

Comprehensive Program Review Of Theatre

2019/2020 & 2020/2021

Prepared by

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Independence
COMMUNITY COLLEGE

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Key Initiative #1: Develop and deliver distinctive and high-quality academic, entrepreneurial, fine arts, athletics, and cultural programming that makes ICC a destination for students globally. Develop clear pathways to 4-year transfer and workforce readiness through college degree or certificate completion.	25
Key Initiative #2: Implement plans for recruitment and retention of quality employees. Increase faculty and staff development opportunities and support. Create development programs, including leadership and expertise training.	25
Key Initiative #4: Develop college outreach and promotions to maximize awareness of ICC through clear initiatives and additional strategic recruitment to grow enrollment and establish ICC's identity and brand.	26
Key Initiative #5: Increase enrollment, retention and completion rates using the 2018-2019 baseline, setting specific goals. Consider anticipated results of action steps and anticipated state demographic trends, student socioeconomic factors and financial aid availability.	26
The Theatre Program faculty meets regularly to discuss recruiting goals, and retention strategies. These meeting are also followed up by bi-annual recruiting meeting with the Director of recruiting as well as the VPAA. This ensures a process that is robust and has accountability attached.	26
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1.1 Program Summary

The program should provide a descriptive summary of the program.

Narrative:

The Theatre Program has two major parts, Theatre Performance Training and Technical Theatre Training. All students who participate in the Theatre Program will receive significant exposure to both. Theatre students are given training in the classroom as well as on the stage and with design. The Performance training focuses on Acting, Voice, and Movement, also giving students the opportunity to work as a playwright and a director. The Technical training focuses on Lighting, Scenic, and Sound design, while giving students the opportunity to learn drafting for the theatre, and critical safety training for the stage and the shop.

1.2 Quantitative and Qualitative Data

All programs are provided with the most recent two years of data by the Office of Institutional Research (IR) as well as two-year budget data provided by the Business

Narrative:

THR Program Review Data AY 2020

Looking at all THR courses except Theater Appreciation (Gen Ed) and Dance (Musical Theater)

Number of Faculty:

3 full time (Lowder, Molnar, Petrucka)

1 adjunct (Huffman)

Enrollment & Student credit hours by Faculty type:

Full time: 30 total credit hours taught, with 64 total students enrolled

Adjunct: 3 credit hours taught, 5 total students enrolled

Average Class size:

4.6 students in Face-to-Face classes

0 students in online classes

4.6 students across all courses

Completion rates:

94.2% face-to-face

0% online

94.2% all courses

Pass ('D' or better) rates:

100% face-to-face

0% online

100% all courses

Pass ('C' or better) rates:

96.9% face-to-face

0% online

96.9% all courses

Number of Majors: 9 (4 returned in Fall 2020)

Degrees Awarded: 1

ACADEMIC YEAR	ACADEMIC YEAR	ACADEMIC YEAR	EVENT ID	Credits	SECTION	EVENT LONG NAME	PERSON CODE ID	Instructor	ADDS	Complete	Passed 'D'	Passed 'C' or better
2020	SPRING	FULL	THR2071	1	0002	REHEARSAL & PERFORMANCE LAB IV	P000166564	A. Lowder	3	3	3	3
2019	FALL	SECOND	THR1033	3	HY01	STAGECRAFT I	P000167131	J. Huffman	5	5	5	4
2019	FALL	FULL	THR1023	3	0001	ACTING I	P000166563	P. Molnar	11	11	11	11
2020	SPRING	FULL	THR1083	3	0001	VOICE I	P000166563	P. Molnar	5	4	4	4
2020	SPRING	FULL	THR1143	3	0001	MOVEMENT I	P000166563	P. Molnar	6	5	5	5
2020	SPRING	FULL	THR2051	1	0002	REHEARSAL & PERFORMANCE II	P000166563	P. Molnar	5	5	5	5
2019	FALL	FULL	THR2061	1	0001	REHEARSAL & PERFORMANCE LAB III	P000166563	P. Molnar	3	3	3	3
2019	FALL	FULL	THR2143	3	0001	MOVEMENT II	P000166563	P. Molnar	2	2	2	2
2019	FALL	FULL	THR1051	1	0001	REHEARSAL & PERFORMANCE LAB I	P000164867	P. Petrucka	7	7	7	7
2020	SPRING	FULL	THR1093	3	0001	INTRODUCTION TO PLAYWRITING	P000164867	P. Petrucka	4	3	3	3
2020	SPRING	FULL	THR1123	3	0001	ACTING II	P000164867	P. Petrucka	3	3	3	3
2019	FALL	FULL	THR2003	3	0001	PLAY PRODUCTION: DIRECTING	P000164867	P. Petrucka	2	2	2	2
2020	SPRING	FULL	THR2051	1	0001	REHEARSAL & PERFORMANCE II	P000164867	P. Petrucka	5	5	5	5
2020	SPRING	FULL	THR2071	1	0001	REHEARSAL & PERFORMANCE LAB IV	P000164867	P. Petrucka	3	3	3	3
2020	SPRING	FULL	THR2103	3	0001	SCRIPT ANALYSIS	P000164867	P. Petrucka	5	4	4	3
									69	65	65	63

INDEPENDENCE COMMUNITY COLLEGE					
Theatre					
For the Twelve Months Ending Tuesday, June 30, 2020					
		Operating Budget	Expense	Encumbered	Remaining
Fund 11					
Expenses					
11-510:550	Salary		\$111,467.43		(\$111,467.43)
11-591:596	Fringe Benefits		29,192.94		(29,192.94)
11-601:601	Travel		3,309.10		(3,309.10)
11-602:602	Food and Meals		1,396.83		(1,396.83)
11-603:606	Student Travel		154.03		(154.03)
11-624:626	Conferences		681.63		(681.63)
11-650:661	Contract Services		500.00		(500.00)
11-680:681	Membership Dues/ Fees		17.47		(17.47)
11-690:692 + 11-696:697 + 683:690	Misc.		6,224.40		(6,224.40)
11-693	Special Programs		150.00		(150.00)
11-695	Credit Card Fees		631.38		(631.38)
11-700:700	Instructional Supplies		404.58		(404.58)
11-701	Office Supplies		38.39		(38.39)
	Total		154,168.18		(154,168.18)

THR Program Review Data AY 2021

Looking at all THR courses except Theater Appreciation (Gen Ed) and Dance (Musical Theater)

Number of Faculty:

2 full time (Molnar, Petrucka)

1 adjunct (Tate)

