

FULLERTON COLLEGE STAGE & SCREEN COMBAT CERTIFICATE ADVISORY BOARD

Meeting Minutes Friday 4/10/2020

Opening

The annual meeting of the Fullerton College Stage and Screen Combat Certificate Advisory Board was called to order at 11:05pm on Friday 4/10/2020 in a zoom virtual meeting by Michael Mueller.

Present

- Collin Bressie
- Brian Byrnes
- Adam Critchlow
- Richard Garcia
- Rachel Gelfeld
- Michael Mueller
- Martin Noyes
- Roxanne Westerlin

Approval of Minutes

As the first official meeting there were no prior minutes to approve.

New Business

Introductions/Purpose of the Board

After a general introduction of members, it was explained that the board would serve in an oversight function, aimed to support, challenge, and offer solutions toward enhancing the scope and function of the program.

Brief Overview of the Program

Introduction and Purpose

The purpose of the Stage and Screen Combat Certificate Program is to establish a rigorous training program rooted in live performance, film and television stunts that is affordable and recognizes the accomplishments of the students embarking upon the study of this craft.

At this time, the program is rooted in live performance because of the need for more personnel with training and experience in on-camera stunt work to provide the necessary contact hour training for proficiency in various stunt specialties. Aspects of camera work are addressed within the courses however that will not be the main focus for the Level 1 certificate.

Certificate Distinction

The program will be scaffolded so that students will have benchmarks along the way to completing the overall program. A Level 1 Certificate will focus on the foundational fundamentals of stage combat with opportunities to test the Society of American Fight Directors in four weapon disciplines. The Level 2 Certificate will focus on advanced training in styles, on-camera stunts, pedagogy and choreography creation along with professional world engagement. The Professional Certificate will

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be a mini certificate aimed toward working performers who have a desire to increase their skill set through only the combat courses.

Certificate Breakdown

Stage and Screen Combat Level 1 Certificate

Effective Date: Fall 2021

Program Goals and Objectives

The Stage and Screen Combat Level 1 Certificate is designed to prepare the students for basic occupational competency as an Actor Combatant / Stunt Performer in educational, community, resident, and other professional theatre venues as well as theme park, television and motion picture productions.

Catalog Description

The Stage and Screen Combat Certificate is designed to prepare the student for entry-level performance competency and employment in the field of stage combat and stunts, with specific areas of employment in regional theatre, television, film, theme parks and education. Students will integrate voice, mind, and body techniques toward character development, train and employ a variety of techniques specific to armed and unarmed staged violence, integrate choreography into the context of scripted scene work, and be adjudicated for proficiency and recognition by an internationally recognized organization (Society of American Fight Directors). This certificate requires a total of 18.5-22.5 units. A minimum grade of C is required in each course taken.

Certificate Requirements

| Requirements | Dept. / # | Name | Units | Sequence |
|-----------------------------------|--|--------------------------------------|--------------|------------------------------|
| Required Courses (16-18 units) | THEA 121 F | Movement for Actors | 3 | Yr 1 Fall |
| | THEA 180 F | Beginning Principles of Acting | 3 | Yr 1 Fall / Spring |
| | THEA 181 F | Intermediate Principles of Acting | 3 | Yr 1 Fall / Spring |
| | THEA 197 F | Introduction to Stage Combat | 3 | Yr 1 Fall |
| | THEA 198 F | Beginning Principles of Stage Combat | 3 | Yr 1 Spring |
| | <i>And one (1) of the following</i> | | | |
| Required Courses (16-18 units) | THEA 100 F | Introduction to Theatre | 3 | Yr 1 Fall, Spring, or Summer |

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|--|------------|--|-------|---------------|
| | THEA 108 F | Multicultural Perspectives in American Theatre | 3 | Spring |
| | THEA 109 F | Modern Dramatic Literature | 3 | Spring |
| | THEA 122 F | Improvisation for Television, Film and Theatre | 2 | Fall |
| | THEA 127 F | Oral Interpretation | 3 | Fall |
| | THEA 129 F | Voice for the Actor | 3 | Spring |
| | THEA 130 F | Acting Workshop | 3 | Fall / Spring |
| | THEA 131 F | Theatre Workshop | 1 - 3 | Fall / Spring |
| | THEA 134 F | Beginning Theatre Practicum | 1 - 2 | Fall / Spring |
| | THEA 222 F | Acting for the Camera | 3 | Fall / Spring |

