowing which is low risk for the employer and student. Muto encouraged Hansen to connect with Renee from 705 to see if job shadowing is possible in the union. Guerin offered for a student to job shadow at Kaiser Permanente Educational Theater Program. He added that commercials are a great non-union experience for students that is paid. Muto will email a list of production companies to contact. Ludmer explained that the skills needed on set are transferable from theater. Muto stated that the best people are theater people and that tv and film need them because they have the best training.

Kleeman suggested that instead of holding networking events that bring in employers, that the school should send an e-blast to potential employers with the names of students prepared to begin work or an internship. This would be a few times a year and be efficient. Kinney and Guerin agreed that it would fill positions instantly and get students continual work. Kinney suggested that this would be a way to vet the students prepared to work and represent the department. Schenkkan added that the school needs more exposure. CTG will prepare a press release for the official partnership with ELAC and continue to bring us into the education program in a visible way.

Couture asked how the department can attract new students and get on employer’s radar. Kleeman offered a three-year plan for a student working with a professional theater. Year 1 involved the student getting exposure for credit but without pay. Year 2 would result in a stipend from ELAC (or the college) and year 3 would receive payment from both the employer and the college pending degree completion. This system creates an incentive to complete. The three-year plan ensures quality training due to repetition and immersion in the work place. Kleeman added that the colleges need to be able to free up the students schedule to focus on their internship. Stone and Hansen discussed the possibility of a large-scale internship that would release student’s schedules and accurately represent their hours. Valencia said that would be a great model for students. Reading about it cannot come close to do it hands on. Couture asked if a Dropbox file is more convenient but the group preferred an email. Rizzo said that the three-year program would be great for smaller theaters as well. Many small theaters need to budget a year ahead and could plan for an incoming intern with notice.

Ludmer stated that many large companies like Universal must post jobs online but that a direct connection to the employer can help circumvent that process. Scott said that Steven Lee Lawrence and the LA Stage Alliance would be beneficial for creating internships and job shadowing among the theater community. Schenkkan offered to connect ELAC to LA Stage Alliance. Little mentioned that UCLA uses the Geffen as a funnel for employment. Kleeman said that the interns with the opera get hired consistently. Schenkkan announced the Going Pro CTG event at LATC on April 7th, 2018. It will be a great networking event and ELAC will present one of the workshops. Scott reiterated that this is the only event of its kind in LA. Kinney suggested that naming the building or the theater department will boost presence and visibility. There is a lot of steps involved with a college’s administration and it takes time.

Meeting adjourned at 2:30pm

**Notes from the Comments and Suggestion Page**

Ron Valentine: “Production managers in a theater is well needed and those managers do and should be very active in the production. A “studio” production manager would not do a stage manager’s job. Manager in studio covers crews, schedules, payroll etc. Studio stage manager is part of the DGA guild in a directorial position. Just not want to have the students confused. I will talk about a “student” program to our board of directors to see if we can accommodate their schedule without loss of union time.” 3.14.18

Cheryl Rizzo: “Automation-reach out to Creative Corners. Gareth Conner (owner) is a friend of mine. Let me know if I can orchestrate an introduction. Not enough kids know how to be managers of theatres, for instance financial management and how to run a theatre. Artists need managers. I wish I was seeing more classes for people to run theaters. Teaching people how to work together as artists and managers. Talk to me about looking at the possibility of free tickets for students to see shows. They need to come see shows and just talk to staff. Talk to me about tours of Boston Court. I do that for Cal State LA theater students every year and they then feel comfortable to reach out to me. Talk to me about a house manager internship. I desperately need a solution. Talk to me about hosting a mixer for your student if you want it to be offsite.” 3.14.18

Benoit Guerin: “Vocational education in media servers and file management. Ardvino programming. Hearing the students, internships need to be paid. The need to be able to turn down “small jobs” because we can guarantee hours and rate. Without that they wouldn’t be able to make it happen.” 3.14.18