Enrollment & Student credit hours by Faculty type:

Full time: 36 total credit hours taught, with 60 total students enrolled

Adjunct: 6 credit hours taught, 6 total students enrolled

Average Class size:

3.3 students in Face-to-Face or Hybrid classes

0 students in online classes

3.3 students across all courses

Completion rates:

96.97% face-to-face/hybrid

% online

96.97% all courses

Pass ('D' or better) rates:

96.88% face-to-face/hybrid

% online

96.88% all courses

Pass ('C' or better) rates:

95.31% face-to-face/hybrid

% online

95.31% all courses

Number of Majors: 7 (4 returned in Fall 2021)

Degrees Awarded: 1

ACADEMI	ACADEMI	ACADEMI	EVENT_ID	CREDITS	SECTION	EVENT_LONG_NAME	PERSON_CODE	Instructor	ADDS	Complete	Passed 'D'	Passed 'C' or Better
2020	FALL	SECOND	THR1033	3	HY01	STAGECRAFT I	P000168084	K. Tate	4	4	4	4
2021	SPRING	FULL	THR2083	3	HY01	THEATRICAL DESIGN I	P000168084	K. Tate	2	2	2	2
2020	FALL	SECOND	THR1051	1	SHY1	REHEARSAL & PERFORMANCE LAB I	P000166563	P. Molnar	4	4	4	4
2020	FALL	FULL	THR1083	3	HY01	VOICE I	P000166563	P. Molnar	2	2	2	2
2021	SPRING	SECOND	THR1123	3	SHY1	ACTING II	P000166563	P. Molnar	5	5	4	4
2021	SPRING	FIRST	THR1143	3	FHY1	MOVEMENT I	P000166563	P. Molnar	3	3	3	3
2021	SPRING	SECOND	THR2051	1	SHY1	REHEARSAL & PERFORMANCE II	P000166563	P. Molnar	3	3	3	3
2020	FALL	SECOND	THR2061	1	SHY1	REHEARSAL & PERFORMANCE LAB III	P000166563	P. Molnar	3	3	3	3
2021	SPRING	SECOND	THR2071	1	SHY1	REHEARSAL & PERFORMANCE LAB IV	P000166563	P. Molnar	3	3	3	3
2020	FALL	FULL	THR2143	3	HY01	MOVEMENT II	P000166563	P. Molnar	3	3	3	3
2020	FALL	FULL	THR2173	3	HY01	VOICE II	P000166563	P. Molnar	3	3	3	3
2021	SPRING	FIRST	THR2311	1	FHY1	AUDITION TECHNIQUES & STRATEGIES	P000166563	P. Molnar	4	4	4	4
2020	FALL	SECOND	THR1023	3	SHY1	ACTING I	P000164867	P. Petruck	5	3	3	3
2020	FALL	FIRST	THR1051	1	FHY1	REHEARSAL & PERFORMANCE LAB I	P000164867	P. Petruck	4	4	4	4
2021	SPRING	FULL	THR1093	3	HY01	INTRODUCTION TO PLAYWRITING	P000164867	P. Petruck	3	3	3	3
2020	FALL	FIRST	THR2003	3	FHY1	PLAY PRODUCTION: DIRECTING	P000164867	P. Petruck	3	3	2	2
2021	SPRING	FIRST	THR2051	1	FHY1	REHEARSAL & PERFORMANCE II	P000164867	P. Petruck	3	3	3	3
2020	FALL	FIRST	THR2061	1	FHY1	REHEARSAL & PERFORMANCE LAB III	P000164867	P. Petruck	3	3	3	3
2021	SPRING	FIRST	THR2071	1	FHY1	REHEARSAL & PERFORMANCE LAB IV	P000164867	P. Petruck	3	3	3	3
2021	SPRING	FIRST	THR2103	3	FHY1	SCRIPT ANALYSIS	P000164867	P. Petruck	3	3	3	2

INDEPENDENCE COMMUNITY COLLEGE					
Theatre					
For the Twelve Months Ending Wednesday, June 30, 2021					
		Operating Budget	Expense	Encumbered	Remaining
	Fund 11				
	Expenses				
11-510:550	Salary		\$148,658.80		(\$148,658.80)
11-591:596	Fringe Benefits		35,642.30		(35,642.30)
11-601:601	Travel		212.36		(212.36)
11-602:602	Food and Meals		463.40		(463.40)
11-603:606	Student Travel		163.00		(163.00)
11-624:626	Conferences		129.00		(129.00)
11-643	Royalties		1,100.00		(1,100.00)
11-650:661	Contract Services		2,809.75		(2,809.75)
11-680:681	Membership Dues/ Fees		247.68		(247.68)
11-690:692 + 11-696:697 + 683:690	Misc.		5,575.04		(5,575.04)
11-695	Credit Card Fees		530.31		(530.31)
11-700:700	Instructional Supplies		376.49		(376.49)
11-701	Office Supplies		185.17		(185.17)
11-850	Equipment		679.39		(679.39)
	Total		196,772.69		(196,772.69)

2.0 Student Success

2.1 Define Student Success

The program faculty should provide a definition of how student success is defined by the program. *(See Section 2.1 in the Program Review Handbook for more information.)*

Narrative:

Students who graduate from the theatre program at ICC will be able to:

- OUTCOME: Demonstrate a systematic approach to creating a theatrical production.
 - Measure: 75% of Theatre majors achieve a 75% or better in THR 1123 -Acting II & THR 2083 -Intro to Scenic Design
- OUTCOME: Engage productively in the collaborative process.
 - Measure: 75% of Theatre majors achieve a 75% or better in THR 1051 & 2051 - Theatre Practicum I & II
- OUTCOME: Build intellectual and aesthetic understanding of the craft and technique of theatre arts.
 - Measure: 75% of Theatre majors achieve a 75% or better in THR 1013 -Theatre Appreciation
- OUTCOME: Explore the diversity of theatre and its intersection with community, culture and society.
 - Measure: 75% of Theatre majors achieve a 75% or better in THR 2061 & 2071 - Theatre Practicum III & IV

2.2 Achieve/Promote Student Success

The program faculty should describe how the program achieves and promotes student success. *(See Section 2.2 in the Program Review Handbook for more information.)*

Narrative:

One of the strongest parts of the theatre program is the hands-on, one-on-one instruction both in the classroom and during production. Faculty teach core elements of performance and technology & design in the classroom and then because of a rigorous production schedule, implement first-hand oversight and training in the rehearsal room and stage, as well as in the shop and backstage. This promotes both theory, and practical learning opportunities for our students.

