

**Advisory Board Panel for Media Arts
4/28/23**

Attendees

- Dominic White, Editor, filmmaker
- Calvin Alagot, LA Times Picture Editor
- Jeff Murphy, Adjunct, Cinema/Media Arts (and Media Professional)
- Chris Childs, Adjunct, Cinema (and Media Professional)
- Eric Swelstad, Chair, Faculty
- Jason Beaton, Broadcasting, Faculty
- Amanda Davies, Administration
- Gerard Burkhart, Adjunct, Photography
- Chad Sustin, Faculty, Cinema
- William Dauber, Faculty, Journalism
- Carmen Dominguez, Dean
- Matt Jordan, Administration
- Arturo Quezada, Adjunct, Photography
- Justin Thau, Adjunct, Media Arts (and Media Professional)
- Linda Beal, Adjunct, Cinema/Broadcasting
- Jon Stout, Adjunct, Cinema/Broadcasting (and Media Professional)
- Ani Davoyan, Administration

Presentation from Eric Swelstad on the State of Media Arts

- Amanda Davies asked question on top-level codes for non-credit courses
- Swelstad gave example of non-credit course on Final Draft screenwriting software and how it extends his screenwriting classes.

Cinema/Media Art Breakout Room Discussion

- Swelstad: What skills do students need? What do faculty need to do to prepare students?
- White: **Virtual Production is big**. Sony has a soundstage set aside for VP. VP saves money over greenscreen post costs. Sony bought a VP company, **they need people with training in virtual production**. **If LAVC could corner the training in that area, it would be beneficial to the industry and LAVC**
- Murphy: **40% of his business is moving into fully virtual production**. **Location scouting within VP is a new skill**. Teaching students to be **able to building the 3D environments is key**. New line item in budgets for **pre-pro world building**. Costume design, etc, now part of pre-pro and integrated with VP. **Murphy struggles to find the right people for VP positions**. LAVC will be doing **VP training and Maya and Unreal training to build virtual worlds**. LAVC is near Sony and LAVC can corner the market. **LAVC should be feeder school for Sony**.

- Sustin: What software skills are required for VP: Unreal, Maya, Cinema 4d, 3d Studio Max, Blender, Photoshop. Hardware: LED wall, camera tracking array (star system). Crew lighting the LED and standard crew.
- Sustin: two courses. World-building and a production course that focuses on crewing.
- White: need to bring in production design into process as well. And blending the real-world materials with digital assets.
- Murphy: working with location managers, mixing virtual worlds with what is shot on set
- Swelstad: fusing of art and cinema/media art. Art Director's Guild is interested this. Swelstad, is this a course LAVC should be teaching?
- White: Production design is a necessary part of production.
- Murphy: VP a portion is production design, a portion is working with camera, focus pulling is different for VP, how to light and get it to match what's happening on set. Lighting is connected to Virtual Environment and shifts with camera moves. Curriculum should cover all this and output, location scouting in the virtual environment
- Sustin: non-credit can be an incubator that is a test for new curriculum.
- Beal: non-credit courses do not need MFAs, so you can bring in an array of experienced instructors who don't have academic degrees
- Childs: At AFI, full-time dedicated students specialize in particular specialties. Production design could be integrated into other courses, or into a semester course
- Sustin: Murphy was recruited from industry to teaching, it is an excellent way to recruit talented industry professionals
- Murphy: Focus on understanding VP and the process, must be integrated with many courses. Murphy is on a production where there is constant communication with Art director
- Swelstad: What are basic skillsets that students need at a base level?
- White: Relationships, making connections with the folks who can hire you. Students have story skills but not soft skills. Non-credit courses are great for helping students appear more desirable. Sony looks for folks who can do a lot of different things. "Preditor" editor who can produce. Motion GFX. Sound mixing. At Sony, if someone wants to be an editor, will need to know sound design, Motion GFX, etc. These extra skills give you an edge over other candidates.
- Thau: Soft skills. Student need practice working with others. Group exercises must be part of the picture. Students need to practice making films, even in other courses – even screenwriting courses. Student should make films all the time at whatever level of production is appropriate for that class. Students don't need to be by themselves making films.
- Childs: What skills for needed for transfers to four-year institutions. Photo portfolio, telling a story through photos is required for admission to CSUN. Need ability to shoot a decent film. Childs works in "post post" and this a huge part of production, especially in the Valley. Need to know file formats, codecs, etc – this needs to be part of the basic skill set. It is not sexy, but it is necessary for success.

- Sustin: Post-prod workflows and transcoding is a new non-credit course. Sustin, at Technicolor, transcoding department was an entry-level position. What skills will let you come in at a higher entry level?
- White: Pipeline of what camera? What file? What bit-depth? These decisions drive all decisions for entire process and even distribution options. Projects can fail at quality control level because they can't find distribution.
- Childs: you need to be able to rely on someone in your team for the technical skills surrounding technical specs for video and audio. Entry-level: now there is asset management. Taking existing assets and managing them. These are multi-Terabyte files with multiple levels of security. This is the equivalent of the vault or mail room as an entry-level position.
- Swelstad: we are looking at having an encrypted server in the new building that will be compliant with Industry standards
- Beal: Should teach podcasting and webisodes, based on experiences in other institutions. NYFA has an initiative to do project-based assignments. Need to understand how AI can integrate into existing models.
- Swelstad: At many high schools, students must take a coding class in order to graduate.
- Beal: At City, works with GearUp program for HS and middle school to prep for college at LAUSD. Coding/Gaming classes are always offered.
- White: Students need to learn how to "compress" for social media. How do you tell the story in smaller bites. For example, 15 seconds on TikTok. How to be relevant on the platforms that are out there.
- Beal: CBS colleagues who only cut promos for shows. Now companies advertise on different outlets (now different social platforms). We need to train in these areas.
- Childs: has screenwriting students write a one-minute commercial for TV. Also, has them write a 3-5 minute script for webisodes, etc. Also, gaming is a big area of employment. Childs gets lots of questions about writing/designing for games.
- Murphy: worked on over 30 games for post. Videos, sound and marketing for post for games, and they are now producing games because of the importance of post in this field.
- Sustin: Courses: Multi-platform storytelling. Gaming.
- Beal: In past, students expected to know social, now students expected to know coding.
- Swelstad: non-credit in gaming?
- Thau: short form storytelling is key. Students can benefit from short form storytelling.
- Murphy: how to cut up a feature into smaller chunks as part of short form storytelling.
- Sustin: storytelling for gaming, coding for gaming, cinematography for gaming.

Swelstad closing remarks

Fill out survey