



## *CENTER FOR THE ARTS*

### *PROGRAM REVIEW*

### *2010*

#### **Program Review**

Program Review is meant to be a tool used to evaluate the services offered by a department program and to, hopefully, with understanding, experience and knowledge of the program, to recommend improvements for the success of the program within the College and the community.

Center for the Arts (CFA) is a unique non-instructional department within the instructional/academic division of Fine Arts under the College's department of Academic Affairs. CFA has been required to participate in the Program Review process but since the CFA is somewhat of an enigma (albeit a positive one for the College) it does not fit into the regular program review outline or template. Therefore, a synopsis of the full detailed CFA Program Overview and Study, which is attached and fully incorporated herein, is below.

#### **Desired Outcomes**

Desired program review outcomes include: a thorough evaluation of the program's effectiveness using quantitative and qualitative data by personnel able to understand the department program; recommendations for program improvement by appropriate personnel who understand a performing arts program with its intricacies relating to performance spaces, equipment and staffing; and placement of the recommendations into the program's annual plan by appropriate and knowledgeable staff.

#### **Program Description**

As stated Center for the Arts (CFA) is a non-instructional support department that serves the various Fine Arts disciplines/departments, El Camino campus departments and divisions as well as the community. It does so by presenting, producing performances, by supporting events and functions within the College as well as the community. It does this by providing its venues, theatrical technicians, staff, equipment, materials and theatrical experience. CFA is composed of three (3) venues, the 2000 seat Marsee Auditorium, the 350 seat Campus Theatre (both proscenium arch spaces) and the 180 seat Haag Recital Hall.

Additionally, discussions have recently occurred in Fine Arts to consider placing the Art Gallery and the College Civic Center Rental department under the direction and auspices of Center for the Arts.

The CFA has various program objectives as it strives to meet: Fine Arts disciplines curriculum requirements, the College within the College's mission statement, the College's vision and its strategic initiatives, the College's core competencies and the community with its needs and with support of their community functions.

CFA attains its objectives with it interfacing and interlacing with College departments, with the College's Civic Center Rental department and with the community and with new upcoming companies starting out in the arts through the creation of co-sponsorships. CFA does this while supporting the College mission statements, philosophical statements and core objectives.

CFA adheres to College curriculum in an indirect manner from College users and particularly the Fine Arts various instructional departments; CFA is not an academic department (it has no student contact hours) but a widely used non-instructional support Fine Arts department.

CFA respects diversity, encourages College and community participation and handles its CFA resources wisely and prudently. CFA resources are: its monetary budgets, its staff, its venues and its equipment. Because of the above, the CFA Executive Director (ED) is crucial for the success and smooth operation of the CFA. It is the ED who coordinates and oversees all resources of the CFA and the ED works directly and indirectly with the College and the community which CFA serves.

To meet such objectives CFA is committed to:

- Providing appropriate, clean and safe venues for a positive experience for its users and guests.
- Providing and maintaining appropriate levels of professional and experienced theatrical personnel including but not limited within the areas of: technical, front-of-house, support, ticketing, operational, promotions and hospitality.
- Giving experienced and professional theatrical guidance when appropriate.
- Working within the financial restraints and budgets of the CFA and other departments, vendors and renters while promoting and producing an event.
- Obtaining up-to-date and state-of-the-art equipment to provide venues which are safe, which are competitive (for the rental dollar) and which provide the appropriate equipment needed and required to support College and community performances, functions and events.

CFA goals are in-line with the College Mission Statement, Institutional Goals, Core Values and Guiding Principals. CFA strives to provide opportunities to the student, of any age and culture as well as to its community. CFA hopes its gives its guests the ability to experience a variety of fine arts performance disciplines that enhances cultural diversity, knowledge and promotes understanding of world ethnicities.

CFA also enhances the Fine Arts curriculum in its support of faculty and students by providing a Resident and Guest Artist program. This program puts into action the art methods taught within the Fine Arts classroom. CFA coordinates with the Fine Arts departments to arrange and schedule Resident Artist performances in its venues and to sell tickets to students for their attendance to these performances. Additionally, CFA will contract Guest Artists along with artists for Master Classes for the Fine Arts students. Master Class artists provide a performance or demonstration of their art discipline to enhance education and to teach specific methods to the Fine Arts student.

Although CFA arranges these events, CFA does not have contact with the Fine Arts student. The students' instructors determine whether a student is required to attend a Resident and/or Guest Artist performance. It is also the faculty member(s) who determines who is accepted to participant in Master Classes. CFA contracts talent, provides venues and provides appropriate staff for the event, CFA does not interact with the student as interaction occurs between the student and faculty within the classroom. CFA cannot assess or comment on technical or performance techniques and objectives taught in the Fine Arts classroom; CFA only offers its performance venues, its theatrical equipment and its staff for events. Educational aspects in teaching technical theatre or performance techniques are at present, solely accomplished within the classroom with Fine Arts faculty. CFA supports Fine Arts productions, College and community events without student contact; CFA has in-house its own staff, equipment and operational policies to cover such events.