In addition to the work that we prioritize in our training, faculty work to create formal and informal relationships with colleagues at 4-year institutions. Faculty will make phone calls and personally promote and advocate for our students, which has proven pivotal in these students being accepted into major 4-year colleges. Because of these professional and industry relationships, our students have a practical advantage when transferring to these institutions.

3.0 Assessment of Student Learning Outcomes

3.1 Reflection on assessment

The program faculty should provide a narrative reflection on the assessment of program curriculum. Please provide data gathered for outcomes at both program, course, and general education levels. Please review the Assessment Handbook for resources on gathering this information provided by the Assessment Committee.

Narrative:

2019/2020

FALL 2019:

THR 1033 Stagecraft I

An assessment for Stagecraft I was not completed in the fall of 2019. No documentation available.

THR 1023 Acting I

Learning outcomes 1 and 3 were met. Learning outcome 2 was partially met with a planned action to attempt to engage non-actors earlier in the process. Learning outcome 4 was not met due to poor

timing of the measuring assignment and insufficient buy in from the students. A planned action to break script analysis into smaller assignments and address the timing issue.

THR 1051 R&P I

An assessment for Rehearsal and Performance I was not completed in the fall of 2019. No documentation available.

THR 2061 R&P III

An assessment for Rehearsal and Performance III was not completed in the fall of 2019. No documentation available.

THR 2143 Movement II

An assessment for Movement II was not completed in the fall of 2019. No documentation available.

THR 2003 Play Production –Directing

An assessment for Play Production - Directing was not completed in the fall of 2019. No documentation available.

SPRING 2020:

THR 1143 Movement I

Assessment report shows all learning outcomes met for this course. Additional comments include the difficulty of transitioning to an online course at the start of the COVID-19 pandemic.

THR 2051 R & P II

An assessment for Rehearsal and Performance II was not completed in the spring of 2020. No documentation available.

THR 2071 R & P IV

An assessment for Rehearsal and Performance IV was not completed in the spring of 2020. No documentation available.

THR 1083 Voice I

Assessment report shows all learning outcomes met for this course.

THR 1123 Acting II

An assessment for Acting II was not completed in the spring of 2020. No documentation available.

THR 1093 Intro to Playwriting

An assessment for Intro to Playwriting was not completed in the spring of 2020. No documentation available.

THR 2051 R & P II

A thorough assessment for Rehearsal and Performance II was not completed. The documentation available indicates that six out of six students received an A.

THR 2071 R & P IV

A thorough assessment for Rehearsal and Performance IV was not completed. The documentation available indicates that two out of three students received an A and the third received a B.

THR 2103 Script Analysis

An assessment for Script Analysis was not completed in the spring of 2020. No documentation available.

2020/2021FALL 2020:**THR 1033 Stagecraft I**

Assessment indicates that learning outcomes two through four were fully met, outcome one was partially met.

THR 1051 R & P I

An assessment for Rehearsal & Performance was not completed in the fall of 2020. No documentation available.

THR 1083 Voice I

Assessment indicates that all learning outcomes for this course were met. Additionally, it shows that planned actions from the previous year were implemented and successful.

THR 2061 R & P III

An assessment for Rehearsal & Performance was not completed in the fall of 2020. No documentation available.

THR 2143 Movement II

Assessment indicates that all learning outcomes for this course were met.

THR 2173 Voice II

Assessment indicates that all learning outcomes for this course were met.

THR 1023 Act I

Assessment indicates that all learning outcomes for this course were met.

THR 2003 Directing

Assessment indicates that all learning outcomes for this course were met.

SPRING 2021:**THR 2083 Introduction to Scenic Design**

An assessment for Scenic Design was not completed in the Spring of 2021. No documentation available.

THR 1143 Movement I

Assessment indicates that learning outcomes one through three were met and outcome four was partially met. Planned actions show the inclusion of an additional support lesson to enhance the effectiveness of outcome four.

THR 2051 R & P II

An assessment for Rehearsal and Performance II was not completed in the Spring of 2021. No documentation available.

THR 2071 R & P IV

An assessment for Rehearsal and Performance IV was not completed in the Spring of 2021. No documentation available.

THR 2311 Audition Technique

Assessment indicates that outcomes two and five were met and outcomes one, three and four were partially met. Analysis indicates that holding the course in the first eight weeks was detrimental to student success. There were also technology barriers that contributed to outcomes being partially met.

THR 1123 Acting II

Assessment indicates that all learning outcomes were partially met. Analysis shows that additional measuring assignments may be necessary to create a better picture of the success/failure of meeting the outcomes.

THR 1093 Intro to Playwrighting

Assessment indicates that all learning outcomes were met for this course

THR 2103 Script Analysis

Assessment indicates that learning outcomes one, two and four were partially met while outcome three was not met. Analysis shows that additional time in class on outcome measurements may be necessary to move from partially met to fully met. Further actions planned to spend more one-on-one time with "Ball's method" to achieve the desired result on outcome three.

3.2 Significant Assessment Findings

The program faculty should provide a narrative overview of the program's significant student learning outcomes assessment findings, any associated impact on curriculum, as well as any ongoing assessment plans. The program may attach data charts, assessment reports or other relevant materials. *(See Section 3.2 in the Program Review Handbook for more information.)*

Narrative:

The collected assessment data has exposed some of the past challenges either by omission of data, or by an accurate reflection of limited data. The absence of data is as telling as its existents. The courses that have available data have shown an understanding and plan for changes to achieve better success with their learning outcomes. The ones that were not assessed in the past have motivated current faculty to take a more aggressive look at these courses and the process of assessment, and are committed to utilizing this tool to create a better opportunity for our students. The current faculty has embraced assessment reports and now capture data more consistently that will create a clearer picture moving forward.

This updated buy-in on process has no doubt contributed to higher success in the classroom and on the stage. The faculty continues to meet regularly to have robust discussions about outcomes in the classrooms as well as with the program.

3.3 Ongoing Assessment Plans

The program faculty should describe ongoing assessment plans and attach any new assessment progress reports for the current or past academic year.

Narrative:

Reflecting on the past two years of data and hard numbers generated by administration, it is clear that more needs to be done to grow and retain students in this program. New initiatives have been implemented recently and growth is starting to happen already. We are changing the narrative about what it means to attend ICC Theatre.

Faculty have been aggressively recruiting; teaching workshops, visiting high school classrooms, performing consultations in both tech and performance, attending productions, and inviting local high schools to ICC production. These have proven to be effective strategies to be introduced to, and create relationships with, potential students in the area.

