

LAVC Media Arts Department
Advisory Meeting, 2018 (May 18, 2018 9AM to 12PM)

Entertainment and the rise of digital media in the Los Angeles Basin outlook report

Wages are down in the industry, which reflects the general economy.

Entertainment contributes to the economy. Direct, indirect, induced.
680,000 people in the region. Covers 10%
22 Billion dollars in annual tax revenue.

520000 are employed in digital media.
18 billion in annual tax revenue

Sound recording is growing
Spectating sports is growing
Broadcasting is slightly declining.

Middle skill occupation-
Producer/Director
Audio video tech

Content creation, editing and distribution.

The gig economy-

Doris Driver (DSN, Small Business)

Independent contractors need to understand how to function as such. How do you maintain time management while working on a project? Be financially savvy.

Marc Brodnax (entertainment tax accountant, ICT-DM LA Industry Pro)

Owner of cornerstone tax group

New tax laws of 2018.
Would like academia to have a general understanding of how employees function differently from independent contractors.

Dan Watanabe Faculty

Tax law classes could be incorporated into workshop classes.

Ted Milner (founder, Executive Temps)

Soft Skills

Runs an entertainment agency
The biggest change in the industry is entitlement of the newer generation.

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Good attitude is essential

Eric Swelstad LAVC Dept Chair

Building will be up by 2020

Chad Sustin LAVC Media Arts Faculty

Department is revising all Media Arts and Cinema degrees and certificates, including the transfer degree, to meet the current needs of the industry.

Changes will include, amongst others, less units and more class options for students.

Very excited to announce that we are adding a Visual Effects and Color Grading class.

Also excited to announce that the new VFX/Color class will be part of a new AA degree and certificate in Media Arts: Visual Effects.

Marty Mullen (Cinematographer, Instructor at GCC, ICT-DM LA Industry Pro)

Visual Effects is much needed and very excited about a class teaching students color grading. Cinematography students should take this class.

Brian Arnold National University

Completely online. Short content focus. Nothing longer than 60 seconds. Focus on screenwriting, editing.

Greetings and introductions

Q&A

Dan Watanabe— What skills, in addition to a college education are you looking for from students?

Syd Vinnedge (former SVP, FremantleMedia)— Communication, reasoning, critical thinking. Think and process and articulate. Education functions as a filter.

(DW) What specific skills are needed for a front office job?

(SV) The basis of our business is story telling.

(DS)— As a teacher of the recent Production Assistant bootcamp, what skills do you think students will need to enter the work force.

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Phil Biedron (actor, ICT-DM LA Pro) — The kids were really involved. Fixation with electronics is an issue. Communication.

(DS) As actors, what do you think are things that can be taught in order to deal with professional actors.

D Elliot Woods (Actor, ICT-DM LA Pro) — Actors will “Chase Spielberg”, want to practice their newly developed skills. Directors should have to take an acting class, for the purposes of understanding their perspective. Encourage networking.

Mimi Gramatky (former President, Art Directors Guild)— Ryan Coogler

DW— What was the one class that you feel that no one taught you.

Sean Miller (former LAVC student, transferred to CSUN, now line producer) — networking was not taught at the classes. Collaboration is essential.

DW) Tell us about your film. How did you

Naré Mkrтчhyan (former LAVC student, transferred to USC, now development exec Hallmark) — It was the first Armenian genocide film was nominated for an Oscar.

DW)—As someone who has operated in the industry on so many levels, how do we teach about equality?

Casey Bernay (Business Affairs, Art Directors Guild, ICT-DM LA Industry Pro) —it’s about communication. Being comfortable talking to all sorts of people is a master skill. The idea is communicating person to person, not gender to gender. Encourage students that it is ok to fail.

DW) What skills will the art director’s guild require on their apprenticeship program?

Casey—interpersonal communication is the critical skill. Also, promote the fact that this is a unionized industry.

Mimi—I have my students present in my class. Also, there are no art department classes being taught at LAVC. There are jobs in this field.