CFA's only direct contact it has with students is limited to the student purchasing tickets at the ticket office when the student enters the venue and is seated by the Front-of-House staff. As such, CFA student contact is limited. Generally, students encounter some full-time but student contact is mostly with part-time or casual employees from the Ticket Office and from CFA Front-of-House staff.

Much of the work performed by the CFA staff is "behind the scenes and out of sight". The performance needs for fronting, set-up, execution, tear down and restore are done with little, if any contact, from students, faculty, outside renters or administrators.

This is not to say that students are not served by the CFA but they are mostly served in an indirect manner. CFA's goal is to provide the guest an enjoyable and professional product within a safe and well maintained venue; this goal is for every guest entering the CFA venues, not just merely the student.

Please see in the detailed CFA Program Overview and Study Appendix 2 (Appendices pages 1 – 11) for Fine Arts/CFA Venue Use Report for 2009-10 Season for a breakdown of events and functions supported by the CFA.

### **Student Population Served**

CFA’s main stage presentation budget was dramatically reduced in the last two years by the decisions of the current College Administration and current Dean of Fine Arts. Therefore, at this time, the CFA mission statement of presenting is no longer valid; what happens in the future regarding presenting artists will depend on Administration policy and state funding.

CFA is presently limited to supporting student productions, dance finals, Resident and Guest Artists, Master Classes, rentals, co-sponsorships, on-campus events, a travel series, *Passport to Discovery* and a few bought programs that support Fine Arts curriculum such as the Van Cliburn and KLR Trio award winners. Again, these programs are supported by the CFA in a non-student contact manner with the exception of ticket sales and seating of the student in the theatre(s).

For a complete listing of all programs and events supported and produced, please see in the appendix of the detailed Program Overview and Study the attachment “Fine Arts/CFA Venue Use Report for 2009 - 10 Season”; below is a summary table of this attachment concerning clients that use the CFA venues and CFA staff.

### **Fine Arts Venue Use Report 2009-2010 Season Summary**

M = Marsee Auditorium, CT = Campus Theatre, RH = Haag Recital Hall, S = Stadium\*

\*Supported by CFA Staff

<b>Client</b>	<b>Number of Events</b>	<b>Space/Venue Used</b>
Community Rentals	45	M
Dance (Fine Arts Dept)	75	M, CT, RH
Film (Fine Arts Dept)	1	M
Music (Fine Arts Dept)	115	M, CT, RH
Speech (Fine Arts Dept)	13	M, CT, RH
Theatre (Fine Arts Dept)	113	CT
CFA**	73	M, CT
ECC College (Non Fine Arts)	85	M, CT, RH, S
<b>Total Events</b>	<b>520</b>	<b>M, CT, RH and S</b>

\*\* Some Main Stage presentations were cancelled mid-season; not able to rebook venue.

Student population served depends on curriculum requirements of the Fine Arts department disciplines, number of seats allotted per class and if the student is required to attend an event (which is determined by Fine Arts faculty). As such, the CFA can only

report the number of actual student tickets sold for a student ticketed event to give a best approximation of number for student population served.

During its 2009-2010 season 11,066 tickets were sold to students for various events held in the CFA venues. This number was garnered from the CFA ticket office computer databases. The number reflects students attending performances/events for class credit and for other student discounted tickets purchased; it does not include students who purchase tickets on the day of the event since student attendance tickets are not available on the day of the performance.

Taken from the Fine Arts Division Teacher Load Summary, students enrolled in Fall of 2010 in the departments of Dance, Music, Communication Studies and Theatre, in all sections offered in each of these departments, totaled 4,406; in Spring 2011, students enrolled totaled 4,432. Thus, potential students served by the CFA in these four (4) departments in all sections offered for the 2010-2011 academic year could be 8,838. Again, faculty assigns which performances students are to attend and how many are required for the class.

**Fine Arts Venue Use Report 2008-2009, 2009-2010, 2010-2011 Season Summary**

<b>Fine Arts/CFA Venue Use Report</b>	<b>Fine Arts and CFA events</b>	<b>Non-Fine Arts/CFA events</b>	<b>Rental Events</b>	<b>Instructional Classes in CFA venues</b>
<b>Season 2008-2009</b>	264	56	50	396
<b>Season 2009-2010</b>	374	102	45	396
<b>Season 2010-2011</b>	261	81	56	396
<b>Mean Totals (Rounded )</b>	300	81	50	396

Above is a breakdown of the Fine Arts/Center for the Arts Venue Use Report for the respective 2008-2009, 2009-2010 and 2010-2011 seasons. The breakdown represents the number of events in the categories of Fine Arts/Center for the Arts events (includes set-ups, rehearsals and restores), Non-Fine Arts/Center for the Arts on-campus events (administration, division and departments), off-site rentals and Fine Arts and non-Fine Art classes (yoga, applied music, film/video, communication studies).