The recent assessment data suggests that closer attention is being paid to how the students are progressing through the program, and faculty are gaining a clearer understanding of what challenges may need to be addressed for retention.

PENDING APPROVAL

An important component of maintaining a superior program lies in awareness and understanding of other possible factors that may impact the program and/or student outcomes. After consideration of these other factors, program faculty should document the relevant information within this section. As applicable, this should include the following.

4.1: Program Advisory Committee:

Narrative:

- Include Advisory Member Name/ Title/ Organization/ Length of Service on committee; note the Committee Chair with an asterisk (*).
- Upload meeting minutes from the previous spring and fall semesters and attach in the appendices section (10.0).

The Theatre Program does not have a program advisory committee as part of its operation, no data is available.

4.2: Specialized Accreditation:

- Include Accrediting Agency title, abbreviation, ICC contact; Agency contact, Date of Last Visit, Reaffirmation, Next Visit, FY Projected Accreditation Budget.
- Upload the most recent self-study and site visit documents.
- Upload agency correspondence which confirm accreditation status.

Narrative:

The Theatre Program does not have specialized accreditation as part of its operation, no data is available.

However, the continued professional development, and status of professional affiliations held by the faculty is a priority and pivotal for the success of the students. These include Actors Equity Association (AEA), Screen Actors Guild/American Federation of Television & Radio Association (SAG/AFTRA), Society of American Fight Directors (SAFD), Association of Theatre Movement Educators (ATME). These represent industry standard professional affiliations that not only feed into best practices for the industry, but they all have a hand in training, safety, and advocacy for students.

Unlike math or science classes, many of the classes taught in this program rely on industry professionals who have had careers, and who continue to work professionally. Having a faculty composed of working professionals is critical in setting this program apart from others that we may be competing against to land students.

4.3: Other:

Discuss any external constituencies that may apply to the program. *(See Section 4.3 in the Program Review Handbook for more information.)*

Narrative:

The Theatre Program has no official voting body that gives accreditation for its students, however the process that each student needs to complete to advance in their professional career involves a voting of sorts. The training of the audition process, be it for performance or for technical practices, is a marker of how well the program prepares its students to move on into the workforce or onto another institution. This is a data point that has not been measured to date that we are aware of, but we plan to create a rubric to capture this data.

5.0 Curriculum Reflection

5.1 Reflection on Current Curriculum

The program faculty should provide a narrative reflection that describes the program's curriculum holistically. The following are prompts formulated to guide thinking/reflection on curriculum. While presented in question form, the intent of the prompts is to stimulate thought and it is not expected that programs specifically answer each and every question.

- Is the curriculum of the program appropriate to the breadth, depth, and level of the discipline?
- How does this program transfer to four-year universities? (give specific examples)
- What types of jobs can students get after being in your program? (Please use state and national data)
- How dynamic is the curriculum? When was the last reform or overhaul?
- In the wake of globalization, how "internationalized" is the curriculum?
- How does the program assess diversity?
- Does the program have any community-based learning components in the curriculum?

Narrative:

The Theatre Program covers all aspects of performance, design, technical elements, as well as the business of theatre. Performance majors spend two years working on voice, movement, acting, directing, playwrighting, and dramaturgy. Technical Theater majors spend two years studying design, construction, audio, visual, drafting, and stage management.

Both the Performance and Technical Theatre programs have undergone significant restructuring in the last year to accommodate the creation of the recently KBOR approved Associate of Fine Arts degree program. The Associate of Arts degree was adjusted to be more appealing to students with an interest in both performance and tech, while the AFA was created to provide a deep dive into one of the two disciplines. One of the guiding principles in the creation/adjustment of our programs was to ensure ease of transfer for our students to a 4-year institution.

Following the successful completion of any of our degree tracks, students will have the necessary skills to be hired in a variety of positions in the entertainment industry as well as any job that requires the ability to; think on your feet, work as part of a team, take criticism, be adaptable, public speaking, and to operate within strict timelines.

5.2 Degree and Certificate Offerings or Support

Program faculty should list what degrees and certificates are offered and/or describe how the program curriculum supports other degrees and/or certificates awarded by the college.

Narrative:

Associate of Arts in Theatre (AA)

- The AA in Theatre is a program designed to allow students to explore elements of theatre both from a performance perspective as well as a technical & design perspective. This is an ideal program for someone who may want to go into education (from elementary to high school), management (either in theatre or public speaking), producing, or directing. The skills developed in this program will also help the student with interviews for other colleges or in the professional workplace.

Associate of Fine Arts in Theatre Performance (AFA)

- The AFA in Performance is focused on training and preparing a student who wishes to transfer into a BFA program at a 4-year institution.

Associate of Fine Arts in Technical Theatre (AFA)

- The AFA in Technical Theatre is focused on training students in scenic, lighting, and sound construction/implementation and design, as well as stage-management. This program is designed to transfer into a BFA program at a 4-year institution.

The courses in this program that support other programs across campus are:

- *Theatre Appreciation: AS Liberal Studies, AGS General Studies, AA Liberal Studies*
- *Acting I: AS Liberal Studies, AGS General Studies, AA Liberal Studies*
- *Stage Craft I: AS Liberal Studies, AGS General Studies, AA Liberal Studies*

PENDING APPROVAL

6.1 Program Accomplishments

The program faculty should highlight noteworthy accomplishments of individual faculty.

Narrative:

Paul Molnar is currently the Director of Theatre Performance and an Associate Professor of Theatre at Independence Community College where he teaches acting, movement, stage combat, voice and directing. Before arriving in Kansas, Paul spent more than 20 years in New York City & regionally working as an actor, director, movement consultant, fight choreographer and producer.

Paul, along with his wife Dee, founded South Brooklyn Shakespeare, a 501(c)3 company devoted to bringing free Shakespeare and other Classic Works of Literature to the residents of South Brooklyn. Paul & Dee served as Co-Artistic Directors for six seasons. This company performed in several locations throughout Brooklyn and produced some of Shakespeare's classics: *Twelfth Night*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Romeo & Juliet*, *Macbeth* & *A Winter's Tale*.

