

In Attendance:

Ron Krempetz
Gregg Olsson
Malcolm Rodgers
Ernie Ernstrom
George Barcos
Pamela Johnson
Lisa Morse

Absent:

Annette (Tobin) Buckley
Katheryn Barcos
Wally Holden
Ellen Brooks

- Post COVID update regarding enrollment in the Certificate Program
 - Informed committee of pause in program due to COVID-19. Live in-person performances had ceased so there were no opportunities for hands-on training.
 - Committee members wanted to review courses/requirements and questioned the need for design classes since the students leaving our program with a Certificate would not likely be doing any design work but instead they will be doing fairly low-level load-ins and set-ups. Faculty member Ron Krempetz addressed this by informing the committee about his discussions with local IS Union leadership and their request that students get training in design so they understand the vocabulary and the process. This would better position them for upwardly movement within the Union.
 - Mr. Ernstrom questioned if two semesters of design were necessary and felt that more time spent learning and working with a fly system would be more beneficial so they could get work at the Opera House or other similar venue. The JDT is a great pace to learn to do this. And we should consider making each track (rigging, lights, sound, AV, Costumes) its own certificate. Working with a fly system is covered in the 3-unit DRAM 165 class. **Mr. Ernstrom would like to have a short survey sent out to current drama students asking them what they hope to get from the program and how we could better serve them. I suggested we ask faculty Interim Chair of Drama, Erin McBride Africa (EMA), to administer the survey.** Mr. Krempetz also suggested we invite former students to speak with our current students to discuss entering the Technical profession. Perhaps asking students in the questionnaire if they would be interested in a speaker series.
 - Mr. Ernstrom asked for time to speak about the Union and how people enter the Stagehands Union. There are opportunities to work as a “permit worker” rather than a volunteer with the Union. Perhaps COM could allow students to work as permit workers to gain experience (and get paid) for their DRAM 252B course which requires service hours. All they need to do is

register online and then they can get a chance to go on a work call. Once they are permit workers, they will also have access to Union training classes. **He asked if the training classes they take with the Union can be turned into service hours. We can ask EMA to follow up on this as well.** If they do enough calls they can then become apprentices (through a process), then build a career as a journeyman.

- New PT Instructional Hires in Technical Theatre
 - Malcolm Rodgers, Peter Parish, Brook McCann have joined the Drama Program. We took a moment to do introductions and found that several members share connections with employees in the industry.
- Needs in DRAM 165 and DRAM 168
 - Dr. Morse brought up the question about faculty placement for two courses that were re-activated for the Certificates. We need faculty with skills in carpentry, rigging, safety and requested a sidebar with Mr. Rodgers about his comfort with this course. I am also seeking an instructor with expertise in Stage Management/Marketing/Fundraising/Box Office and requested suggestions for an Emergency Hire or PT Pool. The DRAM 168 may not be available until this vacancy is addressed.
 - Mr. Olsson had questions about the Fieldwork Course and what companies or opportunities are available for students. Dr. Morse said COM Drama has relationship with local community theatres who oftentimes provide learning opportunities. Mr. Ernstrom asked who draws up the contracts with the companies and Dr. Morse stated they are MOU's created by the Drama Chair. Mr. Ernstrom expressed concern that our students might leave the Certificate Program if they do get an internship that then turns into a job. Dr. Morse was not as concerned as this would mean students are ready to join the workforce (which is the goal of the Certificate). Mr. Ernstrom expressed that we should focus on providing clear pathways (Union work?) rather than broad experiences.
- Update on TU requests for 2023
 - Dr. Morse updated the Board that we have been unable to get the additional 4 units to support the Certificate Program that have been requested through PRAC for the last 3 years, but this need has been repeatedly denied. It is her hope that the advocacy by a new Dean of Arts and Humanities we might get additional support for the program.
 - Mr. Ernstrom asked who is playing the role of counsellor to students who are on this path? Dr. Morse replied that we have campus counsellors but typically it is the subject area faculty who advise. She has provided contact information to the Interim Chair. Dr. Morse also described the option for students to take an Incomplete should their hours for Fieldwork class occur during a Summer-stock season. Mr. Ernstrom asked how do we incorporate the Union into this situation? Dr. Morse replied that it is a matter of the course instructor to establish what they will/will not accept within each individual arrangement. There is flexibility here as long as a safe work environment is provided along with the appropriate level of supervision.
 - Mr. Krempez said in previous conversations with the Union, they have asked to come to campus to speak directly with the students, perhaps through the Drama Club, to provide info