**What happens after students attend CFA events?**

CFA can only surmise that the students attending required events at the CFA venues report back to their classroom instructor in a manner determined by the instructor. At the end of a student required attendance event, CFA collects a check-out form which the student completes with his/her name, their student ID number, the event name and the instructor who required the student to attend the event. These forms are collected after the conclusion of the event and then left for the Ticket Office. The Ticket Office staff

processes the forms by logging in the information into a tracking spreadsheet. After this is completed, these check-out forms are forwarded to the faculty member who required the student to attend the performance so that the student receives credit for attending.

### **Achievements linked to College's Strategic Initiative since the last Program Review**

This is the first CFA Program Review and as such no comments can be made concerning a previous one.

### **What prior program review recommendations were not implemented and why? What was the impact on the program for the students?**

Again, this is the first CFA Program Review and as such no comments can be made concerning a previous one.

### **Student Learning Outcomes (SLO)**

CFA is not an academic instructional department and has no curriculum or student contact hours. Student Learning Outcomes (SLOs) are based on curriculum pertaining to what a student is to have learned upon successful completion of a course. CFA assumes this is measured and ascertained by the students' instructor.

CFA has reviewed other on-campus SLO's; it was recommended to the CFA to include a broad SLO and was given the following to include in its Program Review:

*After attending and participating in events at the Center for the Arts, students will be initiated into the cultural community of the performing arts.*

This is CFA first year creating its Program Review. As such, no assessments have yet taken place and therefore no assessment results are yet achieved. An assessment question for this SLO to students could be the following:

*After attending this Center for the Arts event, do you feel that you have gained an appreciation of the arts?*

### **Program Improvement**

To improve the CFA, it is crucial and essential to provide funding levels to sustain and improve the CFA venues, equipment, materials, to staff appropriately and to fund appropriately artists fees, in-house and professional, to meet curriculum requirements of the Fine Arts student as well as to support College events and community rentals.

The CFA is an integral non-instructional support department not only to its Fine Arts division but for the College; proof of this is evident by the number of events supported in the Fine Arts/CFA Venue Use Report for the 2009-10 season located in the appendices of the attached detailed Program Overview and Study.

If appropriate funding levels are not established and maintained, the venues will fall into the trap of deferred maintenance. This affects not only the physical structure of the venues but also impacts the student, the College and community members who have, and wish to continue, to use the CFA venues.

Aesthetics of the performance spaces are pleasant but safety and proper sustaining of equipment of the venues is vital and must be maintained by appropriate funding. If the venues become unsafe or do not possess the appropriate state-of-the art equipment, performance classes, as well as College functions and outside renters, will suffer because it would be difficult to support them in an less than adequate or possibly unsafe environment.

Additionally, the knowledge and expertise of the CFA Executive Director (ED) must be relied upon in order to make intelligent short term and long term decisions and planning for the CFA. The ED must have an active role and be involved in planning and budget matters concerning the CFA. To do so, the ED must: interface with and maintain professional contacts in the entertainment industry, maintain peers and co-associates relationships and represent the College positively, negotiation fair and appropriate artist fees to meet the Fine Arts students' curriculum requirements to enhance the students' experience in the arts and to promote and support college and community functions.

CFA is often the College's first point of contact for potential students and for the community. It is in the best interest of the College to maintain, and keep improving, the physical structures and the equipment of the CFA and to maintain the appropriate theatrical staffing levels required to keep it running in an efficient and safe manner to positively reflect the College.

The CFA within its limited budget has improved its ticketing systems over the years, upgraded computers and some technical equipment. It maintains talented, experienced and professional theatrical staffs in the Administration/Supervisory, Front-of-House, Ticketing, Production, as well as Promotion and Hospitality departments.

To improve, CFA venues must continually stay up-to-date with ever changing technology in the theatrical field. At present, CFA technology is lacking in its sound and lighting systems.

The current sound and lighting systems in the Marsee Auditorium are original equipment, installed when the auditorium was built in 1968. Some updates have occurred to the lighting system (new dimmers and racks) in the mid 1980's but otherwise the equipment is considered antiquated. To sustain curriculum needs with performances as well as meet the needs of other departments/divisions on the campus and to compete favorably for the rental dollar the CFA's lighting and sound systems must be updated.

CFA must also maintain the appropriate staffing having the required theatrical education, training and actual hands-on experience in live performance arts venues comparable to the Marsee Auditorium. These CFA positions require knowledge and experience in a

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wide variety of theatre professions which include: House Management, Theatre Ticketing, Production, Technical Theatre, Promotions and Advertising as well as an Executive Director with the years of expertise to run a performing arts center (PAC). Even support staff, full-time and part-time must be well versed in many aspects of theatre production and the systems that support productions.

With the appropriate foresight and appropriate level of funding, CFA will continue to meet the needs of students in the Fine Arts department disciplines along with other College departments and divisions as well as the community. Additionally, with improvements, the CFA can be more of an integral part of servicing students by offering, via class curriculum, vocational training. Vocational career training would be in technical theater with a hands-on approach in: set construction, lighting, sound, stage management, costuming, properties and front-of-house operations (management, ticketing and advertising). The potential to have the CFA be more involved with student education in the arts can be profound, but again, this requires foresight, planning and resources.