Concurrent Enrollment are courses that are directly tied in curriculum to required courses. In this case *THEA 153* must be taken at the same time as *THEA 180 Beginning Principles of Acting*. *THEA 181 Intermediate Principles of Acting* requires a student to enroll in their choice of one of the technical theatre courses listed below.

| Requirements | Dept. / # | Name | Units | Sequence |
|--|--|-----------------------------------|--------|--|
| Concurrent Enrollment (2.5 – 4.5 units) | THEA 153 F | Introduction to Stage Crew | .5 - 3 | Yr 1 Fall / Spring |
| | <i>And one (1) of the following</i> | | | |
| | THEA 141 F | Introduction to Technical Theatre | 4 | Fall / Spring / Fall / Not offered (4 Semester Rotation) |
| | THEA 143 F | Stagecraft | 4 | Fall / Not Offered / Fall / Spring (4 Semester Rotation) |
| | THEA 146 F | Scene Painting | 3 | Every other Spring (Rotates with 151) |
| | THEA 148 F | Intro to Theatre Crafts Lab | 2 | Fall / Spring |
| | THEA 151 F | Scene Painting | 3 | Every other Spring (Rotates with 146) |

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|--|------------|--|---|------------------------|
| | THEA 152 F | Beginning Theatre Crafts Lab | 2 | Fall / Spring |
| | THEA 160 F | Introduction to Sound Technology | 3 | Fall |
| | THEA 161 F | Sound Reinforcement Techniques | 2 | Spring |
| | THEA 162 F | Sound Design for the Theatre | 2 | Fall |
| | THEA 170 F | Beginning Theatrical Lighting | 3 | Fall / Spring |
| | THEA 171 F | Beginning Theatrical Costuming and Design | 3 | Fall / Spring |
| | THEA 172 F | Stage Make Up | 3 | Fall / Spring |
| | THEA 244 F | Intermediate Theatrical Lighting | 2 | Fall / Spring |
| | THEA 246 F | Intermediate Theatrical Costuming and Design | 3 | Spring |
| | THEA 252 F | Intermediate Theatre Crafts Lab | 2 | Fall / Spring |
| | THEA 253 F | Advanced Theatre Crafts Lab | 2 | Fall / Spring |
| | THEA 256 F | 16-18th Century Theatrical Costume Construction | 3 | Offered when in demand |
| | THEA 257 F | 19th Century Theatrical Costume Construction | 3 | Offered when in demand |
| | THEA 258 F | 20th Century Theatrical Costume Construction | 3 | Offered when in demand |
| | THEA 259 F | Pre-16th Century Theatrical Costume Construction | 3 | Offered when in demand |
| | THEA 265 F | Theatre Management | 2 | Spring |
| | THEA 266 F | Stage Management | 3 | Spring |

| | |
|---|------------------|
| Total Required Certificate Units | 18.5-22.5 |
|---|------------------|

Stage and Screen Combat Level 2 Certificate

Effective Date: Currently in development (est. Fall 2022)

Program Goals and Objectives

The Stage and Screen Combat Level 2 Certificate is designed to prepare the students for direct integration as a stage combatant/stunt performer in educational, community, resident, and other professional theatre venues as well as theme park, television and motion picture productions. This training will complete the certification process for the Society of American Fight Directors and provide practical

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experience with various skills demanded in the stunt industry as well as offer networking connections.

Stage and Screen Combat Professional Certificate

Effective Date: Currently in development (est. Fall 2022)

Program Goals and Objectives

The Stage and Screen Combat Professional Certificate is designed for working professionals who have already trained in acting and performance and seek to expand their skill set to include stage and screen combat. This training will focus solely on the stage and screen combat courses and enable the participant to complete the certification process for the Society of American Fight Directors and provide practical experience with various skills demanded in the stunt industry as well as offer networking connections.

