**Advisory Board Meeting Regarding Porterville College Digital Video Production Certificate**

March 17, 2022 (4:00 - 4:40 pm)

Meeting called by:

Diran Lyons, Fine Art Faculty, Porterville College

Attendees:

Aaron Albright, Manager of Media Services at College of the Sequoias

Candace Egan, Professor of Media, Communications, and Journalism, California State University, Fresno

Jim Entz, Fine Art Chair, Porterville College

Nate Entz, Professional Actor Training Program undergraduate, Purchase College, State University of New York

Janice Ledgerwood, Professor of Digital Multimedia and Animation, Clovis Community College

Roger Perez, Roger Perez Director of Communications and Community Relations, Porterville College

**Advisory Board Introductions**

Diran Lyons initiates the meeting at 4 pm and has all members introduce themselves and their respective disciplines.

Candace Egan noted that in addition to her role as an educator in the field of Media, Communications, and Journalism, she also employs students, recent graduates, and freelancers for the CSU Fresno campus-based video production service. Egan has been doing so since 2014.

Roger Perez noted that he worked in broadcast television and then owned his own production company and hired dozens of video producers. In his work at CSU Bakersfield, in Parks and Recreation, the Kern County Museum, and Kern County Mental health, he hired and supervised both video producers and graphic designers regularly.

**Digital Video Production Certificate Coursework**

Diran Lyons makes a presentation that synopsizes the coursework for each of the following classes:

CMRT P102: COMMERCIAL LAYOUT AND DESIGN

Students focus on information architecture, text and image relationships, and brochure design and poster design. The culmination of these skills establishes the ability to promote films or video portfolios through press kits.

PHOT P101: INTRODUCTION TO DIGITAL PHOTOGRAPHY

Students hone their skillsets through several assigned image experiments, including landscape photography and portrait photography with a focus on establishing shots, action images, and affect image compositions. Each of the assignments strengthens a student’s command of the “mise en scène” which is a pivotal preparation for the video courses.

CGRA P110: INTRODUCTION TO DIGITAL ART

In the first half of the semester, students acquire image editing skills that lead up to the creation of digital collage imagery, which is useful to poster design and product promotion. The second half of the semester concentrates on video image capture and digital video editing, whereby students create short films that explore image-to-word relationships, which helps strengthen the student’s ability to represent ideas.

CGRA P113: DIGITAL VIDEO PRODUCTION

Students apply video design schemes through composition, color, depth of field, and image exposure. They learn to operate sound, camera, and editing equipment appropriate for single camera production (many of the Porterville College video equipment items were presented to the Advisory Board at this point). Students will articulate a clear and comprehensive creative concept which is verified during development and resolution. They will also examine historical and contemporary trends and aesthetics in moving image art. The course balances technique and equipment operation with critical ideas on film theory, most notably the writings of Gilles Deleuze, who focused his philosophical reflections on shot qualities and narrative arrangement.

CGRA P114: ADVANCED DIGITAL VIDEO PRODUCTION

In the advanced course, students synthesize multidisciplinary knowledge into a resolved body of moving image works. Students will work collaboratively as well as within self-directed situations.

In addition to a survey of film history dating back to the 1870s, the semester will explore the diversity of cinematic genres (Action, Adventure, Animation, Comedy, Drama, etc., etc.), while workshops will include topics such as Advanced Film Editing, Motion Graphics for Video, Introduction to Digital Effects, Intermediate and Advanced Effects, Color Correcting and Grading for Film, and Work Experience and Opportunities in Film.

Coalescing various skills from the previous courses, students will implement practices for documenting, promoting, and exhibiting creative work, articulating advanced knowledge of methodology, concepts, and contexts in written and oral forms, including the discussion of historical and contemporary film and their own moving image projects.

**Feedback to Lyons’s Presentation**

Statements in the order they were offered:

**Nate Entz**: The Covid pandemic made auditioning virtual and global. Aspiring actors will need video production skills to promote their work and to secure acting opportunities. A program like this is pivotal to any aspiring actor. Production companies are pushing for artists in general but specifically performers and actors to create as much digital media as possible so that the talent pool is readily available for review, enabling companies and producers to reach out to actors to fill specific roles.

**Roger Perez**: A lot of the heavy theoretical film background is great, but practical experiential knowledge is going to be very valuable in the future, so it’s important to emphasize the idea of working with clients and supplying a desired product should be a learning outcome. There's definitely a value in the filmmaker path, but there's the person that maybe just wants to get these skills so they can go to work for the county and do video production or make work for local clients, so a curriculum that serves those types of students is equally important. I love the equipment and by the way.

**Aaron Albright**: A suggestion I have is to ask one student (or a set of students) to do a screenplay, then have a completely different set of students film it, followed by a completely different set of students tasked to edit the material. Then, the big challenge is, as a screenwriter, to learn to let go of your “darling” and understand that, at least from the standpoint of Hollywood filmmaking, that as a screenwriter, you're not also the director, and more often than not you're going to see your story change in a lot of different ways that more than likely you won't like. As a screenwriter, you're selling your work, and the moment that you sell it, it's no longer yours: it's the studios. So, at that point, they can do whatever they want with it, and that includes changing lines, dialogue, changing scenes, changing the ending, and so on. Students need to be aware and prepared for these realities, that the director must *interpret* what the screenwriter has written, which is extremely important lesson to learn and accept. Ultimately, the screenwriter gets a sense of writing things with precision to see the final product manifest in a desirable way from the standpoint of everyone involved.

**Candace Egan**: To follow up on what Roger said, a lot of small businesses want media. So, the coursework in photography and videography I would suggest should also incorporate client-centered projects and learning outcomes. Moreover, I don’t see anything in the curriculum about the business practices of the video content world. There's no budgeting, there's no quoting, there's no writing a prospectus, etc. Yes, you have to write a script, but with the students I’m working with now at Fresno State, they're learning how to write budgets and negotiate the proposal with the client, have a client meeting, and so on. You would need budgets in an independent film, too, so I think maybe somewhere in the curriculum there needs to include exposure to the business side of filmmaking and creating video content.

**Janice Ledgerwood**: In that this is not Los Angeles, finding opportunities for internships or apprenticeships is critical. I think there are enough small businesses that we just need to teach students how to knock on the door to gain valuable experience in working for clients. There are always opportunities of this kind because essentially students are offering them free work. So, I don't think they'd run into any kind of problems trying to find it, but the learning experience is extremely valuable.

Also, from being here in the Central Valley, my experience is the majority of the students here aren't going to go away to film school, but they will go and find a job working for a wedding videography event, special event videography, and so on. So, I think learning all the theoretical and practical ideas through this program (the techniques of how to frame shots, the various types of composition, and the historical ways of putting together narratives) can help students ultimately create the best product for the clients they find locally.

**Candace Egan**: One of the things that I would recommend on your introductory video production class is that you make sure it gets designated for the degree transfer program, because it would then count as one of our requirements if they went on to us at Fresno State, and it would also count in a lot of the CSUs that have this kind of program.

**Meeting Adjournment**

With the noted recommendations, everyone voted in favor of that the program should go forward.

Diran Lyons thanked the advisory members for their time and suggestions and noted that the original time frame was to meet for 30 minutes. At that point the meeting had already gone over by ten minutes, so the membership agreed to meet to further discuss things at a future date. The first meeting was adjourned at 4:40 pm.