Suggestions for improvement include, but are not limited to the following:

1. The CFA must be staffed appropriately with full-time positions to run the venues and events safely and efficiently.
2. CFA needs to look for ways to solicit funding from outside resources in collaboration with the College Foundation and/or on its own via the ED.
3. CFA, through the ED, should collaborate with the various Fine Arts and Performing Arts faculty to incorporate vocational with a hands-on learning environment within its venues for student productions.
4. Concurrently with number 3 above, CFA will no longer use its funds to hire persons or actors to play any role in student productions; all roles are to be filled by students enrolled in the College and no stipend or payments will be made. It is not cost effective nor does this create a learning environment.
5. CFA, under the direction of the Dean of Fine Arts, must revamp its Production/Technical department to assist and collaborate with Technical Theatre Arts Faculty to enhance student's education with a hand-on approach.
  - a. The CFA venues and shops would be the physical site (the "lab") for learning. The CFA staff would support Technical Theatre Arts Faculty in the demonstration of techniques and proper handling of various theatre equipment, materials, tools and safety procedures within the theatrical setting or shop. These demonstrations would be in the areas of: set construction, lighting, sound, properties and costumes. This hands-on approach will better prepare the Technical Theatre Arts student for transfer to a four year university or for career opportunities in the entertainment industry.
  - b. If theatre management courses or design courses are offered, these too can be in collaboration with the CFA administration and staff in collaboration

with Fine Arts faculty with possible advance courses in independent studies, again, in the physical “lab” setting of the CFA venues.

### **Program Environment**

The CFA consists of three performing spaces: the 2000 seat Marsee Auditorium, the 350 seat Campus Theatre and the 180 seat Haag Recital Hall. The Marsee Auditorium and the Campus Theatre are proscenium arch theatres (with production shops) and the Haag Recital Hall is a more intimate recital space. Technical specifications and inventories of equipment are located in the appendices at the end of the attached detailed Program Overview and Study.

Programming for the CFA is done by the Executive Director after research, planning, reference checking along with receiving price quotes for the artists and agents. With the ED’s 28 years experience in booking and contracting all levels of talents generates appropriate programming that enhances student curriculum and community awareness of the College by offering programs that are interesting and culturally diverse for all guests attending programs at the CFA.

Programming and CFA work relating to programming occurs approximately one year in advance of the academic school year.

The CFA’s ED and staff are considered excellent within the college and community. The ED, along with input from the CFA staff, reviews procedures periodically to ascertain how the CFA can continually strive to improve its customer service relationships for its venues users on and off campus.

The CFA Organizational Chart is located on page 15 of the attached detailed Program Overview and Study. It shows that the CFA has 20 Full-time positions of which eight (8) positions presently are unfilled at the detriment of the CFA to run optimally and in an effective manner.

Additionally, numerous part-time positions are used by the CFA for its own department needs. Such part-time positions are located in all CFA departments, these include: technical (sound, light, sets, construction, properties, hair, make-up, costuming, set-up, running and restore crews), front-of-house (house managers, ticket takers and ushers) ticketing (cashiers), and hospitality (transportation and catering).

Currently, there is a part-time Project Specialist assisting the ED, a part-time Promotions Assistant position and an Accounting Assistant II in the Production Office. These positions are essential to the running of the CFA. The problem that occurs with these three positions is that they are restricted to 170 days per fiscal year, these positions should become full-time 10 or 12 month positions.

## **Facilities, Equipment and Staffing Needs within Next Four Years**

The following is needed by the CFA (Justifications for such positions are found on pages 55-57 within the detailed Program Overview and Study.):

### **Full-time Staffing:**

1. Project Specialist or Administrative Assistant 10 or 12 Month position (Range 32, \$48,720; Range 31, \$47,436 respectively- 12 month)
2. Accounting Technician II (Ticket Office Manager) (Range 34, \$51,264)
3. Minimum Two Theatre Technicians (Range 34, \$47,436 each position)
4. Sound Technician/designer (Range 36, \$53,712)
5. Ticket Office Assistant – Accounting Assistant II (Range 27, \$43,008)
6. Promotions Assistant 10 or 12 Month (Range 28, \$44,160- 12 month)
7. Accounting Assistant II, Production Office - 10 or 12 month (Range 27, \$43,008- 12 month)