Statistical Data

Occupational Demand

The stated goals and objectives for this Certificate will fulfill the college's mission and curriculum offerings. This program meets the objectives of the district master plan by providing training and jobs to our student population. Based on statewide employment data, a need exists for this certificate and courses contained within.

Los Angeles and Orange Counties

| Geography | 2018 Jobs | 2023 Jobs | 2018-2023 Change | 2018-2023 % Change | Annual Openings |
|------------------|------------------|------------------|-------------------------|---------------------------|------------------------|
| Los Angeles | 12,828 | 12,602 | (226) | (2%) | 1,567 |
| Orange | 939 | 1,019 | 80 | 9% | 132 |

SAG-AFTRA theatrical daily/weekly wages for stunt roles

| Role | Time Commitment | Wage |
|-------------------|--|-------------|
| Stunt Performer | Day Performers | \$1,005 |
| | Weekly Performers | \$3,746 |
| | 10 to 19 Weeks Guaranteed (per week) | \$2,994 |
| | 20 Weeks or More Guaranteed (per week) | \$2,492 |
| Role | Time Commitment | Wage |
| Stunt Coordinator | Day Performers | \$1,005 |
| | Weekly Performers | \$3,746 |
| | Employed on a "Flat Deal" Basis (per week) | \$6,162 |
| | Employed on a "Flat Deal" Basis (per day) | \$1,562 |

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Demand and Wage Data

Los Angeles County

| Occupation (SOC) | 2018 Jobs | 2023 Jobs | 5-Yr Change | 5-Yr % Change | Annual Openings | Entry-Level Hourly Earnings (25th Percentile) | Median Hourly Earnings | Experienced Hourly Earnings (75th Percentile) |
|------------------|-----------|-----------|-------------|---------------|-----------------|---|------------------------|---|
| Actors (27-2011) | 12,828 | 12,602 | (226) | (2%) | 1,567 | \$14.17 | \$22.75 | \$40.93 |

Orange County

| Occupation (SOC) | 2018 Jobs | 2023 Jobs | 5-Yr Change | 5-Yr % Change | Annual Openings | Entry-Level Hourly Earnings (25th Percentile) | Median Hourly Earnings | Experienced Hourly Earnings (75th Percentile) |
|------------------|-----------|-----------|-------------|---------------|-----------------|---|------------------------|---|
| Actors (27-2011) | 939 | 1,019 | 80 | 9% | 132 | \$13.64 | \$22.15 | \$43.10 |

Los Angeles and Orange Counties

| Occupation (SOC) | 2018 Jobs | 2023 Jobs | 5-Yr Change | 5-Yr % Change | Annual Openings | Entry-Level Hourly Earnings (25th Percentile) | Median Hourly Earnings | Experienced Hourly Earnings (75th Percentile) |
|------------------|-----------|-----------|-------------|---------------|-----------------|---|------------------------|---|
| Actors (27-2011) | 13,766 | 13,622 | (144) | (1%) | 1,699 | \$14.23 | \$22.71 | \$40.75 |

Similar Programs at Other Colleges in Service Area

There are a number of colleges in Southern California that offer various degrees and certificates in Theatre Arts and some with focus on Acting and Performance, however no institution offers more than a class or two in stage combat.

Nationally and internationally, there are only a few institutions with degree bearing programs focusing on staged violence. Currently, there isn't a community college in the country that offers this kind of certificate. This program would be unique in design and affordable for those unable to pay thousands of dollars to travel and train with private institutions.

Our approach with this certificate is to scaffold an overall comprehensive approach to the craft of staged violence on stage and in front of the camera. The following is a summary of local, national, and international institutions and the offerings they have in

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Theatre Arts and Stage/Screen Combat. Links have been included in the hyperlinks under the degree offerings.