1. **Data Collection: Labor Market Information**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Business** | **Average Annual Employ.** | **Average**  **Annual Openings** | **Project Annual Openings (5-10 yrs)** | **Job Titles Hired** | **Median Income for Job Hires** | **Top Technical Skills** | **Emerging technology and skills (5-10 yrs)** |
| IATSE 33 | 1400 | 50-60 | 40-75 | Props  Carpenter  Rigger  Electrician  Grips  Audio  Video  Sound Mixer  Moving Light Operator | 20,000-42,000 | Light board programming,  Sound board,  Live sound mixing,  Set construction,  AV tech | Audio/Video tech in a conference atmosphere |
| Boston Court | N/R | 0-1 | 2-3 | Development & Comm. Manager | N/R | Front of house | N/R |
| KP ETP | 15 temp hires, hourly | 3-10 | 30 | Asst Costume Manager  Stage Manager  Assistant TD  Sound Designer  Q-Lab Programmer | $25 hour | Qlab,  Seamstress,  TD | Projections,  multiple projection systems,  Die-sub |
| Universal Studios Hollywood | 8,000 | 12-24 | 100-200 | Technical Supervisors  Assistant Technical Mgrs  Stage Managers  Cutter/Stitchers  Audio Mixers  Project Managers  Production Managers | Varies | Computer Design,  AutoCAD,  InDesign,  SketchUp,  Automation Technology,  Project Management | AI,  VR,  Projection |
| LA Opera | N/R | 2 | 2-3 | Technicians  Image Management  Assistant Designers | 200-280 daily | CAD,  Adobe Creative,  Shop skills | Image Management |
| Studio Sereno | 6-12 | 2 | 2-3 | N/R | N/R | N/R | N/R |
| Muto Little | 15 | N/R | N/R | Costumer class 2, 3, 4 | Base $24 per hour | Stitching | N/R |
| Center Theatre Group | 200 Full  1,000+ overtime tech. | 200  (seasonal included) | 300 | All | Union, varies | Diverse skilled technicians in all areas | High tech lighting, sound, projection, automation |

1. **Theatre Department Overview 2017-2018**

**Accomplishments**

* Produced fully mounted productions, Storytheatre touring shows, summer Shakespeare workshop, and winter one acts
  + ***My Life was Saved by Dolphins***
  + ***Metamorphosis***
  + ***Accrington Pals***
  + ***Little Shop of Horrors***
  + ***Summer Shakespeare Workshop***
  + ***What’s Wrong with Mr White***
  + ***Blood Wedding***
  + ***Lend Me a Tenor***
  + ***Winter One Acts***
* Created new Skills Certificates:
  + Costume Construction
  + Costume Design and Application
  + Wardrobe Attendant
  + Stagecraft
  + Theatrical Lighting
  + Dramatic Analysis
* Created new department courses:
  + TA 251 Theatre in Community: Tour for Children
  + TA 252 Children’s Theatre Practicum
  + TA 256 Theatre in Community: Tour for Seniors
  + TA 257 Inter-Generational Theatre Practicum
  + TA 259 Arts in the Community
  + TA 286 Stanislavsky: The Art of the Actor
  + TT 311 Introduction to Theatrical Lighting
  + TT 380 Scenic Design for Theatre
  + TT 382 Sketching and Rendering for Design
  + TT 384 Computer Drafting for Theatre
* Created new VocEd courses:
  + VocED 360 Sewing Essentials
  + VocED 361 Sewing Alterations
* Creating new Certificates of Achievement
  + Theatre in the Community
  + Technical Theatre
  + Costume Design and Technology
* Developed official higher education partnership with Center Theatre Group (CTG)
  + Hosted CTG’s “Go Pro Career Fair” with specialty workshops, guest speaker panels, and career fair
  + Participated in Center Theatre Group’s “College and Career Fair for the Arts”
  + Dedicated internships for ELAC students
  + Relationship with CTG Community Partnership program
  + Collaboration on high school outreach/workshops
  + Guest CTG directing slot in ELAC Theatre seasons 2018-2019 and 2019-2021
* Increased performance schedule to include Thursday evenings and Friday matinees
* Hired new full time classified performing arts technician with sound/projections specialty
* Implemented degree pathway at Esteban Torres High School Performing Arts Academy
* Presented annual theater student orientation in fall and spring
* Published ELAC Theatre department newsletter in fall and spring
* Developed enrollment plan for theater department
* Hosted iCaps seminars for ELAC students in fall and spring
* Took 26 students to the American College Theater Festival in Mesa, Arizona
* Presented an invitational scene at ACTF from our production of ***Den of Thieves***
* Hosted guest speakers Benjamin Mathes Crash Acting, IATSE Local 705 and 892
* Developed department policies for auditions and emergency protocol
* Mounted production photos in lobby hallway
* Displayed ***Tartuffe*** design exhibition in Vincent Price Art Museum
* Participated in Comic-Con
* Collaboration with Shakespeare Center of Los Angeles and Veterans in the Arts program
* Storytheatre performance of ***My Life was Saved by Dolphins*** at California Teacher’s Association Pacific Asian American Caucus
* Co-hosted a “Transfer Symposium” with CTG for local two-year and four-year colleges
* Took technical students on a CBS backstage tour of the stage for ***Scorpion***
* Hosted IATSE Local 892 and 705 for a student orientation
* Held “Transfer Experience” seminar with transfer students presenting to current students
* Took costume students on a tour of professional costume shops Muto Little and CTG
* Produced annual “Theatre Department Banquet” to recognize/celebrate student success
* Offered career orientation Gear UP workshops to high school students
* Gave informational presentation to ELAC academic counselors
* Established Storytheatre partnership with Alzheimer’s Greater LA
* Began development of ELAC Theatre Department web page