### **Venue Needs:**

1. Marsee Auditorium:
  - a. The continuous replacement and upgrade of computers with appropriate theatrical software and hardware \$25,000.
  - b. Wireless microphones with components \$25,000.
  - c. Sound System \$400,000.
  - d. Lighting System \$500,000.
  - e. Additional equipment/supplies (gels, tapes, cable, paper, hand tools) \$15,000.
  - f. Carpet \$100,000.
  - g. Monitoring systems (Audio and Video) for lobby and backstage areas \$55,000.
  - h. Front-of-House Lobby needs (including concessions) \$2,000.
  - i. Elevators (2): Stage to Dressing Rooms/Green Room and Front-to-House, main floor lobby to balcony level \$1,000,000 (to be ADA compliant).
  - j. Dressing Room Stage Level \$12,500 (to be ADA compliant).
  - k. Stage level Bathrooms \$75,000 (to be ADA compliant).
  - l. Interior paint for Front-of-House Lobbies \$85,000.
  - m. Front-of-House Bathrooms remodel/repared \$85,000.
  - n. Front-of-House Lighting \$50,000.
  - o. Front-of-House Railings/Stairs Remodel & Repair \$10,000.
  - p. Front-of-House Upgrade circuits to increase load \$8,000.
2. Campus Theatre
  - a. Install or remodel of Ventilation systems \$45,000.
  - b. Monitoring systems (Audio and Video) for lobby and backstage areas \$5,000.
  - c. Renovations/Remodel of Dressing Rooms, Hallway and Artist areas \$9,000.

3. Haag Recital Hall
  - a. Monitoring system (Audio and Video) for lobby and backstage area \$2,000.

Additional ideas and suggestions concerning improvement to the CFA to enhance service to students and CFA staff are below. Such suggestions and ideas will need to be considered and review with input by the ED, the Dean of Fine Arts as well as with CFA staff and Fine Arts faculty since some may enhance curriculum:

1. CFA could work closer with student productions, club events and college functions (including foundation) to assist with budget, advertising and production needs.
2. CFA could set-up guidelines and vocational training for students interested in learning CFA operations from advertising to front-of-house operations to production methods.
3. During the first week of school, CFA could be included in the Fine Arts welcome table and/or have its own information table to hand out brochures to students and inform them about the CFA venues.
4. CFA could email enrolled ECC students of Fine Arts classes reminders of upcoming events that pertain to their classes.
5. CFA could offer a set number of discount tickets to students that are performing in events so to increase attendance (friends and families).
6. Review and consider a policy change for students holding an ASB card to entice and encourage all students to purchase tickets for events at CFA.
7. CFA internally could have key staff members continually be trained (certified) and be updated (re-certified) in CPR and First Aid. (This could be arranged via Staff Development; may have a small fee for card and recertification).

### **Student and College Demand Needs Met**

CFA is currently staffed with professional, experienced and extremely efficient theatrical staff. The CFA staff is generally able to meet its support commitments for the College and the Fine Arts division. When CFA full-time staff is not sufficient to meet the requirements of an event, it is supplemented by part-time professional and experienced theatrical staff. The CFA hires on call experienced theatrical technicians and Front-of-House managers for such a purpose.

College and Student needs are met under the guidance of and experience from the CFA Executive Director (ED). The ED keeps his supervisors up-to-date by conducting weekly meetings with the CFA department heads. This is to insure information is disseminated

uniformly and that work product is in compliance with the policies of the College and kept within the CFA resources. All of this is for the support of the Fine Arts Division departments, the College and community.

CFA has had to turn down some rental requests due to calendar conflicts, understaffing and equipment needs but overall, College, student and rental demands for CFA venues and support have been met. Additionally, some key part-time support staff are unable to be used when needed due to the 170 day restriction which creates hardship on the CFA. (These employees days are projected out throughout the fiscal year but sometimes unforeseen events occur, i.e.: illness to full-time staff or additional rentals, thus creating a hardship since these key employees heavily relied upon are not able to work more due to the 170 day restriction.)

CFA venues run Monday – Sunday. Staffs times vary due to the needs of events which include the prep, set-up, ticket sales, rehearsals, run of performance, tear down and restore. Occasionally, technical staff hours may start in one day and end the next morning. Staffs are hired with the understanding that they will have irregular shifts to meet demands to support events and functions held at the CFA venues. Staffing hours are determined by the needs of the events and thus vary tremendously day to day, week to week and month to month.

The calendaring and booking of CFA events can occur one to two years in advance and additions from rental and College requests are ongoing. CFA staffs understand and agree to work days, nights, weekends and holidays with some shifts exceeding eight hours in a day; its staff members are flexible to meet the demands put upon the CFA. Thus said, traditional, set, everyday scheduling does not work in a theatrical environment. The slight exception to this is the CFA Ticket Office. The CFA Ticket Office maintains regular hours Monday – Friday from 10am – 6pm but they too are also open on weekends and weeknights at various hours when shows are being presented. Thus the ticket office also has irregular shifts for days, nights, weekends and holidays to meet the demands of an event occurring in the CFA venues.

### **External/Internal Influences and Factors**

An external influence that obviously affects the CFA is state funding for community college districts. Funding is granted to the CFA through state community college funding and determined by the Board of Trustees and College Administration in collaboration with the Dean of Fine Arts.

Within lean years, such as now, funding is restricted, reduced or limited. It can only be hoped that with change in the economy for a positive growth cycle that funding will increase and the CFA will incur an increase in funding to enhance its programs, facilities and equipment. Without sufficient funding, the CFA department will continue to have changes such as the recent dropping of the CFA's presenting of professional artists, companies and productions.