Global Degree Programs

| Institution Name | Theatre Degree Programs (Number of units required for a degree) | Performance Based Certificates (Number of units required) | Program Links |
|-----------------------------|--|--|-----------------------------|
| Western Illinois University | BA Minor in Stage Combat (19 units) | 0 | Course Info |
| Columbia College, Chicago | BA Minor in Stage Combat (19 units) | 0 | Course Info |
| East 15 (UK) | BA – Acting and Stage Combat | 0 | Course info |

Regional Programs

| College Name | Theatre Degree Programs (Number of units required for a degree) | Performance Based Certificates (Number of units required) | Program Links |
|-----------------------|---|--|--|
| Cerritos College | AA - Acting or Technical (35.5-37 units) AAT - Theatre Arts (18.5-19 units) | 0 | (19/20 Catalogue p. 178) |
| Chaffey College | AA – Theatre Arts (22-24 units) AAT - Theatre Arts (18 units) | 0 | (Degrees and Certs) |
| Citrus College | AA – Theatre Arts (18 units) AA – Theatre Arts, Acting (21 units) AAT - Theatre Arts (18 units) | 0 | (19/20 Catalogue) |
| Coastline College | 0 | 0 | (Program Filter) |
| Crafton Hills College | AA – Theatre Arts (20-26 units) AAT - Theatre Arts (18 units) | 0 | (Degrees) |
| Cypress College | AA – Theatre Performance (22-24 units) AS – Theater Arts Production (22-24 units) AAT – Theatre Arts (18 units) | Acting & Film Cert. (20-21 units) MT Certificate (20-22 units) | (Degree/Certs) |
| East LA College | AA – Theater (20 units) AAT – Theater (21 units) | Acting (10 units) Language & Dialect for Performance (11 units) Script Analysis (9 units) Shakespearean Acting (11 units) | (19/20 Catalogue p. 346-356) |
| El Camino | AA – Theatre (26-27 units) AAT – Theatre (18 units) | 0 | (19/20 Catalogue) |
| Glendale | AA – Theatre Arts, General (25 units) AA – Theatre Arts, Acting (28-29 units) AAT – Theatre Arts (18 units) | 0 | (Degree Index) |
| Golden West College | AA – Theatre Arts (18-23 units) AAT – Theatre Arts (19-20 units) | 0 | (Degree Requirements) |
| Irvine Valley College | AA – Theatre Arts (19-24 units) AA – Theatre Arts, Acting (18 units) AAT – Theatre Arts (18 units) | 0 | (Catalog & Handbook) |
| LA City College | AA – Theatre, Acting (62 units) AA – Theatre Arts, General (18-19 units) AAT – Theatre Arts (19 units) | Professional Actor Training Level 1 (17 units) Theatre Academy – Adv Acting (23 units) | (19/20 Catalogue p 171-173) |

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| | | | |
|-------------------------------|--|---|---|
| LA Harbor College | 0 | 0 | (Degrees and Certs) |
| LA Southwest | AA – Theatre Arts (23 units) AAT – Theatre Arts (18 units) | 0 | (Areas of Study) |
| LA Trade Tech | 0 | 0 | (Degrees and Certs) |
| LA Valley College | AA – Theatre, Acting (36 units) AA – Theatre Arts, General (18-20 units) AAT – Theatre Arts (18-20 units) | Theatrical Performance (14-15 units) Musical Theatre (16-17 units) | (Programs) |
| Long Beach City | AA – Theatre, Acting (51-52.5 units) AA – Theatre Arts, General (26.5-27 units) AAT – Theatre Arts (18-18.5 units) | Commercials (13 units) Film Acting (13 units) Voice Over (13 units) | (Degree and Certs) |
| Moreno College | 0 | 0 | (Degree and Certs) |
| Mt. San Antonio | AAT – Theatre Arts (18 units) | 0 | (Degrees and Certs) |
| Norco College | 0 | 0 | (Academic Programs) |
| Orange Coast College | AA – Theatre Arts (18 units) AAT – Theatre Arts (18 units) | 0 | (Catalogue p 155-156) |
| Pasadena City | AAT – Theatre Arts (18-19 units) | 0 | (Degrees and Certs) |
| Rio Hondo | AS – Theatre Arts (27 units) | 0 | (Academics) |
| Riverside City College | AAT – Theatre Arts (22 units) | 0 | (Instructional Pathway) |
| Saddleback | AA – Performance and Acting (26.5-28 units) AAT – Theatre Arts (18-19 units) | Theatre Arts Entertainment and Theatre Technology Certificate (26.5 – 29.5 units) | (Dept of Theatre Arts) |
| San Bernardino Valley College | AAT – Theatre Arts (18-19 units) | 0 | (Degrees and Certs) |
| Santa Ana College | AA – Performance (23-28 units) AAT – Theatre Arts (27 units) | Screen Performance (30 units) | (Theatre Programs) |
| Santa Monica College | AA – Theatre (22 units) AAT – Theatre Arts (18 units) | 0 | (Program Reqs) |
| Santiago College | 0 | 0 | (18/19 Catalogue) |
| West LA College | AAT – Theatre Arts (18 units) | 0 | (18/20 Catalogue p 140-141) |