As an actor, Paul has numerous professional credits: in New York City he did the Off-Broadway premier of *Hot Mess* with Max Crumm & Lucy DeVito, multiple productions with Obie Award Winning NYC Company KEEN Company, Epiphany, Adobe, Tangent and Fifth Street Theatre. Regional credits include work with: Premier Stages, Asolo Rep, Vermont Stage, Lost Nation, Michigan Shakespeare Festival, The Shakespeare Theatre of New Jersey, New American Theatre and 12 Miles West Theatre. TV credits include: *Law & Order*, *Law & Order SVU*, *Person of Interest*, Film credits include: *Sweet Sweet Baby* & *The Ones That Have Fallen*. As a fight director Paul's work has been featured Off-Broadway in: *Party Face* (Directed by Amanda Bearse & starring Hayley Mills), *Roulette*, *Tape*, *Ghoul*, work with DiCapo Opera, Ensemble Studio Theatre and the 47th Street Theatre. Other New York credits include movement coaching & fight choreography work at Fordham University, Queens College, MITF, and Keen Company where he was the Resident Company Fight Director. Regional movement & fight choreography credits: Buck's County Playhouse, Premiere Stages, Two River Theatre, Shakespeare on the Sound, The Shakespeare Theatre of New Jersey, Michigan Shakespeare Festival, Second City (Detroit) & Asolo Rep.

Paul received his BFA from the University of Michigan and holds an MFA from the FSU/Asolo Conservatory for Actor Training. Paul has been a proud member of Actors Equity Association since 1998 and a member of SAG-AFTRA since 2011.

Joel Williams is the Associate Professor of Technical Theatre at Independence Community College where he teaches Stagecraft, Stage Management, Introduction to Scenic Design, Introduction to Lighting and Sound Design, and Drafting I & II. Before joining the faculty at ICC Joel spent 2014-2021 in Atlanta, GA as

the Technical Director, and Instructor of Technical Theatre at Woodward Academy. Prior to that, Joel served as the Technical Director, Instructor, and Theatrical Designer at Ottawa University in Ottawa, KS. He has worked professionally as a Technical Director, Scenic, Sound, Projection, or Lighting Designer with Aris' theatre in Atlanta, Central Missouri Repertory in Warrensburg, MO, Imago Dei in Kansas City, and The Helen Hocker theatre in Topeka.

Joel holds a Bachelor of Arts degree in Theatre from Ottawa University, and a Master of Theatre Studies from Southern Oregon University.

6.2 Faculty Accomplishments

The program faculty should highlight noteworthy program accomplishments.

Narrative:

Our students compete regionally with colleges around our area in the American College Theatre Festival which operates with the Kennedy Center. This competition known as KCACTF is in all fifty states and is recognized as the most prestigious college festival around. Our students compete for scholarships in acting, playwriting, all elements of design, as well as stage management. Most recently we have the following students recognized by KCACTF:

Kenzie Clay, Irene Ryan Nomination 2019

Christian Lucas, Irene Ryan Nomination 2019

Austin Hancock, Irene Ryan Nomination 2019

Dylan Waterman, Irene Ryan Nomination 2020

Mylee Cronin, Irene Ryan Nomination 2020

Kierra Kellum, Irene Ryan Nomination 2020

Kierra Kellum, Regional Semi-Finalist (10-Min Play) 2020

Chelsea Jarman-Storment, Irene Ryan Nomination 2021

Mary-Lynn White, Irene Ryan Nomination 2021

Isha Hill, Irene Ryan Nomination 2021

Aleksandr Rusanov, Irene Ryan Nomination 2021

6.3 Innovative Research, Teaching and Community Service

The program faculty should describe how faculty members are encouraged and engaged in promoting innovative research, teaching, and community service.

Narrative:

Traditional academic research is not something that fits directly into what a theatre program does, however teaching students how to research does. There are plenty of opportunities for research with regards to costumes, props, set design, and dramaturgy. These are critical elements that must be taught for the students to be successful.

Innovative teaching is one the most important tools to have. Because our courses are taken by a wide range of students, some with no acting or technical experience, the ability to be flexible and adaptive is critical. Faculty members regularly change up lessons and the way to give those lessons based on who is right in front of them. In a single classroom they may have a student who is a theatre major here on scholarship, right next to a student who has never acted at all, or even spoke in front of a group. The ability to adapt and be innovative to get the lesson across is a priority in this program.

The community is at the core of what having a theatre program is. Without audiences and community support, our students cannot complete the process of theatre education. The theatre faculty is actively engaged in community outreach in a number of ways.

1. They are regularly in attendance at First Fridays sponsored by the Chamber. This is an opportunity to interact directly with members of the community. Faculty regularly speaks and promotes what is happening at the theatre during those meetings.
2. Theatre faculty facilitated a partnership with the Independence Area Community Chest and ICC Theatre to launch a program called Pirate Payback. This happens at the Thursday evening performance of the theatre production, and donations given to the theatre department that performance are donated to the Community Chest. There are board members for the community chest that regular attend this event.
3. ICC Theatre has also launched an initiative to do audience development through the Inge Talk Back Series. This happens after the Saturday evening performance of the production and is meant to not only give the students an opportunity to do talk backs, but it opens a direct line of communication from our audience members to the cast, crew, and faculty.
4. Over past two years, ICC Theatre has also committed to doing one full production off campus. These have both been done at the Hille Bandshell in Riverside Park, and this current production will be done at the Booth Hotel.

7.1 Narrative Reflection on Qualitative and Quantitative Data and Trends

Provide a thoughtful reflection on the available assessment data. *(See Section 7.1 in the Program Review Handbook examples.)*

Narrative:

There are two major observations we can make from the assessed data; one is that student success with regards to education and pass/fail numbers are good, two, is that there are more general population students in theatre classes than theatre majors. The numbers would be even higher if Theatre Appreciation was included in the assessment data. This information sheds light on two areas that should be focused on.

1. The entire student body benefits from this program.
2. The program needs to focus on growing.

The growth of the department is contingent on many factors; quality of instruction, quality of productions, ability to recruit, overcoming past negative perceptions, and finally the quality of our facilities and technical abilities. We believe the pieces are in place for instruction, quality of productions and overcoming past perceptions. The primary challenge is in addressing recruiting and physical facilities & technical equipment.

While faculty have made great efforts to visit students in their own schools and classroom (as outlined above), we are greatly challenged by the time constraints of four mainstage productions, plus three additional large-scale events, 24 Hour Plays, the Inge Festival, and the Anna Plays. The strategy has been to bring the students to us in the form of student matinees and workshops. This has been effective and will no doubt yield success. However, developing a cohesive strategy with the recruiting and admissions departments could yield results much faster and allow access to a greater geographical area.