**Student Successes**

* Participated in American College Theater Festival:
  + Entered 26 students in the festival as actors, stage managers, designers, and technicians
  + Presented an invitational scene from our production of ***Den of Thieves***
  + Lighting Design student Stephen Azua won first place for Region VIII
  + Costume Design student David Sanchez won first place for Region VIII
  + Costume Design student Victoria Inez Rivera was awarded Honorable Mention
  + Props Design student Andrea Tinoco was recognized by the Society of Props Artisan Managers
  + Stage Management student Stephanie Lopez advanced to the SM finals
* ACTF national festival at the Kennedy Center in Washington D.C.: Stephen Azua and David Sanchez
* Noise Within Apprenticeships: Marissa Ruiz and Mario Arciniega
* Vincent Price Art Museum Student Art Show ***New Voices***
  + Four students had work presented at the art exhibition
  + Katherine Cordero was awarded first place

**Perkins Grant Funding**

* Half-scale mannequins to train students in patternmaking and construction on a smaller scale dress form. ($1,315)
* Vertical prop storage fiber bins to provide much needed storage for long props such as canes, spears, staffs, garden tools, etc. ($357)
* Digital fabric printer supplies such as ink, transfer paper, satin, poplin, suede, crepe, and microfiber material to print custom designed fabrics. ($2,270)
* Costume Pro software to track, record, and organize costume logistics for theatre, film, and television. ($1,636)
* Microphones and audio equipment to serve in theatrical productions and technical course work. ($5,115)
* Stools and tables to create more student stations in the costume classroom. ($1,584)
* Full body and half body mannequins with legs to teach tailoring of pants and sleeves. ($3,373)
* Acting class furniture to provide lightweight and long lasting rehearsal pieces. ($2,929)
* Full-length dance mirrors to assist movement and voice students. ($4,030)
* Professional development for attendance to the American College Theater Festival, United States Institute of Theater Technology, and the Lighting Design Institute. ($9,779)

**Strong Workforce Round 1**

* Integrated Career & Academic Preparation System (ICAPS) Seminars ($7,800)
  + Fall Seminar Series: How to Get a Job in the Entertainment Industry
  + Spring Seminar Series: Branding, Social Media, and Digital Marketing for the Entertainment Industry

**Strong Workforce Round 2**

* Technical Theatre Pathway Navigator/Liaison ($75,000)
* Theatre in the Community: High School, Civil, Industry, and Educational Partnerships ($75,000)

**VI. Theatre Department Action Plan 201****8**

**VII. CTE Advisory Committee Sign-In Sheet**