Questions and Recommendations from the Board

Program Assessment

Question posed to the board: What would be the best method of assessing success for these certificates? My initial impulse would be to say, "employment of alumni" but since we have transfer students as well, I'm not sure how well that measurement can represent overall achievement of the program.

Roxanne: I believe the use of "employment of alumni" would not be the best way to represent the program because, at least with the experience I have gotten in the current class, many of the students are there for fun and not seriously looking to be employed specifically in combat. You could use the amount of people moving on to the next level and completing the program.

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Richard: I believe hiring of students into the greater industry is a great way to show the progress of the program, but I also believe showing the application of the skills gained in the program, not just to the professional world, would show a wonderful application of the skills they have learned in this program.

Rachel / Adam (recommendation): Given the uncertainty of the industry, employment should be only part of the intended outcome of the program. Placement or integration into further study (stunt team, company, etc.) should be considered in the assessment as an alternative. Bringing in guests and partnering with groups/teams that do provide further training toward specific certifications can be used to assess student success through matriculation. Recommendations of Fullerton College's program could be emblematic of successful base training for students and provide next step opportunities and demonstrates student success.

Student matriculation also ties into professional development if each course has larger options attached. If specific groups, master teachers, etc. are brought in to share their work with students during specific course units, then the "larger idea" being presented is that further study is possible and that this certificate training is opening the doors to continued study and skill advancement.

Michael: Making clear that this program is a place to start training, rather than a definitive "end" can make a powerful statement in terms of a broader understanding and reception of the program to students, administrators, professionals, etc.

Action Item: Michael will begin to reach out to establish connections with stunt professionals and work with faculty to establish regular Masterclass opportunities so that students can be introduced and work with people from the professional world and create potential employment/training pipelines for students to pursue.

Creating certificates also enable more focused funding models from which Masterclasses and Guest Artists can be funded more regularly.

Diversity and Inclusion

Question posed to the board: How can the language, structuring, or other elements of these proposed certificates enhance inclusivity and diversity? How might a certificate of this nature better serve diverse and marginalized populations?

Roxanne: Offering this certificate enhances inclusivity and diversity because there are few places on the west coast that offer this training, especially where it is this affordable. Most of the time, when stage combat is available, it is only accessible to people with financial privilege. Over time, it would be great to add statistics of the populations of the class that have finished.

Richard: I believe one of the best ways to showcase inclusiveness in the program is to showcase how people from all walks of economic backgrounds can participate in stage combat training. Traveling to Chicago for the Winter Wonderland Workshop

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made me realize how expensive this specific craft is and how some people do not have the opportunity to pay the rate that we pay here in Fullerton. They are paying thousands of dollars to just train and test in specific weapons that earn SAFD certificates that they will have to eventually renew at a lofty cost. I believe highlighting the cost difference in the training would be helpful in creating a clearer picture of the efforts to make this work more inclusive.

Action Item: Michael will research average costs for SAFD testing and stunt training schools to create a comparison grid of cost ratios. This information can also go into recruitment advertising and promotional materials.

Concurrent Enrollment

Further clarification on the purpose of “concurrent enrollment” was amended by Michael.

Action Item: Michael will add the following text to the program description:

Concurrent Enrollment are courses that are directly tied in curriculum to required courses. In this case *THEA 153* must be taken at the same time as *THEA 180 Beginning Principles of Acting*. *THEA 181 Intermediate Principles of Acting* requires a student to enroll in their choice of one of the technical theatre courses listed below.