Addressing the major facilities and technology issues will require a significant capital outlay from the college. To convince a student to come to ICC to obtain their AFA in Performance or Technical Theatre, our facilities and technical capabilities must be on par with or greater than their high schools. Upgrades to tools, computers, software, lighting, sound, and the Inge Theatre itself are vital. Some investments in upgrades are planned and some have already happened. The program faculty continue to have strategic conversations about using allocated funds in a way that will best support students and productions, while also leaving room for upgrades to systems, tools and software. Short- and long-term goals also address many of the facilities and technology needs.

7.2 Academic Program Vitality Reflection, Goals and Action Plans

The program vitality assessment, goals and action planning are documented by completing the Program Summative Assessment form.

Programs should use previous reflection and discussion as a basis for considering program indicators of demand, quality, and resource utilization and a program self-assessment of overall program vitality. *(See Section 7.2 in the Program Review Handbook for more information.)*

Narrative:

Circle One: Maintain Current Levels of Support

Potential Enhancement Opportunities

Revitalization Opportunities/Needs

Phase out

Explain why:

The Theatre Program has made significant strides over the past several years to create a program that is competitive, comprehensive, and student centric. The launching of the AFA in Performance and Technical Theatre, while maintaining the AA in Theatre has taken an immense amount of work and commitment by faculty, administration, and staff. The new look of this program will need support over the next 3-5 years. If we have done our job correctly, we will outgrow the capacities of our current capabilities, be that technologies, classroom space, or size of faculty. All the objectives put forward will drive an expanded demand for classes, programing, and ultimately funding. The faculty has worked diligently to create a program that “serves the best interests of students and the community by providing academic excellence...” as ICC’s mission states.

7.3 Academic Program Goals and Action Plans

Programs will also establish or update 3 to 5 long-term and short-term goals and associated action plans which support student success. These goals should include consideration of co-curricular and faculty development activities. Long-term goals are considered to be those that extend 3 to 5 years out, while short-term goals are those that would be accomplished in the next 1 to 2 years. Additionally, programs should update status on current goals. Programs should use S.M.A.R.T. goal setting for this purpose. *(See Section 7.3 in the Program Review Handbook for more information.)*

Narrative:

Short-term goals:

1. Recruiting: each year bringing in 12 program majors. With the launch of the new AFA Programs in both performance and technical theatre, we hope to grow our majors in a meaningful way. With a goal of 8 new performance and 4 new technical students each year, we believe we can grow the program in a manageable way.
2. Upgrade lighting and sound technologies. To continue to produce events in our theatre as well as effectively teach our classes, we must stay abreast of current technologies. Our immediate needs are focused on lighting and sound. There is not currently a lighting console available to our students to learn or produce lighting. Currently, students use computer-based software to run the lights. Prior to this year, the software was a niche product designed for use by DJs. We have updated software to an industry-standard program, but it does not provide the same kind of training or experience students need from an actual console. Additionally, the options we have available for LEDs and moving lights are not conducive to creating a quality theatrical production. Our sound system is nearing the end of its functional life cycle. The computer that is necessary to access many of the functions of the sound board is a late 2012 model that can no longer accept software updates. Replacing that computer with any newer model would not help because the software for the board is no longer updated or supported. We are also limited in our capacity to add speakers to other locations in the theatre (which is vital to crafting a quality sound design). - \$10,000 for lighting console; \$5000 for sound board; \$1000 for computer
3. Maintain traditional student opportunities. The theatre program has a robust agenda. Aside from the classes offered, the co-curricular events are substantial. Each fall semester the programs hosts the 24-Hour Plays, the Anna Plays, and two main-stage productions. In the spring semester there are an additional two main-stage productions. There are also opportunities for our students to travel and compete nationally in the Kennedy Center American College Theatre Festival (KCACTF). This allows our students to be recognized for the work they have done on our stages and gives them a chance to compete with other theatre students from around the country for scholarships. KCACTF also has numerous workshops and productions that the students can participate in and watch. This is an expense that the college has covered consistently, and we would like to be able to keep this opportunity available.
4. Create a meaningful connection between the students and the William Inge Theater Festival. One of the most underutilized programs funded by the college is the William Inge Theatre Festival. A long tradition that has had some ups and downs. The opportunities for our students to interact with, take workshops from, and make connections with visiting professionals should be a top priority not only for our current students but for recruiting. We would like to see this program become a foundation that is rooted in the theatre program here at ICC.

Long-term goals:

1. Community outreach tour company with performance and tech students. This is a program that would function both as a practical classroom course and a powerful recruiting tool. Performance Classroom: students would take a course that is focused on cutting, casting, and rehearsing a Shakespeare play or some other classical work of literature. The objective would be to tour this one-hour production around the area and perform it for high schools. These

would mostly be day trips, although we could imagine a situation where with heavy demand, there could be overnight stays. Technical Classroom: these students would work closely with the performance classroom to design, build, and crew the touring production. There are programs like this around the country, and our current faculty have been deeply involved with this kind of work, both from a performance side as well as a producer side.

2. Lighting system upgrade for the Inge Theatre. A major electrical overhaul is needed in the William Inge Theatre. Upgrades to hardline power, dimmers, and a rerunning of power boxes is needed. In addition to the power needs and locations, additional hardware and software are needed. More lighting instruments, both conventional, LED, and moving lights upgrades are necessary to remain competitive as a Technical Theatre training location. New Console - \$10,000 - \$50,000
3. Fully integrate student connection with the William Inge Festival. As a continuation from our short-term goal list, ultimately the William Inge Theatre Festival should be the crowning jewel of the ICC Theatre Program. Our students should be utilized as actors, designers, technicians, and assistants. Being a student at ICC should unlock endless possibilities to network, collaborate, and work alongside industry professionals that come to Independence to celebrate William Inge. This should drive our recruiting numbers up as well as our retention and placement in the workforce after leaving ICC. Those connections should open up opportunities for actors, designers, directors and technicians that will trace directly back to the connection between the Inge Festival and the ICC Theatre Program.

7.4 Mission and Strategic Plan Alignment

Program faculty should indicate the ways in which the program's offerings align with the ICC mission. Also, in this section program faculty should provide narrative on the ways that initiatives may be tied to the ICC Strategic Plan and to HLC accreditation criterion. It is not necessary to consider an example for each HLC category, but program faculty are encouraged to provide one or two examples of initiatives in their program that are noteworthy. These examples may be helpful and included in future campus reporting to HLC. (Refer to section 4.3 for HLC categories)

Narrative:

Mission

Independence Community College serves the best interests of students and the community by providing academic excellence while promoting cultural enrichment and economic development.