DW) How can we prepare students to prepare students

Marty Mullen (Cinematographer, Instructor at GCC, ICT-DM LA Industry Pro) — I worked 2nd unit. Networking and soft skills work for the first day. The onset skills are essential for getting you hired on the second day. Knowledge of the equipment is what matters. But equipment is changing rapidly in some respects. LED lighting is new. Technology is always evolving.

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Greg Zekowski (First AD, Co-Creator of PA Boot Camp, ICT-DM LA Industry Pro) — Look at the credits for Infinity War. Most of the jobs are digital. Practical skills are what we should emphasize. Once the building is open, we should be opening.

Syd Vinnedge — Clint Eastwood works with the same group of people repeatedly. Students have mentors.

Mike Carazza (Independent Producer, CRC Entertainment, has hired multiple LAVC students to crew on pilots) — I had a student work with my company. He worked his way up over several films. He's going to be a co-producer on my next film.

DW) As a documentary filmmaker, do you think we should teach filmmaking such as YouTube.

Barbara Multer-Wellin (Documentary Filmmaker) — There isn't enough documentary training. There are many jobs for non-fiction storytelling. Also, short content is great. Personalization and brevity are essential.

DW) What is the DMEC?

Paula Hodge (ICT-DM South Central Coast DSN) — Digital media educators conference. We bring educators, teachers and students to talk about job opportunities. We work to train students who want to enter the entertainment industry workforce.
June 7th and 8th in Santa Clarita.

Sara Ann Fox (Former Development Executive, Mike Gruskov Production) — There are two secrets to success. Relationships are everything in this town. You must work with people you can trust. And always return your phone calls by the end of the day.

DW) What can we teach the high students for preparation for entering the industry?

Saran — We do mock interviews with a rubric. I do a handshake test for firmness. I teach them to dress accordingly for an interview. And everything is a story.

DW) As a composer, what are the skills you can share with filmmakers?

Richard Marks (former camera op, sitcoms, ICT-DM LA Industry Pro) — the more technology develops, the more hats we must wear. I work closely with the director. Much of the decisions are related to life experience. The composer is the last person to work on the film.

DW) What are the legal aspects of music?

Ricky Schultz (Former Music Exec, ICT-DM LA Industry Pro) — There has been a systemic failure to protect intellectual property rights.

DW) How is it working with a grant donor.
Joni Varner— We work with that and other donors.

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DW) Tell us about working on set with regards to safety.

Chris Rossiter (Cinematographer, LACC Tenured Faculty, Camera)— movie sets can kill. They are dangerous. Communication and safety are important.

Marty Mullin — There are so many jobs in the grip department.

DW) How do you balance the use of working multiple jobs in the industry?

Charles Unger (Independent Producer/Writer/Director/Editor, Instructor at National U, Instructor at Mt. SAC, ICT-DM LA Industry Pro) —Do you work through the studio system or work on student projects? Balance is the key. Particularly in your personal life.

DW) What does emphasizing the artist look like?

Joel Bender (Indie Director, ICT-DM LA Industry Pro) — I turn myself over to the project. DW) can you talk about the marketing side.

Jesse Alton-Milkman (Digital Marketing, How I Met Your Mother, Adjunct, ICT-DM LA Industry Pro) — creating smaller stories can generate interest in the larger story. From the technical side, you must be a writer, producer and editor.

DW) How do you handle a program which upgrades continuously.

Scott Claus (Animator, Disney, DreamWorks, Rhythm & Hughes) — you need to incorporate new information as it updates through the teaching process. Or at least, try to direct them to information where they can learn the information.

DW) How should community colleges reach out with regards to equality?

Marty Mullin — People don't know what they can do, until they are given an opportunity.

Casey Bernay— Let students know it's ok to change course. Also, safety is essential. Perhaps an assistant director program would help with set safety.

Phil Biedron— copyright law should taught. Also, students should learn contract law.

Faculty questions.

How do you hire in the industry?

Networking. Contacts the guilds for internships. Extra work on set can give them insight.

Southwest College teaches below the line classes. Students must find a job themselves and receive credit for it.