Camera Awareness and Integration

Rachel (recommendation): With all classes, students should be putting their work on camera and learning the basics of understanding angles for stage as well as for camera. The Level 1 should learn and understand terminology for camera and stunts just as they are for stage. Moving into Level 2, students could then start breaking into groups to film themselves and create work because they will have a baseline understanding of what goes on behind the camera and the principles of telling a story through the camera.

Martin / Brian (recommendation): There are a lot of principles and knowledge that are necessary for students to be capable of recording for promotional purposes. Understanding the roles behind the camera, the titles, hierarchy, and what they mean; knowing the chain of command and communication protocol; knowing set ups for single camera and multiple camera takes; understanding the impact of lighting, sound, text, costuming, location, etc. are all integral parts to understanding how to tell a story for screen but also for stage. This is part of the business and should be included in the curriculum throughout.

Action Item: Michael will review and adjust current curriculum to add language pertaining to action for camera education and training.

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Student Recording

Michael: A question that always comes up with students recording themselves is how to balance using the camera as a training tool, protecting choreography credit, and promotion and marketing.

Adam: One rule I've used in teaching is that students must get expressed consent to film and that the footage could only be posted to a secure and unlisted server for educational purposes only. This is important because many people are posting material just to post and that can reflect poorly on the instructor, student, and program if material is not yet ready for public promotion.

Martin (recommendation): The balance between promotional and academic use is an important distinction that should be made clear in all syllabus. One option is to create a quality marketing control system, which would require that any/all student self-promotional material be approval from four different people, three of whom are from different departments (advertising, business, DART, etc.) before it could be posted or used in self-promotion.

Action Item: Michael will work with Martin to create policy for approval process for posting promotional material. He will also create a specific waiver/syllabus language detailing academic recording policies as well as approval for the department to use recorded material program promotion and marketing.

Brian (recommendation): Understanding the ethical and regulatory aspects of recording should be included in the curriculum as well. For example, Actors' Equity Association prohibits any recording of rehearsals and/or performances without specific consent and contractual clarity. Understanding guidelines established through Actors' Equity Association, United Stuntman's Association, and SAG-AFTRA should be included in the certificate since understanding rights and protocols will enhance the student's ability to work effectively in the professional environment. These practices should also be modeled within the classrooms and productions so that the theoretical can align with practical application and experience for the students.

Action Item: Michael will work research the guidelines established through professional unions to create clear operating procedures for the department, program, and courses to follow, thus creating a model environment for students to put into practice protocol. This material may be something to include in syllabi or through the creation of a program / department handbook.

Course Materials

Rachel (recommendation): Something to add to THEA 197 would be the inclusion of a pad bag (knees and elbows) as course materials students would be required to create for themselves. Since textbooks are usually not required, having a personal bag for use will set them up for future success and safety both in department productions as well as outside of Fullerton College.

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Action Item: Michael will adjust curriculum to add the inclusion of the course materials for THEA 197.

Professional World Development

Rachel (recommendation): The certificate should include aspects of how to hustle effectively and network. This can build on the understanding of the hierarchy of the stunt community, but also for those interested in staging violence for stage and live shows. It should include resumes, headshots, demo reels, etc.

Collin (recommendation): Creating opportunities within the courses to bring in outside professionals to speak to students and work with them on specializations.

Action Item: Michael will update curriculum to include language pertaining to the professional business practices implemented into each course. Terminology for THEA 197 and headshots/resumes for THEA 198. THEA 200 and THEA 201 can add demo reels and professional hustling assignments.

Additional Course Study Options

Brian / Martin / Rachel (recommendation): Would adding a cinema study course in the evolution of stunt work and stage combat be available? What are the levels of expectation in the past and where is the industry going? What new styles, methodologies and specialties are being explored currently? The past used to be geared toward generalists with set skills (high falls, driving, water work, fighting, fire burns, wirework, etc.) but now the desire is to have specialists.