1. **...best interest of students:** The Theatre Program prides itself on the rigor and quality of training that the faculty can provide. The ability to meet each student where they are whether they are a program major in an acting class, or a student athlete taking the class just for the experience, our mission remains the same. Reach each student, teach each student, and never give up on them.
2. **...and the community:** Our program has made changes that directly impact the community. We have changed the pricing policy for all productions. All productions are free to the community. We have also committed to having one full production a year happen in the community either at the park, or at a downtown location. We are attempting to bring the work to the community so they will be able to actively engage even if they are not on campus. We have increased our streaming of plays, we have hosted more community-based special productions to extend good will and partnerships, and we have partnered with local charities to show our support for those in our community who may need a helping hand.
3. **...by providing academic excellence:** This is achieved by faculty who have had long successful careers working professionally. Hands on training and a focus on data driven decisions to ensure that the students will not only succeed here at ICC but be able to carry that success with them when they leave.
4. **...promoting cultural enrichment:** Providing a wide-ranging season of plays and musicals that touch all areas of theatre, from classics like Shakespeare, to Tony Award winning musicals. Brining in guest artists to work alongside our students and share their talents with the community as well. Hosting audience development events like, pre-show gatherings and post-show talk backs. Faculty participating in outreach and talks at local community organizations and clubs is another way of promoting this cultural enrichment.
5. **...and economic development.:** The Theatre Program encourages our students to remain engaged locally to ensure a continued buy-in from the community. The work done by the students drives a local economy by way of goods and services needed to produce the numerous productions and events. There is a strong desire to buy locally and promote local support that has been provided.

Key Initiative #1: Develop and deliver distinctive and high-quality academic, entrepreneurial, fine arts, athletics, and cultural programming that makes ICC a destination for students globally. Develop clear pathways to 4-year transfer and workforce readiness through college degree or certificate completion.

The Theatre Program as a Fine Arts product is named in the initiative. The way that the current faculty is using the data gathered over the years to try and understand the ways in which the program can grow for the college and the community is tied directly to this plan. By raising the bar on the quality of education in the classroom and the quality of the productions offered to the community, ICC will increase its profile regionally, and nationally. The newly revamped program tracks for the AA and AFA will ensure that our students will be able to transfer to a 4-year college as a junior.

Key Initiative #2: Implement plans for recruitment and retention of quality employees. Increase faculty and staff development opportunities and support. Create development programs, including leadership and expertise training.

The Theatre Program has become a landing spot for professional theatre artists and educators to not only reach the students and the community but to work and fulfill their own creative needs. The

recruitment and retention of these faculty members ties directly to the classroom by employing satisfied workers that feel supported and heard.

Key Initiative #4: Develop college outreach and promotions to maximize awareness of ICC through clear initiatives and additional strategic recruitment to grow enrollment and establish ICC's identity and brand.

The Theatre Program in 2021/2022 will have been responsible for bringing close to 700 students to campus to participate in watching a play production and/or to attend workshops run by faculty, staff and current students. This outreach and promotion of ICC as a destination for students to achieve their collegiate goals has already begun to pay off. The recruiting class has grown, the retention has improved, and ICC is changing its brand from a "last chance" to a first-class opportunity for Theatre Performance & Technical Training.

Key Initiative #5: Increase enrollment, retention and completion rates using the 2018-2019 baseline, setting specific goals. Consider anticipated results of action steps and anticipated state demographic trends, student socioeconomic factors and financial aid availability.

The Theatre Program faculty meets regularly to discuss recruiting goals, and retention strategies. These meeting are also followed up by bi-annual recruiting meeting with the Director of recruiting as well as the VPAA. This ensures a process that is robust and has accountability attached.

8.1 Budget Requests/Adjustments

Based on program data review, planning and development for student success, program faculty will complete and attach the budget worksheets to identify proposed resource needs and adjustments. These worksheets will be available through request from the college's Chief Financial Officer. Program faculty should explicitly state their needs/desires along with the financial amount required.

Programs should include some or all of the following, as applicable, in their annual budget proposals:

- Budget Projections (personnel and operation)
- Position Change Requests
- Educational Technology Support
- Instructional Technology Requests
- Facilities/Remodeling Requests
- Capital Equipment
- Non-Capital Furniture & Equipment
- New Capital Furniture & Equipment
- Replacement Capital Furniture & Equipment
- Other, as applicable
- Accreditation Fee Request
- Membership Fee Request
- Coordinating Reports

Resource requests should follow budgeting guidelines as approved by the Board of Trustees for each fiscal year. The resource requests should be used to provide summary and detailed information to the division Dean and other decision-makers and to inform financial decisions made throughout the year.

Narrative:

When the following report was completed, this was the current running budget numbers that Paul & Joel have been calculating (note that there is about \$3000 not entered because of a pending decision about where it should go, and whether it will all be coming out of this budget). This is just the summary page of the spread sheet. Each line item has its own page, and a description of the expense is included. Faculty has taken the initiative to keep a running true dollar tally of all expenses for a more transparent and clear vision of spending. The operating budget given to Theatre is \$29,000. Faculty believes having this kind of view will allow them to request a line-by-line reallocation of funds to reflect where dollars

are being spent. Due to Covid-19, a large expense did not happen, and that is the 1-week trip to KCACTF. This would normally involve both faculty members, and 6-8 students. The cost is normally reflected in TRAVEL. Not using these funds, faculty was able to reallocate some of the money for shop & tool needs. One thing that faculty will need to address very soon are the updates for the lighting and sound technologies.