Internal influences affecting the CFA are the College Administration and the College Board of Trustees policies and their views of whether or not to support the CFA via the Fine Arts Division. The CFA is often viewed as a freestanding entity of the College but it is in fact a department within the Fine Arts division. The College Administration and Board of Trustees with the Fine Arts Dean's support, or lack of support, influence the funding and program factors of the CFA. Currently, CFA funding and programming have been reduced; this is due to the current policy of the College Administration and College Board of Trustees.

Both the above external and internal influences affect the CFA. These factors also influence and affect the Fine Arts student in curriculum that is supported by the CFA's programming. Additionally, these influences affect the College by its ability to compete for the Fine Arts student since the CFA is unique among community colleges and can be deemed a positive attraction for outreach and retention of the Fine Arts student. These factors can also affect the Fine Arts student in that they may not experience a highly professional performance in a theatrical venue. This may or may not influence the Fine Arts student to pursue an arts career either in a professional or vocational manner.

The Fine Arts student, in order to learn and experience art in a professional venue, must be made aware of what is happening in CFA venues either via advertising or from notice within the classroom. Without appropriate funding, advertising is not funded and information of events being scheduled in the CFA is not known. All the above factors have a dramatic influence on whether or not the student will even know of an event if funding and Administration support is not forthcoming or is restricted.

### **Customer Service**

CFA is well known within the College, community and industry for having experienced, knowledgeable, friendly, supportive and efficient staff. In all aspects of the CFA, from its Front-of-House operations to its backstage technical production crews, CFA is known for its excellent customer service.

In an attempt to obtain feedback to improve customer service relations for its College and student users as well as Civic Center Renters, CFA will:

1. Attach to its student check-out sheet a short customer service survey for the student to complete and return after the performance of which they are required to attend.
2. Request the College users as well as Civic Center Renters of the CFA venues to complete a survey to see if their needs were met with CFA venues, operations, equipment and staffing.

At present, CFA cannot conclude any findings or make recommendations for improvement since this survey would be implemented in an upcoming semester where students are required to attend events. Tabulation and review of the survey results will be reviewed by the ED to improve department policies for customer service as needed and to inform Fine Arts departments via department meetings of such changes.

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## **Conclusions and Recommendations**

### CFA's Strengths:

1. Experienced and professional theatrical staff.
2. An Executive Director with over 28 years experience in theatre management including programming, fundraising and advertising.
3. Exceptional acoustical sound in the Marsee Auditorium.
4. Three unique performance spaces that serve various sized functions.
5. Programming geared for student curriculum.
6. Fine Arts students enrolled are 19,400 that can be involved with the CFA.
7. CFA venues hold many College and student functions.
8. CFA is often viewed as an outreach department as many community functions and performances occur within its venues.

### CFA's Areas in Needs of Improvement (See detailed Program Overview and Study):

1. The Executive Director's direct involvement with any matter concerning the CFA from budgets to short term and long term planning.
2. To fill full-time staffing positions for the efficient operation of the CFA.
3. To fund the CFA at appropriate levels to sustain its support role for the College, Fine Arts departments (students) and community.
4. To provide state-of-the art equipment.
5. To improve the physical areas of the CFA venues.

## **Prioritized List of Recommendations for CFA**

The following is a prioritized listing of staffing and items needed by the CFA. Justifications for such needs are found on pages 55-57 within the detailed Program Overview and Study:

1. Lighting System for the Marsee Auditorium.
2. Sound System for the Marsee Auditorium.
3. One Accounting Technician II for CFA Ticket Office.
4. One CFA Project Specialist or Administrative Assistant (10 or 12 month).
5. Elevators for Marsee Auditorium (to be ADA compliant).
6. Dressing Room at Stage level for Marsee Auditorium (to be ADA compliant).
7. Stage level bathrooms for Marsee Auditorium (to be ADA compliant).
8. Interior paint for Marsee Auditorium Front-of-House lobbies.
9. Upgrades and replacement of CFA computers hardware and theatrical software and to continue to do so on an ongoing basis.
10. Upgrade of Marsee Auditorium Front-of-House electrical circuits to increase loads to support FOH needs.
11. Marsee Auditorium Front-of-House lighting (lobbies and exteriors).
12. Sound Technician/Designer.

13. Marsee Auditorium Video and Audio Monitoring Systems for lobby and backstage areas.
14. Campus Theatre Video and Audio Monitoring Systems for lobby and backstage areas.
15. Haag Recital Hall Video and Audio Monitoring Systems for lobby and backstage areas.
16. Marsee Auditorium Front-of-House bathrooms remodeled and repaired.
17. Marsee Auditorium Front-of-House concessions/lobby needs and repairs.
18. Marsee Auditorium Front-of-House railings and stairs remodeled and repaired.
19. Campus Theatre ventilation systems installed and/or repaired.
20. Carpet with pad installation for Marsee Auditorium.
21. Wireless Microphones with components.
22. Two Theatre Technicians.
23. One Accounting Assistant II for Ticket Office.
24. One CFA Promotions Assistant (10 or 12 month).
25. One Accounting Assistant II for Production Office.
26. Renovation and Remodel of Campus Theatre Dressing Rooms, Hallway and Artist areas.
27. Additional non-depreciable equipment and supplies (ie: gels, cables, etc.) as needed for all CFA venues.