Action Item: Michael will research other courses in this area and would like continued input on suggestions for this course option. While the course can be added, there are larger questions to be addressed first. Who will teach it? How many units will the course be worth? Should the content be included into another course, and if so, which one? These issues will be researched and reported back to the board for future consideration.

Brian / Adam (recommendation): A motion capture class for the Level 2 certificate would be very beneficial for students given the amount of work being done in that area by performers with focus on combat and acting. Fullerton College does have a volume set up that is not being used by the Television and Cinema department, so building a relationship with the Film/Television and DART would be very helpful in creating interdisciplinary courses and enhancing the program.

Action Item: Michael will reach out to the Film/Television department and DART to explore options of a motion capture course. He will also reach out to professionals working in this arena for content suggestions and possible instructor interest. This research will be presented at the next board meeting.

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Collin / Roxanne (recommendation): The Level 2 certificate should have the ability to focus students into various specializations like fight direction, teaching, stunts, etc.

Michael: Perhaps inclusion of the Independent study (THEA 299) could serve to focus students interest in specialization. Students could use THEA 299 in the following ways:

1. **Teaching:** Serve as a Teaching Assistant for Level 1 courses
2. **Fight Direction/Choreography:** Weekly projects using advanced class to stage/film. Working with Level 2 instructors to establish integration of student contributions and feedback.
3. **Stunts:** Placement for internships with live stunt show teams (Universal, Knott's, etc.) and/or stunt team depending on availability and student interest.

Action Item: Michael will research independent study options for students as well as include THEA 199/299 in the list of course electives that could be taken for the certificate.

Student Recruitment and Class Size

Brian / Collin (recommendation): Most effective class sizes should be no more than 16 students. Given the size of the current enrollment numbers of THEA 197, the student outcomes will likely be reduced because quantity is overshadowing quality. The class capacity for the THEA 197 course should be reduced to 16-20, with Intermediate and Advanced courses being capped at 10-15. This would enable a stronger student/instructor ratio and increase the quality of student work.

Is it possible to hold auditions for the program? Brian's experience has shown that the audition process creates the impression of a higher-level training process and more competitive people apply. It also allows for a stronger vetting process. Minimum of "c" is very generous for student advancement and should be looked at seriously with regard to advancement.

Michael: The recommendation of this board to lower class size is what is needed to push through curriculum changes. The school places a mandate of 25 students as a minimum capacity for introductory classes. With this recommendation I can attempt to lower that number. It may also justify offering the introductory course every semester, which is something students have inquired about due to scheduling.

The audition process is possible however I feel strongly that the Introductory course should be available for everyone. Knowing how to be safe in heightened moments of stage violence and understanding protocols are helpful for actors, directors, stage managers, etc. and I wouldn't want to create an exclusionary program. I think that the end of the first course should be the assessment and "audition" for continuation in the program, and perhaps the recording of students' final performances could be reviewed by a committee for advancement. This could include SAFD Fight Master

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feedback during adjudication. This system would establish an “everyone is welcome to learn, but only focused and capable individuals achieving excellence will continue” atmosphere.

Action Item: Michael will make adjustments to the current curriculum to reflect a jury process for THEA 197 as well as reduce the class size from 25 to 20 and THEA 198 from 25 to 16. He will also write policies for the jury process to include in syllabi and provide to the advancement committee. These documents will be available for review in our next meeting.

Vote of Approval to Proceed with Certificates (Action Item)

Motion: To approve the continued processing of both the Stage and Screen Combat Level 1 Certificate as well as the further development and processing of the Stage and Screen Combat Level 2 Certificate as well as the Professional “mini” Certificate.

Vote: Approved unanimously

Agenda for Next Meeting (Spring 2021)

1. Updates on curriculum to address recommendations of the Board
2. New forms and policy language for certificate advancement
3. New syllabi language for inclusion in future courses specified above
4. Updates on outreach to industry professional masterclass opportunities
5. Finalization of Stage and Screen Combat Level 2 Certificate and Mini Professional Certificate

Adjournment

Meeting was adjourned at 12:20pm by Michael Mueller. The next meeting will be in February 2021. The rationale for an early spring meeting date/time is due to the advancement of the next certificate through the curriculum process.

Minutes submitted by: Michael Mueller