BUDGET:	\$ 29,000	SPENT:	-23651.35	REMAINING:	\$5,348.65
CATAGORY	BUDGET	SPENT	REMAINING		
TRAVEL	\$ 2,500	-162.4	\$2,337.60		
FOOD & MEALS	\$ 500	- 1160.36	-\$660.36		
RECRUITING	\$ 1,200	- 2328.24	-\$1,128.24		
STUDENT TRAVEL	0	0	\$0.00		
CONF. FEES	\$ 1,000	-550	\$450.00		
RENTALS	0	-300	-\$300.00		
REPAIRS	\$ 2,200	- 1166.66	\$1,033.34		
CONTRACT SERVICES	\$ 3,000	- 1828.45	\$1,171.55		
MEMBERSHIPS	\$ -	-25	-\$25.00		
SCRIPTS	\$ -	-681.83	-\$681.83		
ROYALTIES	\$ 4,500	-2361.5	\$2,138.50		
SET	\$ 5,500	- 4485.74	\$1,014.26		
LIGHTS	\$ 2,100	\$ (3,295)	-\$1,195.13		
PROPS	\$ 1,000	\$ (474)	\$526.19		
COSTUMES	\$ 1,500	\$ (985)	\$515.27		
MAKE-UP	\$ -	\$ (108)	-\$107.65		
INSTR. SUPPLIES	\$ 1,200	-519.01	\$680.99		
OFFICE SUPPLIES	\$ 300	\$ -	\$300.00		

EQUIPMENT (NON-CAP)	\$ 2,500	- 3220.84	-\$720.84		
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Short Term Goals (1-2 years)

1. Recruiting: each year bringing in 12 program majors

This budget line should be increased, or funds put into it from another area if an increase is not possible. Much of this money was spent on fuel and hotels. The largest theatre recruiting event of the year happens in January in Wichita and the hotel cost alone was about \$1900. This was for two rooms. The entire recruiting budget is listed at only \$1200.

2. Upgrade lighting and sound technologies

This category will need some real investment. Much of the current equipment is over 10-years old and no longer compatible with anything that IT has available to us. This means that if something goes down, there is not an easy fix. It is a bit of a gamble as we are attempting to produce events and productions. This investment in sound and computer technologies is somewhere between \$10,000-\$15,000. We have been able to launch an AFA in Technical Theatre with no increase so far in faculty salaries, but we must allocate funds on the tech, to allow the program to grow.

3. Maintain traditional student opportunities

Four mainstage productions, plus multiple other events and workshops being run by two faculty members is challenging. One faculty member doing all the directing, and the other doing all the scenic design and build, along with lighting and sound. Speaking from a director's perspective, directing four plays in two semesters is grueling. To maintain our current student opportunities, there needs to be a budget for a guest director, and a visiting guest artist. This will allow more exposure for our students to working professionals and give them another professional contact to learn from. A guest director would come in at about \$2500, and a visiting guest artist, \$1000-\$2000 depending on how long we engage them here at ICC. This would be an increase from our current budget, however the previous theatre budget had two full time faculty positions plus a budget line for a staff hire (Ken Tate) or a contract hire (Jason Huffman \$16,000). The new alignment gives this program one less person, and about \$10,000 fewer dollars. At this point we are not advocating for an additional full-time person, just a dedicated budget line of about \$3500-\$4000 to supplement the faculty we have. This is needed to maintain these student opportunities without cutting productions.

4. Create a meaningful connection between the students and the William Inge Theater Festival

Currently the William Inge Theatre Festival is an ICC Program without a home. The festival was founded by the ICC Theatre professor, Ellen Goheen, and has had a long run of almost 40-years. In that time theatre program directors have run it, and at times people outside the college have run it. The current faculty believes the money spent on this festival should directly impact our student body. This needs to be implemented immediately. There is not call for additional funding to do this, this is a call for funding accountability. The college is currently spending more on a 3-day Festival, than on the entire Theatre

Program if you take out salaries and benefits. Faculty believes in the festival and supports it, however, would like to see more commitment from the festival to ICC students. There is currently a proposal that was submitted to President Bowhay that outlines a re-envisioned Inge Festival. Included in that proposal is a detailed budget and 5-year plan.

PENDING APPROVAL

Long Term Goals (3-5 years)

1. Community outreach tour company with performance and tech students

This is an idea that would touch every aspect of the college's mission. A 1-hour cut of a classical play that is designed by, acted by and taken to area high schools. This would create a wonderful educational opportunity for our students as well as a real recruiting tool that focuses on bringing the college work into the high schools. There are grants available for this kind of thing, and current faculty has done this work in New York, New Jersey, and Pennsylvania. This has been placed in the long-term Goal area because the program will need to grow to be able to facilitate this plan, however the opportunity to plan now and begin the process of funding research and grant opportunities will mean that when we have the students in place, this program could launch.

2. Lighting system upgrade for the Inge Theatre

There is a significant upgrade that needs to happen with the lighting system in the Theatre. This will likely need to be coupled with a capital campaign that could include seating. With the 100-year anniversary fast approaching, this upgrade would seem to be a priority for that celebration. Currently the lighting and the power runs are not industry standard. When the current faculty arrived, the way the power was rigged was not only dangerous but deemed illegal by the fire marshal. This is a big project, but one that will carry the Inge Theatre into the future. One important thing we would like to highlight is that the Inge Theatre is not only utilized by the Theatre Program, but also used by athletics, student affairs, administration, as well as a potential revenue stream for the college.

3. Fully integrate student connection with the William Inge Festival

The Inge Festival is highlighted in both the long- and short-term goal areas. This program is vital to the college not only as a tradition and nationally recognized event, but because of the connection to our very community. This, at times is a hotly contested event, but with a refocus (Short Term Goal) and a plan to utilize this event to not only grow our student body, and develop more audiences, but to touch every aspect in the mission and vision statements of ICC, I cannot imagine why we should not do everything in our power to drive it forward.

9.1 Faculty and Staff

Program faculty will provide a brief narrative of how faculty and staff participated in the program review, planning and development process. List the preparer(s) by name(s).

Narrative:

Paul Molnar & Joel Williams collaborated on this program review. Paul Molnar arrived in Fall of 2019 and had practical knowledge about the past couple of years, however no institutional knowledge of the assessment process that led to the data. Looking back, Paul was able to see where things were and how they are changing and growing. Joel arrived Fall of 2021 and has no institutional knowledge about the data collected for this review.

Administration was helpful in the collection of data and providing context for this process.

Having to write this report, faculty met together frequently to discuss points in this document. It created an opportunity to strategize and analyze needs for the program. It also revealed some additional areas that can be addressed immediately. There are some data points that we could start to track that are not on the radar right now.

9.2 VPAA and/or Administrative Designee Response

After review and reflection of the *Comprehensive Program Review* or the *Annual Program Review*, the Division Chair and VPAA will write a summary of their response to the evidence provided. The Division Chair and VPAA's response will be available to programs for review and discussion prior to beginning the next annual planning and development cycle.

Narrative:

Division Chair Approval: I approve with the data and information in this program review.

Approved by PRC in meeting on 3/25/2022, H. Mydosh first reviewer.

VPAA: I agree with the data and recommendations outlined in this program review. The program falls under potential enhancement opportunities because of the amount of budget needed to continue offering students a competitive program that meets industry standards.

Any additional information that the programs would like to provide may be included in this section.

PENDING APPROVAL