### **X Continue Program**

CFA is a vital department for the College, the Fine Arts division as well as the community and should continue and be funded at appropriate levels for production, operations, staffing and equipment needs. The CFA is a unique and integral non-instructional support department for the Fine Arts Division and the College itself. This is evidence by the many departments and programs which it supports as shown in the appendices in the Fine Arts/CFA Venue Use Report for 2009-10 Season.

### **Appendix I - Center for the Arts Program Review Student Survey**

1. How did you first become aware of the Center for the Arts (CFA) and its programs?
  - Passed by the building \_
  - The electronic sign \_
  - Received a brochure \_
  - Told by a teacher \_
  - Ad in the paper \_
  - The internet \_
  - Other \_
  
2. Have you attended a performance at any of the CFA three (3) venues: the Marsee Auditorium, the Campus Theatre or the Haag Recital Hall? Yes \_ No \_
  - If yes, what was the reason for your attending?
  - Required by a class \_

*Center for the Arts\* Program Review\* Fall 2010*

Interested in the particular performer \_  
Interested in the subject matter or style of music/dance/speech etc \_  
Other \_ Please specify:\_\_\_\_\_.

3. Have you ever called the CFA Ticket Office? Yes \_ No \_  
If yes, did you receive a recorded message? Yes \_ No \_  
If yes, did you receive adequate and useful information from the recording?  
Yes \_ No \_  
Did you speak directly to a person? Yes \_ No \_  
If yes, did you receive adequate and useful information from this person?  
Yes \_ No \_  
If yes, was this person courteous and helpful? Yes \_ No \_

4. Have you ever personally visited the CFA Ticket Office? Yes \_ No \_  
If yes,  
Did you receive adequate and useful information from the ticket clerk?  
Yes \_ No \_  
Was this person courteous and helpful? Yes \_ No \_

Did you purchase tickets to an event? Yes\_ No\_  
In what manner did you purchase tickets?  
In person\_\_ Yes\_ No\_  
If yes, was your transaction easy and quick? Yes\_ No\_  
Was the ticket clerk who served you pleasant and efficient? Yes\_ No\_  
If no, what was deficient with your service from the ticket clerk?  
\_\_\_\_\_.

Via the Telephone? Yes\_ No\_  
If yes, was your transaction easy and quick? Yes\_ No\_  
Was the ticket clerk who served you pleasant and efficient? Yes\_ No\_  
If no, what was deficient with your service from the ticket clerk?  
\_\_\_\_\_.

Via the Internet? Yes\_ No\_  
If yes, was your transaction easy and quick? Yes\_ No\_  
Was it easy to navigate through the webpage? Yes\_ No\_  
Was there presented enough information for you to decide whether you wanted to attend the performance? Yes\_ No\_

5. As you entered the Marsee Auditorium, the Campus Theatre or the Haag Recital Hall, were you greeted by the staff in a welcoming manner? Yes\_ No\_

6. Once you were inside the lobby, before the event, during intermission and after the show, did you find the ushering staff courteous and helpful? Yes \_ No \_

7. If you worked with our backstage staff (crew), how were you connected?  
On a Club Event? Yes\_ No\_

8. Was the CFA backstage staff helpful? Yes\_ No\_  
Why or why not?

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9. Was your event, concerning backstage staff and needs, put together and running  
timely? Yes\_ No\_  
Why or why not?

---

10. Within the venue where you attended the performance, were you physically  
comfortable? Yes\_ No\_  
Particularly, was the warmth or coolness of the venue at the right temperature?  
Yes\_ No\_  
Also, was your seat comfortable? Yes \_ No \_

11. Was the theatre clean? Yes\_ No\_  
Particularly, were the bathrooms clean? Yes \_ No \_  
Was the audience seating area and lobbies clean? Yes \_ No \_

12. In your opinion, does the theatre need any improvements?  
Please be specific with your answer.

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13. Did the performance meet your expectations? Yes\_ No \_  
Why or Why Not?

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14. Would you return to the Center for the Arts for in the future? Yes \_ No\_  
Why or Why Not?

---

15. After attending this Center for the Arts event, do you feel that you have gained an  
appreciation of the arts?  
Please explain briefly:

---

16. What type of events or programming would you like to see presented at the Center  
for the Arts?

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*Thank you for taking the time to complete this survey. The Center for the Arts appreciates your comments and concerns so that it may be able to improve its services, its programming and its venues for you, our guest.*

## **Appendix II – Fine Arts Faculty Post Student Event Attendance review**

After Fine Arts students attend a required concert/event, CFA understands faculty requiring attendance review the concert/event with their students. These Fine Arts departments handle their review in a variety of ways. Most Communications department faculty members review the event verbally in class with their students, others may require written assignments. Music faculty members often have post concert reports due. Below, please see a few examples of post-concert/event faculty assignments:

**MUSIC 11 CONCERT REPORT SHEET**

Name:	Concert Genre:
Concert Date:	Concert Location:

**CONCERT REPORT GUIDE CHECKLIST:**

<b>SECTION ONE: Paragraph #1</b>	
<u>Instrumentation:</u>	<u>Check:</u>
1.) How many instruments are featured in the ensemble?	
2.) What are the instruments featured (describe and name)?	
3.) Briefly describe the concert environment?	
4.) What was your familiarity with this genre before attending?	