- and opportunity to sign up on the spot to get students started. Mr. Krempetz suggested we get EMA onboard and perhaps have a meeting with Ernie and the Union Rep. Mr. Krempetz suggests this is an opportunity for an affiliation rather than trying to connect it to the DRAM 252B: Seminar and Fieldwork class. Dr. Morse said we should be careful to track student success in case we don't get Certificate completion should our students become successful in their work experience. Mr. Ernstrom said that some of the experiences our venue can provide (such as operating the fly rail) would be a huge benefit and make students readier should a position open up for a qualified operator. Mr. Krempetz said he has heard that the more education and hands on experience students have, the quicker they will move up in the Union.
- Dr. Morse also suggested the Certificate opportunities might include OSHA certification. Mr. Ernstrom suggested an outside company like Cresco could provide forklift or material handling certification that would also be accepted by the Union. Mr. Krempetz also suggested students look to USITT Safety Weekend courses where they come back with units/certification that might help them move upward as well. San Francisco State also has a class on Ladder Safety and they might be a resource. Mr. Olsson questioned who we are targeting with this certificate? Are we looking for High School students or the unemployed middle aged/retired students? Dr. Morse commented that the current trend of our demographic is trending younger. Mr. Olsson wondered if something like the fieldwork class might not be realistic for an older student who might have the means to go on a call right away (have transportation, funds, etc) as opposed to students who might need more guidance. Dr. Morse said the 252B is an option among the design classes as opposed to a Certificate requirement. Mr. Barcos asked if the 160 Production course were a requirement for all students as it was years ago. Mr. Krempetz and Dr. Morse both expressed that we continue to train our students in all areas of theatre.
 - Mr. Rodgers noticed that there are so many areas that we are losing people and skill sets (like carpentry, sewing, painting) and wondered "What do we want students to walk away with?" They need a solid foundation onto which they can build. The Certificate and the skill set such as safety training, forklift, etc can be part of menu of options, but what is the best combination of offerings (ala carte vs core requirement)? And this seems very student specific. Mr. Ernstrom suggested an individual education program should be available. Our Certificate sounds like we may have the opportunity to teach this way which is exciting.

THEATRICAL TECHNOLOGIES

Careers in Theater Technology

- Become a Set and Exhibit Designer.
 - Work as a Sound Operator or Audio/video Technician.
 - Start your career as a Lighting Technician.
 - Work as a Stagehand or Stage Carpenter.
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Estimated Salary

Occupations in Theatre Technology estimated average annual earnings are \$52,594 - \$89,632/year.

Program offerings

- Certificate of Achievement, Theatrical Technologies (22.0 Units)

Estimated cost for books and supplies each semester averages at \$250.00 for full time students. Please go to <http://www1.marin.edu/paying-college> to learn about tuition and fees and any additional costs.

Core Classes include

- DRAM 110 – Introduction to the Theatre (B, F, S, CSU/UC)
- DRAM 150 – Introduction to Stagecraft (B, F, CSU/UC)
- DRAM 165 – Stage Carpentry, Rigging and Safety (B, S, CSU)
- DRAM 252B – Seminar and Fieldwork Experience (A, S, CSU)
- DRAM 151 – Introduction to Set Design (B, S, CSU/UC)
- DRAM 153 – Introduction to Stage Lighting and Sound Design (B, F, CSU/UC)
- DRAM 154 – Audio Visual Equipment and Design (B, S, CSU)
- DRAM 161 – Production Preparation (Set, Properties, Lighting, or Audio and Video) (I, F, S, CSU/UC)
- DRAM 164 – Production Crew (I, F, S, CSU/UC)
- DRAM 168 – Theatre Production Management (I, S, CSU)

Key to usual semester offerings, level of difficulty and transfer options: F = Fall Semester, S = Spring Semester, Su = Summer Semester, B = Beginner Level, I = Intermediate Level, A=Advanced Level, CSU = California State Universities, UC = University of California

Please check with a counselor to determine your educational plan.

For more program details go to <http://academics.marin.edu/program/dram>

Career Education Department

(415) 457-8811 x8200

Email *(Generic email for our department to include is coming soon.)*

<http://cte.marin.edu/>

Program Chair

[Lisa Morse](#)