<b>SECTION TWO: Paragraph #2</b>	
<u>Performance Aspects:</u>	<u>Check:</u>
1.) Discuss the general role of each of the instruments throughout the concert.	
2.) Pick a particular song. Discuss what was happening in the song relative to:	
a.) Rhythm              b.) Melody	
c.) Texture            d.) Instrument Roles	
e.) Dynamics (Volume)	
"Use elements of what we discussed in class."	
3.) Pick a <b>second and third</b> song. Use different types of pieces. Discuss what was happening in the song relative to:	
a.) Rhythm              b.) Melody	
c.) Texture            d.) Instrument Roles	
e.) Dynamics (Volume)	
4.) Talk about the interaction and communication between the musicians.	
5.) Were there any elements of improvisation?	
6.) General observations about the style of music?	

<b>SECTION THREE: Paragraph #3</b>	
<u>Concert Experience:</u>	<u>Check:</u>
1.) In your opinion, did the performance achieve its goal?	

Name: \_\_\_\_\_

Class/Section: \_\_\_\_\_

Date: \_\_\_\_\_

**CONCERT REPORT**

1. Concert Attended:
2. Date of Concert:
3. Type of Concert (Performing Media):
4. Composition I Liked Best and Why:

Title:

Composer:

Criticism of the Musical Work:

Criticism of the Performance:

Overall Reaction to this Work:

**(Continued)**

5. Composition I Liked Least and Why:

Title:

Composer:

Criticism of the Musical Work:

Criticism of the Performance:

Overall Reaction to this Work:

6. Criticism and Comments on the Concert as a Whole:

7. How do you relate this concert experience to the material we are covering in class?

My students are required to write a concert report for each event attended. In the report they are asked to describe selections of music using music terminology learned in class. They do this for a single movement from the 1st half of the program and another from the 2nd half of the program. They also provide personal comments and opinions of the performers and the event.

Dr. Dane Teter  
Director of Instrumental Music  
El Camino College  
16007 Crenshaw Blvd.  
Torrance, CA 90506  
310-660-3593 x3732

R. Chris Wells

## POST COMMUNICATION

### Criticism and evaluation

1. What kind of speech was it?

**Deliberative:** which refers to political oratory in legislative assemblies. Generally discussing future policy.

**Forensic:** which refers to the kind of speech that occurs in judicial proceedings, as, for example, counsel's summation to a jury. Generally discussing the facts of the past.

**Epidictic:** which refers to an effort to praise or dispraise something, whether that is a person or a policy. Generally discussing the "here and now."

2. Define the **demographics** (the observable characteristics of the audience) and **psychographics** (the lifestyles of the audience).

3. What was the speaker's perception of the target audience's attitude toward the speaker's thesis?

Predetermined action for (**stimulate or impress speech**), predetermined belief for (**persuasive speech**), predetermined belief against (**informative speech**), or predetermined action against (**entertaining speech**)?

4. Evaluate **ethos** as demonstrated in the speech. What did the speaker do to demonstrate they are a person of good character? How did they demonstrate their expertise, trustworthiness, dynamism and/or sociability?

5. Evaluate **pathos** as demonstrated in the speech. What did the speaker do to cause emotional reactions in the audience? Did they promote fear, anger, sadness, happiness, or other emotions? Was the speaker passionate?

6. Evaluate **logos** as demonstrated in the speech. What did the speaker do to demonstrate sound reasoning (inductive and/or deductive)? What type of evidence did they use to support their claims? How did they link claims to evidence?

7. Evaluate **taxis** as demonstrated in the speech. How was the speech organized? Why do you think the speaker choose this organizational style? Was it effective?

8. Evaluate **Lexis** as demonstrated in the speech. What language did the speaker use to illicit personal semantic reactions? Do you believe that the speaker's word choice was purposeful and effective?

9. Contrast the speakers "point of view" to your "point of view."

## **Concert Report**

El Camino College

Dr. Polli Chambers-Salazar

Prepare a written (preferably typed) report on a piano recital or master class you have attended at El Camino College. Please consider the following items in your review:

What pieces were performed? Please list.

What did you like about the performance? What – if anything – could have been improved?

What was your favorite piece performed? Why?

Comment on the performer(s) stage presence. Did they seem comfortable playing in front of an audience?

If you attended a master class, please comment on the interaction between the teacher and the student:

Was the teacher clear in giving directions to the student performer?

Was the performer able to make the changes asked for by the teacher?

Could you hear a difference in the student's playing after the teacher worked with him/her?

4/23/2012